



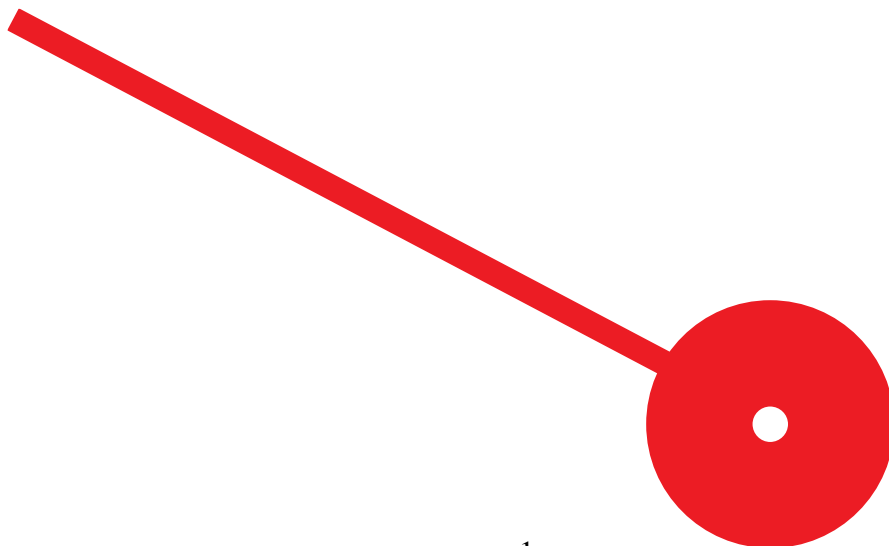
The Role of Film Tourism in the Promotion of Tourist Destinations: From Middle Earth to Abba, a comparative analysis of LOTR and Mamma Mia.

Ana Sofia Moreira da Cunha

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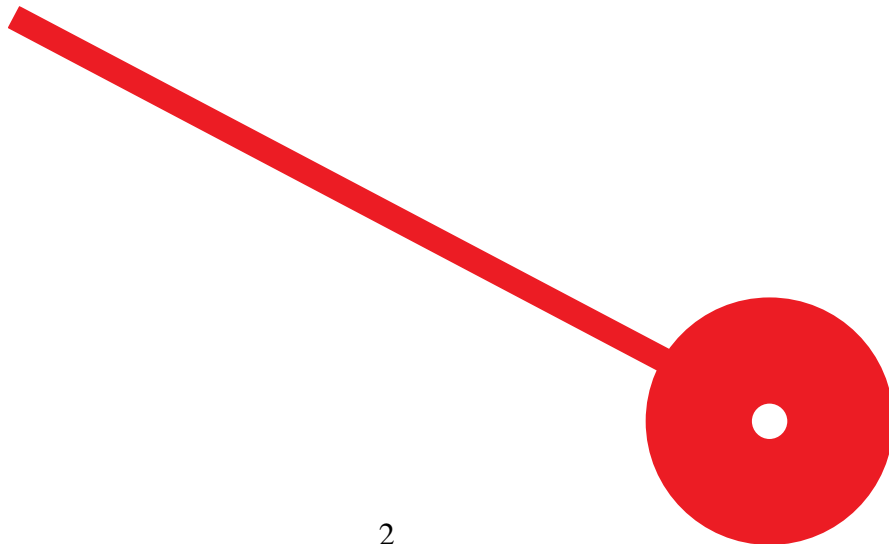




The Role of Film Tourism in the promotion of tourist destinations: From Middle Earth to Abba, a comparative analysis of LOTR and Mamma Mia.

Ana Sofia Moreira da Cunha

Dissertation presented to Instituto Superior de Contabilidade e Administração do Porto to obtain the Master's Degree in Intercultural Studies for Business, under the supervision of Professor Carina Cerqueira.



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Ana Sofia Cunha.

Resumo:

O turismo cinematográfico é um sector próspero e bem sucedido na indústria das viagens. Este fenómeno é alimentado pelo interesse dos turistas por locais conhecidos de filmes e programas de televisão. Por conseguinte, explorámos o papel fundamental que o turismo cinematográfico desempenha na promoção de destinos em todo o mundo e analisámos também a forma como as indústrias do turismo e do cinema têm uma ligação benéfica que se transformou numa ferramenta de marketing eficaz que molda as impressões dos viajantes e influencia a sua escolha de locais.

Foram utilizadas fontes secundárias nesta dissertação para oferecer contexto, análise e interpretações que contribuem para uma maior compreensão do tema. Assim, foram utilizados livros como Sue Beeton's Film-Induced Tourism, bem como artigos de jornal, artigos académicos, recursos online e revisões de literatura. Todas estas fontes ajudaram-nos a compreender este conceito invulgar, que nos fez compreender todo o seu potencial para muitos casos diferentes.

Assim, prevê-se que o turismo cinematográfico continue a ser uma influência poderosa na indústria turística, à medida que as indústrias cinematográfica e televisiva continuam a moldar a nossa paisagem cultural. O sucesso desta atividade depende de estratégias de marketing de destino eficazes e, por extensão, de estratégias de desenvolvimento sustentável. Os filmes com paisagens deslumbrantes, locais famosos e contextos culturais dinâmicos são óptimos instrumentos de marketing. Consequentemente, esta exposição gera uma oportunidade turística considerável para o público, na medida em que desperta o seu interesse.

De um modo geral, a integração de estratégias de desenvolvimento sustentável nas campanhas de marketing de destinos para o turismo cinematográfico resultará provavelmente num equilíbrio favorável entre a promoção do destino e a preservação da viabilidade a longo prazo. Para além de promover o bem-estar geral das comunidades, garantirá a preservação do encanto e da genuinidade dos destinos que atraíram os turistas.

Palavras chave: Turismo cinematografico, promoção de destino, desenvolvimento e estratégias de marketing.

Abstract:

Film tourism is a thriving and successful sector within the travel industry. This phenomenon is fueled by tourists' interest with known locales from films and television shows. Therefore we explore the critical role that film tourism plays in promoting destinations across the globe, also we looked at how tourism and film industries usually have a beneficial connection that developed into an effective marketing tool that shapes travellers' impressions and influences their choice of locations.

Secondary sources were used in this dissertation to offer context, analysis, and interpretations that contribute to a greater comprehension of the topic. Thus, it was utilised books such as Sue Beeton's *Film-Induced Tourism*, as well as Journal Articles, scholarly articles, online resources and literature reviews. All of these sources helped us understand this uncommon concept realizing its full potential for many different cases.

Like that, film tourism is anticipated to continue to be a powerful influence in the tourist industry as the film and television industries continue to shape our cultural landscape. The success of this activity depends on effective destination marketing strategies and, by extension, sustainable development strategies. Films with stunning landscapes, famous locations, and lively cultural contexts make great marketing tools. As a result, this exposure generates a considerable tourism opportunity for audiences in that it raises their interest.

Overall the integration of sustainable development strategies into destination marketing campaigns for film tourism will likely result in a favourable balance between destination promotion and long-term viability preservation. In addition to promoting the general well-being of communities, it will guarantee the preservation of the charm and genuineness of destinations that first drew tourists.

Key words: Film tourism, destination promotion, development and marketing strategies.

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List of abbreviations

SARS - severe acute respiratory syndrome (coronavirus)

GOT – Game of Thrones

CNN - Cable News Network

UNWTO - World Tourism Organization is the United Nations

G7 - The Group of Seven is an informal grouping of seven of the world's advanced economies, including Canada, France, Germany, Italy, Japan, the United Kingdom, and the United States, as well as the European Union.

NNC - New Neapolitan Cinema

DMOs - Local Destination Marketing Organisations

LOTR- The Lord of the Rings

ATC- Australian Tourism Commission

PR- Public relations

JRR Tolkien - John Ronald Reuel Tolkien

NZSPG - The New Zealand Screen Production Grant

QNZPE - Qualifying New Zealand Production Expenditure

LBSPG - Large Budget Screen Production Grant

PDV - Post Production, Digital, and Visual Effects

GST - Rebate on Goods and Services Tax

TNZ - The Tourism New Zealand

DOC - Department of Conservation

DAN - Europe Divers Alert Network

WTM - World Travel Market

DAFNI - the Network of Sustainable Greek Islands

CHAPTER - INTRODUCTION

The modern authors recognize that tourism and cinema have been influential since the later part of the 20th century. Even at first, in the second half of the 20th century, the influence of film as a driving element when choosing to go to a destination was unexpected and impulsive (Ferreiro et al., 2021).

The ability of film to record numerous ideas and tales in an audiovisual format has been a feature of the media for more than 100 years, people are able to share the emotions and exploits of heroes from far-off eras and places thanks to the movie (Herbert, 2001).

The phenomena of film tourism emerged as a result of the interaction between tourism and the audio-visual industry, after friends and family, TV series and movies were the second major factor affecting travel plans to a country (Vila et al., 2021).

According to Olivier Henry-Biabaud, CEO of TTCI Research, “Films have now reached the same level of influence as Travel Agencies, offering great opportunities for destinations to benefit from an indirect promotion channel. Building experiential tourism products meeting this growing travelers’ demand generates long-term economic and branding beneficial impact. It is advised however to manage risks from over-tourism collateral damage by guiding visitors in film shooting locations in a sustainable way that includes residents and environmental concerns...” (Travel, 2021).

More than 80 million travelers in 2018 made their trip decisions primarily based on movies and television shows, its impact has grown to unprecedented proportions, the estimated number of visitors volume has doubled in the last five years globally because of movies (Koumelis, 2018).

As it influences one's impression and subsequently their choice of location, the destination image is seen as a crucial consideration when making travel decisions (Muhoho-Minni & Lubbe, 2017). Bad performance of the tourism sector is a result of unfavorable impressions of a location (Kyalo & Katuse, 2013). So, the perception of a location influences an individual's decision to travel and, as a result, is considered a crucial aspect in the process (Muhoho-Minni & Lubbe, 2017).

In fact, this demonstrates the need of comprehending the prospects presented by fusing tourism and cinema from the standpoint of a destination. Consequently the primary objectives of this dissertation are as follows: To examine the literature already in existence on the subject of tourism and film, with an emphasis on knowing the historical ties between these two fields; to study film tourism as a tool for destination promotion, taking into account its potency in luring travelers, increasing the location's reputation, and sustaining long-term tourism growth; and lastly, to look into the effects of films on tourist locations including how they affect traveler numbers and economic growth. In order to achieve the previously stated objectives, the research concerns are: How much does film tourism enhance the tourism sector as a whole, both in terms of its socio-economic effects and its potential for growth, and finally we will determine whether using films to promote tourist destinations is an effective marketing strategy.

In order to illustrate how the idea of film tourism when thoroughly investigated may be useful when employed as a strategy for destinations, the review will be supplemented with two case studies, in particular New Zealand with the " Lord of the Rings" trilogy and Skopelos with the movie " Mamma Mia". Both cases will be compared as well.

CHAPTER I – LITERATURE REVIEW

1 Definition and concept of film tourism

While earlier studies Boorstin (1962) indicated a connection between tourism and the media, it wasn't until Butler (1990) discussed the impact of the media on determining international travel trends that this relationship was particularly acknowledged. However, this does not imply that he established the notion or idea of film tourism.

Having that in mind, it is unknown who first came up with the concept of "film tourism" or who the creator is. As this connection between cinema and tourism became known and investigated, the idea of film tourism rose to popularity. It may have been influenced by particular people or publications, but its founder nor its inventor is a single, well known figure.

However, it is reasonable to characterize film tourism as the phenomenon of individuals travelling to various locations primarily to visit fictional characters from films, television series, or other visual media. The desire of travelers to visit or experience locations that have been prominently portrayed in television shows or films is the main factor.

Cities must become well known in order to attract tourists, and in order to become well known they need publicity, given the widespread of television and movies, cities depend on the influence of the media to exist (UCAR, n.d.-b). Therefore, the media take on the role of a mediator between tourism and society, acting as a conduit for the distribution of tourism goods from producers to consumers, travel brings significant and historic changes to the world, according to the outcome of the case, it is the societal responsibility of the media to promote the fusion of regional, national, and global cultural values for improving politics, society, and the economy (Rao, 2017).

Praveen Kumar (2014) says that tourism and the media are both part of the service sector, they collaborate seamlessly at work, which is evident from the fact that "Media contributes to 80% of tourism revenue and tourism contributes to 25% of media revenue."

The public perception of new places is greatly influenced by the media, so when there is negative news or a crisis, it can have a disastrous effect on tourism, and this has occurred during terrorist attacks, tsunamis, and cyclones, for example after the Hud Hud storm (tropical storm that struck eastern India and Nepal in October 2014), the situation was fairly apparent in Chennai, Visakhapatnam, and the Andaman & Nicobar Islands, pull-

outs and regular stories about Hudhud's wrath and destruction hit the media, by consequence restoration of normalcy took four to six months (Rao, 2017).

Another example, is when the UNWTO called on the media to use caution when covering areas affected by the tsunami in the Indian Ocean in 2005, to not impede the rehabilitation of a significant economic sector (tourism), and also to prevent the "infodemic" (SARS), which killed 774 people and infected over 8,000 people worldwide, mostly in China, (in 2003) that at the time contributed to a decline in Asian travel due to the media (Media Have Vital Role in Promoting Tourism for Economic Development – UN, 2007).

People frequently judge a location's attractiveness while viewing it on a screen and taking in its depiction in a movie or television program, as a result, both the cities and the people who live in them are greatly impacted by these images (UCAR, n.d.-b). For example, Turkey's presence in *Skyfall* (2012), from the Bond series, may be viewed as one of the unfavourable uses of the locations for tourism in Istanbul, meaning that the film locations that were used has not been precisely portrait a magnificent part of the city, and because only a small portion of Istanbul was featured in the film, this appearance makes it very simple for someone who has never been to Turkey to assume that Istanbul is underdeveloped (UCAR, n.d.-b).

By examining the effects on visitor motivation and behaviour, the impact of films on people can be seen in the changes in their social habits, and also tourists want to strengthen their connection with the narrative on the screen (Beeton, 2005).

Examples, include Tourism New Zealand's and Air New Zealand's promotional campaigns using celebrities and their actions in relation to the locations where *The Lord of the Rings* was filmed, and The Hong Kong Tourist Association's Movie Map, which links film locations with shopping by putting the stores that are used in the movies, to capitalize the relationship between consumption and movies (Beeton, 2005).

There is a vicious cycle that shouldn't be overlooked, this topic can actually be seen from a variety of angles, and in order to capture the audience's attention and encourage the purchase of content, media and its vehicles intentionally emphasize certain qualities that are associated with particular cities, this meets the audience's expectations for the qualities of the locations that the media and its vehicles have already created (UCAR, n.d.-b).

Governments and production firms also use a variety of techniques to influence how audiences react to movies in ways that further their tourism related goals, there are numerous instances of how towns assist the enhancement of the touristic value of the areas through the use of film tourism, for instance, we have the Breaking Bad tours in Albuquerque that is an example of how a city may benefited from the attention given to them in the movie or television show (UCAR, n.d.-b). In an article for the online vanity fair magazine, Vanderhoof (2018) stated that, “Albuquerque... yet a full 10 years after the show’s premiere, Breaking Bad still has a hold on the city. In Old Town, you can still buy the rock candy “meth” made by the woman who supplied the crew for the first two seasons, curio stores still sell T-shirts with Walter White’s face on them. “Bathing Bad” bath salts can still be found for sale, and for \$75, you can take a tour of Breaking Bad filming locations in an R.V. designed to look like Walt and Jesse’s first lab.”. Also the New Mexico state tourism department's data shows that after 2011, tourism surged significantly in that place (Vanderhoof, 2018).

2 The Role of Film Tourism in Destination Promotion: a historical overview

Cinema was not created by one individual as said, however, the Edison Company successfully unveiled a Kinetoscope prototype in 1891, allowing one person to watch moving images at once, the Kinetoscope was indeed a success by 1894, and public establishments had been set up across the world (A Very Short History of Cinema | National Science and Media Museum, n.d.). Basing that, one of the first examples could be addressed to The Lumière Brothers’ Paris (1895) public cinematography exhibition process which was the result of technological advancements that emerge during the Industrial Revolution that consisted of a single silent black and white image of a person or a scene (Jokinen, 2018).



Figure 1- Publicity image of Edison Kinetophone 1895, source: A Very Short History of Cinema | National Science and Media Museum, n.d.

Motion images, referred to as movies, with simple editing and plot, did not appear until the 20th century (Jokinen, 2018). Australia debuted "The Story of the Kelly Gang," the first full-length motion picture in 1906, and a couple of years later, in 1926, "The Jazz Singer," the very first motion picture with sound, and Hollywood witnessed the establishment of the first significant film studio (Jokinen, 2018).

Bakker (2003), affirms that film was widely used as the first type of industrialized mass entertainment, the cinema integrated into the majority of western nations at the same time as other important advances of the era (car, plane, electricity, etc.), Italy in this era was indeed the world's fourth largest exporter, trailed by the United States. Throughout the 1930s, France experienced the strongest economic growth (following only the paper and electricity industries), while in Britain, the number of movie tickets sold annually reached about one billion (Bakker, 2003).

Through the 1930s, practically all films had synchronized sound, and by 1930, some of them also had colour, the introduction of sound guaranteed the American industry's hegemony and ushered in the Golden Age of Hollywood, people frequently went to the movies twice a week throughout the 1930s and 1940s, making it the primary form of leisure activity (A Very Short History of Cinema | National Science and Media Museum, n.d.). Elaborately decorated "mega" cinemas could accommodate over 3,000 people in a single theatre, these establishments often offered cafés and had ballrooms (A Very Short History of Cinema | National Science and Media Museum, n.d.).

The growth of mass media in the latter half of the 20th century increased the film tourism industry (Jokinen, 2018). And films with iconic themes, such as Titanic (1997), Star Wars (1977, 1980, 1983, 1999, 2002, 2005, 2015, 2017), and The Lord of the Rings trilogy (2001, 2002, 2003), supported the interest in cinema tourism., especially today, the industry is expanding as a result of greater knowledge of the role that cinema plays in destination promotion (Jokinen, 2018). But it wasn't until the release of movies like "The Third Man" (1949), "Niagara" (1953), and "The Sound of Music" (1965), that film tourism really took off, even 50 years later, these movies continue to lure tourists across the entire world (Roesch, 2009).

Film Tourism was recognized as being related to literary tourism and falling under the larger category of media tourism (Butler, 1990). A while ago Literature, Guide books, music, and poetry played a major role in media, perhaps even more so than visual media,

because a large audience basically only had access to textual works before the introduction of movies and television (Beeton, 2005).

Film tourism and literary tourism both involve travel that is stimulated by secondary, independent and cultural sources (Gartner, 1993). Also Pocock (1992), contends that literature, like film, has the ability to both encourage travel by tourists and shape their expectations of a destination.

For instance, Scotland from the middle to the end of the 18th century had developed a crude, by expanding tourism industry that was influenced by the prevailing popular culture, referred to as "literary tourism," (Garrison & Wallace, 2021).

This early form of popular culture-inspired travel focused on destinations associated with famous authors, including Walter Scott, Robert Burns, and James Macpherson, these popular culture channels (like poetry, music, and art) portrayed Scotland, especially the Highlands, as being shrouded in mysticism and offering people a place to get away (Garrison & Wallace, 2021).

The consumption of movies and, more importantly, TV shows have surged during the past few decades, and almost 80 million travelers made their vacation decisions in 2017 based on movies or TV shows, according to Munoz and Munoz (2021). This fact might be affected by the introduction of streaming services across the entire world, and the well known movie *Braveheart* (1995) serves as an illustration of this phenomenon, according to a BBC report, Munoz and Munoz (2021) said that the Wallace Monument in Scotland saw an increase in visitors from 80,000 annually to 180,000 as a result of the movie's release. Twenty years later, in 2015, 35% of visitors claimed that the movie had influenced their decision to visit the monument, and as can be seen, these sites continue to attract visitors (Munoz & Munoz, 2021). So, we can therefore conclude that using the film industry and films as a tool in the construction of a tourist image is both possible and essential.

Also perfect example within the definition of film tourism is the Eiffel Tower, located in Paris (France) it has appeared in numerous movies like “ *The Man on The Eiffel Tower* (1949), *Funny Face* (1957), *The Great Race* (1965), *A View to a Kill* (1985), *Moulin Rouge* (2001), *Rush Hour 3* (2007), *Ratatouille* (2007), *Hugo* (2011), *Sherlock Holmes: A Game of Shadows* (2011)”, and like that, is consider to be one of the most famous tourist monuments in the world that receives thousands of visitors (Croy, 2018). Another

example is shown in the movie *Avatar*, which gained popularity as a travel and advertising brand, a rising number of tourists flocked to Zhangjiajie National Forest Park in Hunan Province, southern China, where the movie was shot, and there, travellers may take an aerial cable car across lush forests and take in the beauty of nature of the majestic mountains (Tzanelli, 2021).

The purpose of film tourism is not to serve a particular audience, rather, each film has its own target audience, with certain films drawing more tourists than others, as a matter of fact, it is obvious that a film like *The Lord of the Rings* will draw audiences who are familiar with it and enjoy that genre, while the TV show *Sex and the City* (1998), whose audience is primarily female, will draw audiences who are independent women who enjoy the combination of sex, love stories, and stylish lives, due to that fact film tourism is regarded as niche tourism (Ornella, 2012). The term "niche" in the context of tourism refers to goods, services, or hobbies that are enjoyed by a very limited number of people as described by Stainton (2023). However little attempts have been made to pinpoint the crucial success aspects underlying this rapidly expanding phenomenon, of film tourism, and nowadays, the majority of research on this activity focuses on how films affect the rise of tourists visiting a region (Strielkowski, 2017).

Through Carvalho et al. (2014) we could recognize that since the 1990s, the study of film tourism has advanced from comprehending the term, the implications of film tourism on destinations and residents, and tourist behaviour, to more complex approaches that concentrate on particular issues, such as the outcomes of particular film forms, celebrity engagement, and popular culture.

The scenery, storylines, events, themes and characters all create hallmark events which develop environments that are not real but that can be recreated through a visit to the location portrayed in the movie, people may be compelled to visit the locations depicted in movies due to landscapes, characters, and events, this affects the audience's views and feelings regarding the regions (Carvalho et al., 2014). Iwashita (2006), also agrees that pictures, feelings, myths, memories, and icons seen in movies and television shows can spark viewers' interest in a place.

Icons are crucial components since they serve as the centre of attention for visitors, they vary from film to film and from viewer to viewer, also the ability to spot film locations through icons allows viewers to get enthusiastic (Basanez, 2011).

Early research on cinema tourism was mostly focused on cases from the United States and the United Kingdom, with interest from, Asian, and European emerging later, however the Bollywood boom, where India has developed into one of the most prodigious creators and consumers of film and cinema, is one the best examples (Connell, 2015).

Literary tourism is also a subset of cultural tourism that examines locations and occurrences from fictional works as well as the lives of their authors (J. Connell, 2012). Beeton (2005), explains that the primary distinction between literary and film tourism would be that, “visitors often go to the regions that relate personally to the writer (such as place of birth and death), whereas film tourists visit the sites portrayed or places of the stars”. Literature influences how people view the world and their desire to travel, but it also encourages readers to visit the houses of authors, the locations where their books may have been influenced or written, as well as the tombs of departed authors (Yiannakis & Davies, 2012).

As example we have the writer William Shakespeare (one of the most celebrated poets/artists in English literature) and Stratford upon Avon, located in England. This poet had such an impact that his childhood home was wonderfully preserved, and many other places have been either named after him or believed to have been frequented by him (Tamason.gamble & By Tamason.gamble, 2021). Beeton (2004), makes a comparison that “Film is to literary tourism what the Boeing 747 was to mainstream tourism – a major booster for mass tourism.”, from literary tours, we have transitioned to the widespread and perhaps excessive visitation of cinematic locations. Beeton (2005) also declares that “Most of the world’s great pilgrimage and tourist sites were established through the written media, well before the coming of the film”.

A long history of literary tourism can be recognized in the movements of the 17th and 18th centuries to Walter Scott writings that praised the Jacobites, those were wildly successful in the United Kingdom, the United States, and the Scottish Highlands, and by consequence an increase of tourists was seen, because they were looking to visit the locations of Scott's writings (Garrison & Wallace, 2021). Also in the summer of 1810 when admirers of Scott's romanticized the tale of King James V and the exiled Douglas family many people flooded Lake Katrine, with about 500 carriages, and right next to it a new hotel was also constructed to accommodate the travellers (Garrison & Wallace, 2021).

The 18th and 19th century, Romantic movement continues to have an impact on travel (Beeton, 2005). Romantic authors like Wordsworth, Keats, Shelley, Byron, and Rousseau stimulated a fascination with the outdoors, scenery, and mountains (Lickorish & Jenkins, 1997). These literary trends arose almost concurrently in France, Germany, Switzerland, Scotland, and England (Beeton, 2005). The countryside came to represent a "golden place" that still persists in the minds of people today due to this desire for exotic landscapes, which had a significant impact on the growth and perception of tourism (Beeton, 2004). In England and Wales, just a quarter of the population resided in cities in 1800, and by 1900, that number increased to 75%, and by that, many Victorian families looked for a romantic world (countryside) where nature was viewed as an escape from their bleak surroundings (Seaton A.V, 1998). Urry (2002), Rojek (1997), and Jenks (1995), have contended that the importance of visuality in contemporary life outweighs other types of perspective, giving the picturesque representation a predominant influence on the modern tourist's expectations and perceptions of attractions, all this could potentially result in tours motivated by the moving image, producing a significantly different experience from that of, for instance, tours compelled by reading or listening (Karpovich, 2010).

Tourists are frequently drawn to locations connected to books, movies, and writers, and because of that many popular books and other authors' works are being adapted in form film and television (O'Connor & Kim, 2014). As example we have the series "The Adventures of Tom Sawyer".

O'Connor and Kim (2014), determined that in the late 20th century, there was a steady and significant increase in the use of novels as the basis for film and television scripts.

Writer and humourist Samuel Langhorne Clemens, in 1870s started penning longer literary works, and an early book from this era is *The Adventures of Tom Sawyer*, although *Tom Sawyer* wasn't very well liked when it was first published, it quickly gained popularity, and four American feature films have been based on the book, including a silent film from 1917 and sound versions from 1930, 1939, and 1973 (Tibbetts & Welsh, 2005).



Figure 2- Image of the movie “The Adventures of Tom Sawyer” 1973, source: google images

Regarding the movie, we can see a number of touristic places in Missouri, that have transitioned from the pages of novels to the big screen, and then from the big screen to reality, such as, The Mark Twain Boyhood House, which served as a model for Tom Sawyer's house, with the famed white fence, statue of Tom and Huck, the Becky Thatcher home, Tom's Aunt Polly's house, the school house, the church, the river and Jackson Island, and Tom Sawyer's Cave, a popular tourist attraction in the United States (Tom Sawyer Island, n.d.).



Figure 3- The Mark Twain Boyhood House, and the famous white fence, source (Tom Sawyer Island, n.d.)

Not to mention the Disneyland recreation of Tom Sawyer Island, where we can take the log raft to this remote, undiscovered, Mark Twain inspired retreat (Tom Sawyer Island, n.d.).

The actual locations and memorabilia from Mark Twain's (the writer) life and its work about the personage Tom Sawyer, are what pull thousands of tourists from across the world to Missouri town (Dealer, 2019). The Mississippi River side city of St. Petersburg, Missouri, is the setting for The Adventures of Tom Sawyer in the 1840s, however it is generally agreed that the town of Hannibal serves as the book's contemporary setting (Dealer, 2019).

Dealer, 2019 refers that Hannibal's is the “most famous son of America's”, there we can see the “Mark Twain riverboat rides, Mark Twain impersonators, Mark Twain gift shops,

Becky Thatcher's Diner, Tom Sawyer and Becky impersonators, a Mark Twain Dinette, a Mark Twain brewery, there's even a Mark Twain waterpark”.

Another scenario we could use, that has a bigger and stronger influence is the David Benioff and D. B. Weiss historical fantasy drama television show, *Game of Thrones*, that was adapted on George R. R. Martin's novel series *A Song of Ice and Fire* (Jokinen, 2018). The TV series has admirers across the world, and made HBO series won 58 Emmy Awards during its eight seasons, more than any other drama in history (Nilles, 2020). A example of a country that profited from tourism cause of that series, is Northern Ireland, they took the opportunity by serving as the show's primary shooting location for ten years, and because of that, thousands of *Game of Thrones* fans, visit the landscapes that served as the ideal background for the series' fantasy universe (The *Game of Thrones*® Effect, n.d.).

One in six out of state visitors was drawn in 2018 as a result of the exhibition of *Game of Thrones*, there were 350,000 visits and more than 50 million in economic impact as each season progressed, therefore the most significant asset for Northern Ireland's film tourism swiftly became *Game of Thrones*... (The *Game of Thrones*® Effect, n.d.). “Season premieres, soundtrack concerts, and fan gatherings like Comic Cons” are some examples of further *Game of Thrones* strategies to promote movie tourism (Jokinen, 2018). As reported by the local assembly, the very first four seasons generated an immediate financial advantage of 82 million euros, in tourism (which included, hotel costs, and services...), this amounted to the creation of more than 900 full time jobs and 5,700 part-time jobs (Addley, 2019).

Moyra Lock, marketing director of Northern Ireland Screen, said that “The economic impact from *Game of Thrones* is incredible. But it's more than the money, it's also what it has meant in terms of added value.”, she also said that the initiative has given rise to side industries in post-production and extras, providing opportunities for people to learn important professions like carpentry and special effects as well as health and safety (Addley, 2019). The *Game of Thrones* production has improved communities from all over the world when filming in determined sites, in part by making it locals support their own economies, not to mention that during lower seasons, such well paying sporadic Hollywood gigs can be sufficient to supplement a local's income (Dunn, 2021).

We only briefly discuss Tom Sawyer and Game of Thrones, but there are many additional success cases, such as *The Handmaid's Tale*, by Margaret Atwood, a large number of Emmys have been won by it, including Outstanding Drama Series in its debut season. *Bridgerton* an adaptation of Julia Quinn's romance book series won an Outstanding Drama Series nomination at the 2021 Emmys... “The first season of steamy romance series, *Bridgerton* achieved immense popularity – it is Netflix’s second-most watched television series of all time, beaten only by *Squid Game*.” (McAlister, n.d.)

So, we can agree with O’Connor & Kim, (2014) that marriage or conjunction of well-known novels and films increases the capacity to encourage travel. When tourism and film content are positively correlated, nations can have high calibre film and television productions filming in their locations, which will make them develop and increase their assets, other great productions include Harry Potter in the United Kingdom and *The Lord of the Rings* in New Zealand (*The Game of Thrones® Effect*, n.d.).

3 Tourism Segmentation Market and Film tourists

Every traveller is drawn to different places, enjoys doing different things while on vacation, and uses various establishments, so, each traveller is unique but some are more alike than others (many individuals prefer cultural travel, others enjoy skiing during their winter vacations, and there’s others that need kid-friendly accommodations at their destination), the premise for market segmentation is the recognition that each traveller as said before is unique and that the tourism sector cannot possibly cater to each person independently (Dolnicar, 2008).

Dolnicar, 2008 also affirms that “Segmentation criteria/bases can be socio-demographics (for instance, old versus young tourists), behavioural variables (skiers versus sightseers), or psychographic variables (tourists motivated by rest and relation versus those motivated by action and challenges)”. We also entail by Camilleri (2017) that it’s a strategy that “involves dividing the market into segments and developing products or services to these segments.”, so, market segmentation is the process of defining market segments and separating a large customer base into smaller consumer groups.

Understanding the audience's segments enables the sector to better personalize its goods and services, and in tourism market segmentation the criteria for this is often chosen by socio-demographic factors and travel features, such as “age, gender, length of trip, the purpose of the trip, and trip pattern mentioned” (Shi et al. 2018).

The primary market for film tourism is referred to as the "culture tourism" trend, the need to experience culture and the scenes from their favourite movies or television shows presents businesses with an opportunity to make money by offering such experiences for individuals (*Film Tourism Market*, n.d.). Considering the fact that they're promotional instruments that allow destinations' attributes and characteristics of which their image is formed to be exhibited are reveal to be important (Millán et al., 2016). Movies provide more in depth knowledge about aspects of a place, including its culture, tradition, or environment, which may have an impact on how positively someone feels about the place (Pan & Ryan, 2013). It's conceivable that watching a movie will make us want to visit a place (actual or made up), which a traditional advertising can't do (Bolan et al., 2012).

In recent years, a growing number of individuals have begun to organize travels around their favourite television episodes and movies, and Woolf (2022) made the decision to get in touch with some Americans in order to explore their perspectives on this trend, and he discover that, in 2023, 78% of travellers say they would probably or definitely choose trips with a TV or movie theme; 96% have at some point in their lives visited locations that were featured in their favourite television episodes or films; and the majority of people (35%) who participate in film tourism do so in order to have an interactive experience that allows them to live out the plotlines of shows or movies and take on the roles of well-known protagonists. Due to the popularity of Harry Potter, England and Ireland have become among the most sought after locations for film tourism worldwide, and according to 31% of interviewees, Hawaii was selected as the US's most appealing film tourist hotspot because of the Jurassic Park franchise (Woolf, 2022).

Below in Table 1, we can look at how much visitors choose TV shows or movies as justification for a specific trip (Woolf, 2022):

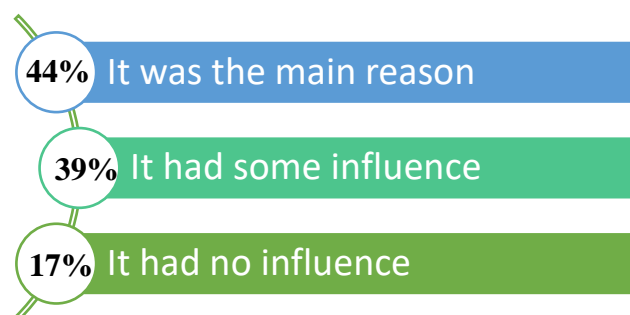


Table 1 - Visitors that choose TV shows or movies as justification for a specific trip.

There are three categories of film tourists mentioned by Macionis (2004): “(1) serendipitous film tourists, who travel to a destination that has appeared in a film by chance; (2) general film tourists, who do not specifically visit a place because it has appeared in a film, although they participate in some of the film tourism activities once at the destination; and (3) specific film tourists, who visit and actively seek locations that they have seen in films”. From a different perspective, Bolan et al. (2012) categorize different types of film tourists according to their authenticity and displacement, they assert that there are distinct categories for film tourism, one of which caters to so-called "scenic/visual tourists," who are influenced by what they see and are compelled to travel to the regions where the movies are shot to experience the genuine scenery. Another segment is for "emotional/nostalgic tourists," who are motivated to travel to a location by the individuals and storyline of a movie that they can relate to, the very last segment is for people who are interested in both the movie's setting and the region where it was filmed, the "pure film tourists" are motivated by practically every aspect of the movie and seek out as many sights and locations as they can that are connected to it (Bolan et al., 2012).

A quantitative study made by Campo et al. (2013) involving in person interviews with 484 visitors to the 5th edition of the International Trade Fair for Cultural Tourism was conducted to determine the characteristics of the cinematic tourist. We may infer from the findings of Campo et al. (2013) that potential customers are primarily employees, persons of both sexes, under the age of 45, and well-educated, the family unit consists of roughly 2 or 4 people, they spend 10 to 15 days or weekends consuming largely things related to the sun, sand, and/or culture, and while arranging a trip, they typically go in couples and gather information from both the Internet and suggestions from friends and relatives. Notably, this examination revealed that “31.2% of respondents have travelled to a place motivated, expressly or in a complementary way, due to the view of the destination in a movie or fiction series.” (Campo et al., 2013).

Also, through the completion of a questionnaire by Portuguese respondents who were leisure travellers and were enthusiastic about filmmaking, Soares and Nunes (2018) came to a consensus regarding the following features of cinema tourism in terms of awareness, destination image, and intention to visit: “film tourism leads to the intention and desire to visit the destination (87.3%), favours its brand image (85.9%), and it “increases its notoriety (83.6%)”. They did not discover any disparities in terms of gender, but they did

discover some in terms of age and educational attainment, in reality, the value of the brand image and awareness through film productions is given more weight as age and educational level rise (Soares & Nunes, 2018).

4 Forms Of film Tourism

The different sorts of tourism change with time and are very diverse, and within the realm of film tourism this must be distinguished (Roesch, 2009). It could involve a visitor making the trip just for the goal of seeing the destination as part of a planned tour, or to see a specific location where a scene has been filmed (Roesch, 2009).

Based on the motivations and objectives of film location tourists, “Graham Busby, Julia Klug, Beeton, and Roesch” have all identified several kinds and aspects of film location: on-location and off-location (HOFFMANN, 2015), see table 2:

On Location	
Film Tourism as primary travel motivator	The film site is an attraction in its own right - strong enough to motivate visitation.
Film Tourism as part of a holiday	Visiting film locations as an activity within a larger holiday
Film Tourism Pilgrimage	Visiting sites of films in order to “pay homage” to the film. Example: Lord of the Rings sites
Celebrity film tourism	Film locations that have taken on celebrity status. Example: Hollywood Homes
Nostalgic film tourism	Visiting film locations that represent another era.
Off Location	
Film Studio Tours	Industrial tours of working film studios, where the actual filming process can be viewed. Example: Paramount Studios.
Film studio Theme Park	Specifically built for tourism with no actual filming or production taking place. Example: Universal Studios

Table 2: ON and OFF Film Tourism Source: Adapted from S. Beeton, *Film-Induced Tourism* (Channel View Publications, Clevedon, 2005) p. 10-11.

But Sue Beeton also distinguishes many other forms of film tourism, apart from on-location, and off-location, this includes, “commercial, mistaken identities, and one-off events, as mentioned in her book, *Film Induced Tourism*” (Beeton, 2005).

Yet, we'll focus our research on these two essential forms of tourism—on-location and off-location, in the subsequent chapter.

To be more precise, because the two research cases that we will look at in this dissertation are on-film locations—New Zealand (*Lord of the Rings*), and Skopelos (*Mamma Mia*), we will limit our attention to on-location tourism. This does not imply, however, that cases/illustrations of off-location tourism would be disregarded.

4.1 On Location Tourism

On-location tourism is the practice of visiting movie locations as the main reason for traveling or, in certain cases, as a component of a vacation, sometimes just because of a sense of nostalgia to experience a era or places that have gained notoriety, and/or visiting a spot to "pay their respects" to a movie, this behaviour is popularly known as a pilgrimage (Beeton, 2005).

Several locations have grown independently into well-known tourist destinations and under these situations, locations that were once thought to be irrelevant might become tourist destinations on their own (Ornella, 2012).

We can use the Tunisian deserted areas from *Star Wars* as an example (figure 4), George Lucas, the director of *Star Wars*, discovered it on the border of the Sahara, filmed in large part in Tunisia it was a well liked tourist destination (*Maghreb: Reviving the Tunisian Tourism Industry: Calling on the Force*, n.d.).



Figure 4 - Sahara, Tunisia, desert against a backdrop of sand dunes and abandoned sets from the Star Wars filming, source: Maghreb: Reviving the Tunisian Tourism Industry: (Calling on the Force, n.d.)

Tahar Karya, a retired professional rally driver, and George Lucas's his personal driver tells us that while the movie was being shot in Tunisia, that Lucas' choice to use the locale in his movie was a huge plus for the community, “More than 1,500 background actors were employed. Agencies and hotels also benefited”, “Over a period of two-and-a-half months, (Lucas) brought activities to the region and beneficial economic activity.” (Barnett & Harris, 2013).

Beeton also defines as on-location tourism, the filming that takes place in a different nation than the one that will be seen in the finished result, usually for budgetary reasons (Ornella, 2012). And the filming of Braveheart serves as an illustration of when tourists go to a location where a movie is set but it hasn't been filmed there, that for instance is a similar type of on-location tourism, known as mistaken identity (Beeton, 2005). Instead of Scotland, the majority of the movie productions took place in Ireland, and although it is debatable whether this type of tourism truly falls under the on-locales category (Ornella, 2012).

Film tourism is a pilgrimage in which tourists attempt to "worship" the film, the advantages that The Lord of the Rings brought to New Zealand are a clear illustration of this type of pilgrimage of on-location tourism (Ornella, 2012). Ornella 2012 also discusses that the feeling of community and meeting new people who share comparable interests are all parts of the film tourism experience, similar to the religious artifacts and relics that pilgrims brought back to their homes, purchasing souvenirs from a film site, and displaying them can be contrasted.

4.2 Off Location Tourism

Off-locations are primarily distinguished by the fact that sites are frequently constructed artificially for both tourists and the filming process (Roesch, 2009). It is the act of traveling to places that were not used for filming but are nevertheless connected to the story.

We can also consider “The notion of theme parks or movie studios that represent a phenomenon that is in itself already a representation of something else that is, in the film” (Beeton 2005). Pursuing this line of thought, we can consider Disneyworld as one of the most well-known off-location theme parks ever built.

According to the New York Times in 1991, France received 50 million tourists annually, making it in the top tourist destination, “The U.S. was second, with 39.8 million, Spain was third, and Disney World was fourth, with 28.5 million visitors annually.” (Uysal & Sun, 1994). With nearly 12 million visitors in 2021, Walt Disney World's Magic Kingdom in the United States became the most popular theme park on the planet, and even though with the surge of the coronavirus (COVID-19) in 2020, more than 20 million visitors visited the Magic Kingdom in 2019 before the outbreak (Most Visited Amusement and Theme Parks Worldwide 2021 | Statista, 2023).

Based on their popular films like “Back to the Future, Jurassic Park, The Blues Brothers, Bugs Bunny, and Superman”, Hollywood studios like Universal and Warner Brothers have also created tourist specific theme park entertainment (Beeton, 2005). Despite the fact that some movies were filmed at those studios, Ornella (2012) explains that due to their artificiality, the locations are considered to be off-location.



Figure 5- Universal Studios in Orlando – Jurassic Park, source: (Tuttle, 2018).

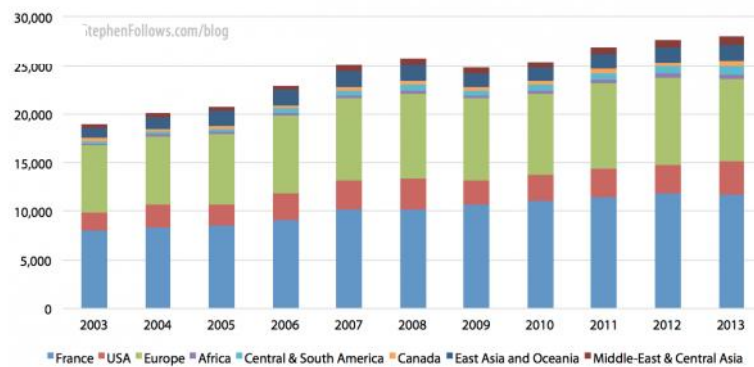
Film studio tours are packages that are specifically tied to the film industry, they are offered to tourists who want “to see existing sets and experience the actual filming process.”, because they are primarily designed for filmmaking purposes, Paramount Picture Studios in Hollywood is a fantastic example of a studio that “offers film-related packages and tours in order to show what happens behind the scenes.” (Ornella 2012)

The CNN studio tour is another well-liked tour, it demonstrates every aspect of how CNN operates, down to specific offices, these studios were created primarily for the production and filming of motion pictures, television shows, and news programs (Don Schmidt, 2020).

One-time events like film premieres or festivals are another type of film tourism that is quite similar to off-location tourism, the Cannes Film Festival is one of the most well-

known film events, it draws admirers from all over the world by promoting the movie and the location (Don Schmidt, 2020). During 1946, Cannes has played host to the 12-day International Film Festival, where an expert jury of filmmakers from across the world selects the winners of the year's top films, approximately 200,000 people participate in the Cannes Film Festival (40,000 with formal credentials), including filmmakers, moviegoers, studio executives, and individuals just looking at stars (The Cannes Film Festival: The Most Famous French Film Festival, 2022).

Compared to ten years ago, accreditation has climbed by 157%, two-thirds of all attendees to the Cannes Film Festival come from France, the rest of Europe, and USA, as we see in Graphic 1 (Follows, 2021):



Graphic 1 - Number of people, categorized by country, that visit the Cannes Festival from 2003 to 2013, source: (Follows, 2021).

**CHAPTER II – THE AUTHENTIC CONNECTION: EXPLORING
MARKETING STRATEGIES AND EVALUATING THE IMPACT OF FILM
TOURISM ON TOURIST DESTINATIONS"**

5 How Film Tourism Shapes and Reshapes Destinations

The combination of film with tourism, has established itself as a dynamic alliance with broad consequences for tourist locations.

Mandi et al. (2017) divided into two phases this impacts: Direct and indirect impacts, the term "direct impacts" refers to the economic effects brought about by the money spent by local film producers, such as the cost of paying for various services, permits, equipment rentals, or food and flexibility. While the promotional effects can be understood as the indirect effects, which, is a result of a community's development as a desirable travel destination (Mandi et al.,2017). The significant economic impact that film tourism has on locations which includes income generating, job creation, and business expansion is one of its most noticeable effects.

When a movie is made and distributed globally, reaching millions of screens, it is a terrific showcase to learn more about a place, in addition, it provides a great opportunity for businesses and services that are searching for “extension and strengthening of the visitor season” (Hudson & Ritchie, 2006).

According to visitor polls conducted at eight English filming locations, including Lyme Park (*Pride and Prejudice*) and Alnwick Castle (*Harry Potter*), film tourism boosted the country's economy by 116 to 163 million euros in 2014 (VisitEngland by Olsberg, 2015). One of the locales seen on screen has had a 100% increase in visitors as a result of the *Harry Potter* book and film series (“Film Tourism – International,” 2003).

Champion traveller news, analysed 100 well-known films with travelable locales, and gathered information on tourism trends, they discovered some startling statistics indicating that a well-liked movie can increase visitation to a key site in the movie by anywhere between 25 and 300%, research has also shown that this burst of tourism, which lasts roughly three to four years, is a terrific method to boost a nation's regional economy over a number of years (Popular Movies Can Increase Tourism to the Film’s Location Between 25%-300% | Champion Traveler, n.d.).

Considering the rising quantity of studies on film tourism, little effort has been made to pinpoint the essential elements that underlie this rapidly expanding phenomena, that is why Figure 6 is a preliminary theoretical model to describe the major factors affecting film tourism (Hudson and Ritchie, 2006).

Film or TV Series	Location	Impact on Visitor Numbers or Tourist Revenue
Braveheart	Wallace Monument, Scotland	300% increase in visitors year after release
Heartbeat	Goathland, North Yorkshire, England	Three times the number of normal visitors in 1991
Deliverance	Rayburn County, Georgia	20,000 film tourists a year Gross revenues \$2 to 3m
Dances with Wolves	Fort Hayes, Kansas	25% increase compared with 7% for previous 4 years
Close Encounters of the Third Kind	Devils Tower, Wyoming	75% increase in 1975 20% visit now because of the film
Thelma and Louise	Arches National Monument in Moab, Utah	19.1% increase in 1991
Field of Dreams	Iowa	35,000 visits in 1991 Steady increase every year
Dallas	Southfork Ranch, Dallas	500,000 visitors per year
The Lord of the Rings	New Zealand	10% increase every year 1998 to 2003 from UK
Steel Magnolias	Louisiana	48% increase year after release
Last of the Mohicans	Chimney Rock Park, North Carolina	25% increase year after release
The Fugitive	Dillsboro, North Carolina	11% increase year after release
Little Women	Orchard House, Concord, Massachusetts	65% increase year after release
Bull Durham	Durham, North Carolina	25% increase in attendance 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
Gorillas in the Mist	Rwanda	20% increase in 1998
Crocodile Dundee	Australia	20.5% increase in U.S. visitors 1981 to 1988
The Beach	Thailand	22% increase in youth market in 2000
All Creatures Great and Small	Yorkshire Dales	Generated £5m for Yorkshire Dales
To the Manor Born	Cricketer St Thomas, Leisure Park, England	37% increase between 1978 to 1980
Middlemarch	Stamford, Lincolnshire, England	27% increase in 1994
Four Weddings and a Funeral	The Crown Hotel, Amersham, England	Fully booked for at least 3 years
Mrs. Brown	Osborne House, Isle of Wight, U.K.	25% increase
Notting Hill	Kenwood House, England	10% increase in 1 month
Saving Private Ryan	Normandy, France	40% increase in American tourists
Sense and Sensibility	Saltram House, England	39% increase
Pride and Prejudice	Lyme Park in Cheshire, UK	150% increase in visitors
Cheers	Location in Boston	\$7m in unpaid promotional advertising each year
Miami Vice	Miami	150% increase in German visitors 1985 to 1988
Forrest Gump	Savannah, Georgia	7% increase in tourism
Troy	Canakkale, Turkey	73% increase in tourism
Captain Corelli's Mandolin	Cephalonia, Greece	50% increase over 3 years

Figure 6 - Film Tourism Impacts, (Hudson and Ritchie, 2006).

During the forecast period, it is anticipated that the film tourism industry will expand steadily, one of the main causes has been the expansion of pop culture and the enormous consumer demand for related activities, according to recently released data from Future Market Insights, the market size for film tourism is anticipated to surpass 61.8 million in 2023 and increase to 109.6 million by that year (Film Tourism Market Share, Size, Trends & Outlook 2033 | FMI, n.d.).

These pop culture, translate as the Korean dramas that have advanced significantly, especially regarding the series "Squid Game", debuted on Netflix on September 17, 2021, after becoming No. 1 in 90 countries, "including the United States, the series became the first Korean drama to top the list of the top 10 weekly TV shows on Netflix." (Dunkel, 2021). And also, the world's second-biggest exporter of dramas, Turkey's productions have helped to spread understanding Turkish culture and draw hundreds of millions of people, by 2023, it's anticipated that Turkey's series, which are currently distributed to countries throughout the world, would generate roughly around one billion euros in revenue (Suhud et al., 2021).

The produced income can be also used to upgrade facilities, preserve cultural heritage sites, improving the overall visitor experience.

An example is "The Motorcycle Diaries" (2004) one of the movies that made Machu Picchu famous and brought attention to this historic Incan stronghold (Keke, 2022). The

Motorcycle Diaries, is a lovely story about the maturation of friends, who are travelling overseas for the first time, who encounter life issues and grow aware of the world's intricacies (Keke, 2022). Young Yale professor Hiram Bingham located Machu Picchu in 1911, but the area was overgrown with forest at that time (Dangerfield, 2007). The ruins, which were located at a height of about 8,000 feet and had remained until today mostly unaltered for more than 300 years, was hailed as one of South America's most significant and well-preserved sites by American media (Dangerfield, 2007).

So, after being featured in films like "The Motorcycle Diaries" (2004), Machu Picchu nowadays contributes more than 37 million euros to Peru's economy annually, and about 2,500 people visit the site every day, ensuring that the monument will be preserved (Dangerfield, 2007).



Figure 7 - Machu Picchu then vs now, source: (Machu Picchu | 1911 - 2016, n.d.)

The benefits of film tourism can now be categorised into three groups: increasing visitor awareness, boosting interest in destinations, and contributing to tourism growth (Riley et al., 1998). However, the biggest advantages that often result from film tourism will largely be financial ones.

Although there is no denying that film tourism has many advantages, it's vital to understand that it can also have problems and negative effects. These negative effects, necessitate a careful consideration in order to guarantee a understanding of the ways in which film production and tourism together impact certain areas. Likewise, there are a number of detrimental effects, including a rise in expenses for both workers and goods, pollution, and the exploitation of the local population (Hudson & Ritchie, 2006).

Overtourism is yet another potential problem. While film tourism might help with seasonality issues, it can also unintentionally fuel periods of high tourist density.

The concept of overtourism has targeted numerous nations in recent years due to the steady increase of international tourists, this definition also referred to as mass tourism, relies on the features of the affected destinations and the people who live there (Dodds & Butler, 2023). Additionally, according to the UNWTO, overtourism is “the impact of tourism on a destination... that excessively influences perceived quality of life of citizens and/or quality of visitors’ experiences in a negative way” (Koens et al., 2018).

In fact, *The Beach* (2000), a Danny Boyle film, starring Leonardo DiCaprio offers a provoking illustration of the drawbacks of film tourism and its effects on actual locations. The breathtaking Phi Phi Islands in Thailand served as the backdrop for the movie, exhibiting its unspoiled splendour. However, the islands themselves suffered unforeseen repercussions as a result of the lovely paradise image.

The number of visitors increased steadily for almost 20 years, reaching a peak in 2017 at just around 2 million, affecting not only the park's most recognised feature but also all the nearby reefs and bays, for example, Maya Bay had up to 6,000 people per day, which caused the coral to deteriorate and the fish too (Vater, 2022).

A consultant for Thailand's national parks agency named Thon Thamrongnawasawat told the BBC: “We are a beautiful country but we have to protect our natural resources,” “We have significant information that all the boats that come in and out really impact the coral reef.” (Bruner, 2018). And after given so much for so long, Maya Bay was finally recognised by the Thai government in 2018 as needing to be closed in order to be saved, nevertheless the national park brought in more over 500,000 visitors in 2020, despite the presence of COVID-19 (Vater, 2022).

In addition to significant ecological issues, the visitor experience was not good either, because the lengthy row of boats anchored near the shore obstructed sight of the lovely bay, however over 30,000 pieces of coral, many of which were grown off the shore have been replanted after the bay was closed in 2018 (Cripps, 2022).

Around 50% of the replanted coral survived, and it is already beginning to develop and spread on its own, Thorn also claims that the normal regeneration of the reef would take 30 to 50 years without the transplanting procedure (Cripps, 2022).

The island's natural resources, surrounds, vegetation, and clear waterways are all impacted by the massification of tourists in this kind of setting, due to the island's ongoing access restrictions, all of these resources can be conserved and visitors may appreciate and respect the ecosystem (Taylor., 2018). Consequently, Taylor. (2018) raises the question of whether "sustainable tourism development" can be achieved by film tourism.

The story of "The Beach" serves as a warning about the potentially harmful effects of film tourism, is an example of how a paradise from a movie encourage overtourism and damage the ecosystem. In the end it also serves as an illustration that tourist locations must carefully manage for the effects of rising tourism to prevent it's destruction.

Additionally, the film business has a special ability to change the cultural landscape and image of a destination, a phenomenon with both positive and negative ramifications. Likewise, Taylor (2018) notes that films that include picturesque landscapes or popular tourist attractions from a nation tend to idealise the location and pique viewers interest in visiting it.

Positively, a location that has been shown on the big screen frequently sees an improvement in how others view it internationally, and this fresh exposure can help a place go from being relatively unknown to becoming well known. So as Echtner and Ritchie (1993) mentions, "the image of the destination will be based on historical, political, economic and social information which, in turn, will shape the image that the person already held", Stabler, (1995), outlines a few elements that play a role in how a tourist site is perceived, as shown in figure 8.

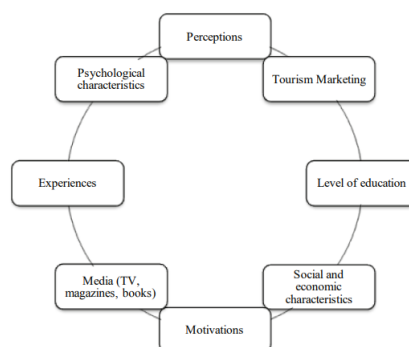


Figure 8 - Factors influencing the formation of the image of tourism destinations. (Adapted from Stabler, 1995)

When trying to understand how tourists decide what to do, the idea of "image" is of utmost importance. Through marketing initiatives, an online presence, media coverage.... destinations actively curate their image. Tourists and the destinations benefit from each

other. This revolutionary effect does, however, have a flip side, because films that reinforce harmful biases and preconceptions can unintentionally affect a destination's reputation by fomenting misinterpretations. This line of thought will be more effectively address in the following chapter: “Authenticity in Film Tourism: Where Fiction Meets Reality”.

5.1 Authenticity in Film Tourism: Where Fiction Meets Reality

Jain (2014), refers that during a visit, traveller's perceptions, of how closely their expectations and impressions of a location align with reality are referred to as authenticity in a tourism context, so each person has a unique way of experiencing authenticity as an emotion.

The narratives of repeat visitors and current media are used to create tourism images and authenticity, the primary means of creating and reinforcing images throughout the 19th century were books, poetry, and art, however, as communication methods and media sophistication increased during the 20th century, radio, film, and television came to dominate (R. Butler et al., 1998)

Despite not being created with the primary goal of encouraging people to travel, films increase the knowledge, appeal, and financial success of regions through the persuasiveness of the images and fantastical stories that they present (Macionis, 2004). However, they rarely provide an accurate representation of that location in comparison to what visitors would actually encounter there, when a movie is shot at a location that is completely different from the setting it depicts on screen, the lack of authenticity is exacerbated (Bolan et al., 2012b)

Butler, 1990, suggested that we may be reaching a period in which people's geographic perception of the world relies on information that is intrinsically inaccurate, that they have learned through various media, including fictitious books and movies. Tzanelli (2004), confirms the previous statement by saying that "there is a danger that tourist consumption of stimulatory landscape and cultures will overwrite specific histories of actual places and cultures", also addressing these difficulties is Beeton (2005) who notes that: “ In such instances of fiction being combined with the fact, boundaries can become blurred between

what is real and what is unreal.”, tourists, however, are frequently more enthusiastic in engaging with what has been promoted by strong visual media.

This type of displacement has been taking place for years on a global scale with a wide range of examples (Bolan et al., 2012b):

Film title	Film location	Film setting
<i>Braveheart</i> (1995)	Ireland	Scotland
<i>The Last Samurai</i> (2003)	New Zealand	Japan
<i>Cold Mountain</i> (2003)	Romania	USA
<i>Saving Private Ryan</i> (1998)	Ireland	France
<i>A Fistful of Dollars</i> (1964)	Spain	USA
<i>Gangs of New York</i> (2002)	Italy	USA
<i>King Arthur</i> (2004)	Ireland	England
<i>Seven Years in Tibet</i> (1997)	Argentina	Tibet
<i>The Count of Monte Cristo</i> (2002)	Ireland	France/Italy
<i>Waking Ned</i> (1994)	Isle of Man	Ireland
<i>Batman Begins</i> (2005)	England	USA
<i>Excalibur</i> (1981)	Ireland	England
<i>Memoirs of a Geisha</i> (2005)	USA	Japan
<i>The Spy Who Came in From the Cold</i> (1965)	Ireland	East Germany

Table 3 - Imaging and reimagining of rural areas, source: (Bolan et al., 2012b)

Now, let's use the example of the city of Naples, which is frequently portrayed by opposing images, both in the opinions of its citizens and in those of visitors, the chance that was given to the city to host the G7 Summit in the summer of 1994, which presented an exceptional opportunity to introduce Naples internationally, was the event that initially raised awareness of what would become Naples (D'Alessandro et al., 2015).

All Italian, film directors and screenwriters (Antonio Capuano, Mario Martone, and Pappi Corsicato were three major figures in Naples' film in the early 1990s), quickly rose to the top of the Italian cinematic landscape, as a result of their success, Naples quickly developed into a thriving hub for filmmaking, a state that would last for more than a decade, and the most important feature is that, by carefully examining Neapolitan identity, they actually conducted a subversion of cinematic representation as it had been constructed up to that point (D'Alessandro et al., 2015).

For this reason, the New Neapolitan Cinema (NNC), which is closely related to the phenomenon of the Neapolitan Renaissance and to a New Neapolitan Wave, has been theorized to be the product of a new film notion that has been emerging among writers of Italian cinema since the 1990s (Castellano, 1997). This strategy appears fairly frequently in the writings of people who study the phenomenon, most likely as a result of the unique

way that Naples is portrayed in film, which creates an uncommon impression of the city (D'Alessandro et al., 2015).

The ability to produce new footage, has long been acknowledged as a factor in promoting tourism (Tooke & Baker, 1996b). But the large movies that break into the international circuits are the only ones able to alter the public view enough to have a substantial and lasting impact, drawing permanent and worldwide visitor flows (D'Alessandro et al., 2015).

Claudio Velardi, who was the Campania Region's tourism adviser at the time, conducted a study on tourism in Campania, the study, "La Campania è per il turista coraggioso", not only found a direct correlation between the decline in tourist numbers and what policymakers viewed as a very negative and persistent image of the region, but, the primary blame for Naples and Campania's very negative reputation in Italy was also placed attributably on the media (D'Alessandro et al., 2015).

For instance, if we consider the Gomorrah television series (based on the best-selling novel by Roberto Saviano), it was created with an emphasis on crime, the waste crisis, and administrative management malpractice, these elements created, a perspective so deforming for tourists that impacts memories and becomes an obstruction that discourages the return of tourists to the region (Capua, 2009).

It seems symbolic that the President of the Municipality of Scampia (a complicated northern suburb of Naples), has refused permission to use the neighbourhood's areas as a set, this is motivated by the refusal of abstaining from "exploitation of images and places in damage to the territory", because there's still a debate over the decaying, abandoned suburbs, which is still seen as the district's symbol despite the growth of several legal structures that was created over the past few years (D'Alessandro et al., 2015).

And although there hasn't been any research done to determine a connection between the growth in tourist flows and the TV show Gomorrah, there has been some discussion about developing tours in Scampia for travelers or what are known as "dark tourists." (D'Alessandro et al., 2015). Lennon, 2017, refers that the term it is now often used to refer to places where genocide, like the Holocaust, assassinations, crimes, or incarcerations took place and helped now to draw tourists.

There is insufficient empirical data to determine how the negative message in the movie or other media affects tourism, so, despite the fact that some authors note that a bad reputation can greatly reduce a location's tourist appeal, others contend that a bad reputation can actually increase a location's appeal like the case of Gamorra series (D'Alessandro et al., 2015).

The conflict that persists over the representation of Naples in the media, particularly in films and TV shows, raises the idea of the duplicity of representations once more, these images have always been associated with the city, but they have also recently translated into a genuine urban conflict (D'Alessandro et al., 2015).

The novelty here is that the multifaceted image of the Neapolitan surroundings that has emerged from this conflict is motivated by an alternate notion of "authenticity" that is based on both positive and negative elements, in this regard, both representations of the authentic Naples have an impact on visitors' demands, activities, experiences ... as well as locals' views and the city's impact (D'Alessandro et al., 2015).



Figure 8 - "Gomorra", the series about the mafia and Italian realism, source: (Grey, 2016)

5.2 Unlocking Film Tourism Marketing and Promotion

T R. J. Butler (1990) asserts that people frequently base their travel decisions on the things they have observed in popular audiovisual media like television and the movies, the process of the effect brought on by the image may be conscious or unconscious, accidental, voluntary, or involuntary. A powerful strategy for destination marketing is therefore film tourism. The combination of the scenes portrayed in actual locations gives a distinctive and enthralling way to draw tourists.

After doing a study on 12 films, Riley et al. (1998) found that the film's location attracted the most people when the movie was first released, however, for at least five years

following the film's debut, there was still a 54% rise in visits, something positive for the regions.

According to Hudson and Ritchie (2006), the viability of locations will depend on the following five elements: “destination marketing activities, destination attributes, film-specific factors, film commission and government efforts, and location feasibility.”

Also, Local Destination Marketing Organisations (DMOs) work hard to create effective marketing plans for promoting tourism destinations, they have to make suggestions for marketing chances and encourage and promote the creation of the ideal environment for utilising these opportunities (Vagionis & Loumioti, 2011).

So, some locations hire public relations professionals to promote their areas in films, for instance, Canada and the Bahamas have recognised film tourism as a marketing opportunity and work with Weber Shandwick, one of the largest public relations firms in the world, to promote their destinations as much as possible in tv and cinema (Shandwick, 2005).

Within the film industry, it is common to give the locale credit for their contributions to the film's production and marketing is the aim of these credits.

Le Dernier Trappeur's distributors in France and Italy were joined by Yukon Tourism and Culture marketing in 2005, therefore the Yukon's tourism marketing division negotiated for the film's opening credits to explicitly state that the Yukon served as the location for the shoot (Raycroft, 2005). So together with corporate partners, including the federal government, more than 440,000€ were used to co-brand the Yukon and Canadian tourist attractions with the movie's debut in Europe (Raycroft, 2005).

Customers are also becoming more interested in watching the films being made. Consequently, destinations now have another chance to participate in location marketing, for instance, New Zealand packaged The Lord of the Rings (LOTR) box set with a tourist guide outlining where certain scenes were filmed (Hudson and Ritchie, 2006).

Another example is shown in reports released during LOTR production that provided crucial early context linking the movie and the setting by mentioning that it was being filmed in New Zealand, and for that reason the movie's actors also supported New Zealand by praising the country and promoting everything from Wellington's fashion to its cafes (Zukowski, 2003). Also, in advance of the release of Closer (2004), a movie starring Julia

Roberts, that was filmed in London, had the collaboration of VisitBritain alongside with Sony Pictures and Columbia Pictures to create a Closer movie map that could be viewed online, to see the "many iconic London locations used in filming" and that could be downloaded (London on Film., 2005).

The time right before and after a movie's release gives an opportunity for film locations to enjoy media attention. The real world settings which were essential to the storyline can be highlighted by the cinematic enchantment that has been caught on film. As an illustration, the television series "Sex and the City" highlighted famous New York City spots. Due to the popularity of the show, themed activities and guided tours began to be offered. Town and Country magazine, said that due to the popularity of the show Sex and the City, the filming on New York's streets in 1998, annoyed Manhattan residents that didn't need cameras obstructing their doors ("How Sex and the City Helped New York Recover After 9/11," 2020).

But, "Three years later, Sex and the City's insistence on shooting the real city had made it a kingmaker among local businesses and brought streams of starry-eyed tourists and new residents to town.", the performance converted the Meatpacking District into an active housing market, drove crowds to the Pleasure Chest and Sushi Samba, converted the Magnolia Bakery from a tranquil West Village neighbourhood spot into a tourist attraction demanding a security guard, and more ("How Sex and the City Helped New York Recover After 9/11," 2020).

Promoting a location while a movie is being screened it's also an effective approach to grab viewers' attention. This tactic makes use of the captive audience, giving it a powerful platform for destination marketing.

A deliberate approach to destination promotion was demonstrated by the partnership between VisitScotland and Outlander series (2014), VisitScotland was successful in drawing attention from viewers and tourists alike by leveraging the show's popularity and establishing a clear link between the TV show and Scotland's real world attractions, this example shows how films and TV shows may be used to engage people in a way that connects with their interests and goals (Insight Department: the Outlander Effect & Tourism, 2022).

“Around 8% of leisure visitors to Scotland (or approximately 700,000 domestic and international overnight visitors) were influenced by a TV programme about Scotland” (Insight Department: the Outlander Effect & and Tourism, 2022).

The Outlander site ranked first in searches conducted on Google for "Where is Outlander filmed," "Outlander Filming Locations," "Outlander Locations Map," and "Outlander Tours Scotland" in both 2017 and 2021, so this means that the VisitScotland Outlander website showed up at the very top of the list of results when any of those keywords was entered into (Insight Department: The Outlander Effect & and Tourism, 2022).

According to the Moffat Centre for Travel and Tourism at the University of Glasgow, attendance at attractions has increased by an average of 19% since the beginning of the Outlander television series in 2014, so in the same year 1.47 million people visited the 23 Outlander attractions, and 3.20 million have been reached in 2020 (Insight Department: the Outlander Effect & and Tourism, 2022).

Collaboration with the film industry can be a very effective strategy for luring tourists who come to see films or TV series, these commercials make use of the influence of the entertainment sector to establish a clear connection between the magic of the screen and actual travel experiences, so, when the Beatles shot "Help!" on the Bahamas in 1964, the country's tourism industry saw the potential of cinema to promote travel, the same thing happen recently on Finding Nemo with Disney, that became the first destination management organization to attempt marketing through an animated movie (Hudson and Ritchie, 2006).

Movie maps are powerful and useful marketing tools for the film tourism. These maps are essential for enhancing tourists' travel experiences since they provide guidance while visiting real world locations that have been portrayed in films or television shows.

Before Sideways (2004) was even released, the Santa Barbara Conference and Visitors Bureau created the Map, a map of the filming locations and within days of the film's release, tourists eager to visit the restaurants, lodging, and wineries featured in the picture in the 10,000 copies of the book (Sherwin, 2004).

“The Department for Tourism and Travelling Development of Kansas allocates annually 1.2 million dollars for the tourist promotion of the State as a film location, the Ministry of Tourism of Singapore in 2004 announced three-year plan of expense of 7 million

dollars in order to attract international film producers.” (Vagionis & Loumioti, 2011). Remarkably a key component of effective film tourism projects is the negotiation technique used by Destination Marketing Organisations (DMOs) with film studios.

The LOTR film trilogy's negotiation strategy, employed by New Zealand, is an excellent illustration. Working closely with the film crew, Tourism New Zealand provided resources and support. In addition to producing a successful film, this strategy was the catalyst behind New Zealand's well known cinematic tourism promotion. Also, Portugal has become an expert in using film franchises to highlight its magnificent scenery and historic charm in the world of film tourism., with the strategic partnerships of "Fast & Furious" and "Game of Thrones".

Beginning 2022, numerous locations in North America and Europe were used for the filming "Fast & Furious”, during the shoot, in Portugal, the Autoestrada do Interior Norte, popularly known as the A24, which connects Viseu and Vila Real, was closed down, and traffic would be temporarily stopped (Paul & Paul, 2023). Portugal effortlessly transformed into a co-star its towns with "Fast & Furious" sped through. The scenes set against Portugal's breathtaking scenery captivated moviegoers and piqued their interest.

According to The Herald News, Sagesse Production producer Sofia Noronha described the cost of filming in Portugal as a "brutal economic investment.", she claimed that being one of the main filming locations for such an expensive movie will have a significant effect on the economy of the nation (Paul & Paul, 2023).

Also, the breathtaking views generated a lot of conversation on social media platforms, especially on TikTok, putting Portugal on the map.

Also, the eagerly anticipated Game of Thrones prequel, "House of the Dragon," which debuted globally on August 22 on HBO, was primarily shot in the UK, however there were also some scenes shot in Portugal (“Where to Visit House of the Dragon Locations in Portugal,” 2022).

The Portuguese village of Monsanto is one of the most commonly recognisable locations used for the filming of "House of the Dragon", this fortress-town, which is 600 metres above sea level, was founded by the Knights Templar (“Where to Visit House of the Dragon Locations in Portugal,” 2022).

“Monsanto is a village located in Monsanto e Idanha-a-Velha, in the municipality of Idanha-a-Nova, District of Castelo Branco, Portugal. Monsanto is popularly known as "the most Portuguese village of Portugal" due to a government-sponsored competition that awarded twelve historic villages the distinction of Most Portuguese Village of their own province in 1938.” (“Where to Visit House of the Dragon Locations in Portugal,” 2022). The show's creators claimed that Portugal itself as well as Monsanto had fascinated them, the director and screenwriter Ryan Condal has voiced this surprise: “The trip to Portugal was unprecedented for Game of Thrones and even for the film industry in general. Therefore, there is a lot of Portugal to see on television”, he said, adding that Portugal is “a beautiful country and great for filming. When we saw Monsanto on a mountain, we found Dragonstone” (Monsanto, Portugal - the Idyllic Scenery for House of the Dragon, 2023).



Figure 8 - Monsanto in the House of the Dragon series, source: (O2valentw, n.d.)

This partnership had a big impact, as a result of Portugal's stunning scenery, both tourists and TV viewers became excited to travel there. The efficiency of film tourism promotion is demonstrated by the success of Portugal's simultaneous marketing effort for "Game of Thrones" and "Fast & Furious".

In conclusion, DMOs must have a well-organized PR (public relations) staff or a working relationship with a PR firm in order to effectively promote the film tourism potential of their location. PR campaigns play a crucial role in portraying the location as an appealing option for filming by utilising targeted messaging, establishing connections, and creating favourable media coverage.

CAPÍTULO III – EXPLORING DESTINATIONS: A ANALYSIS OF NEW ZEALAND'S “LORD OF THE RINGS” AND SKOPELOS “MAMMA MIA”

6 Introduction to “Lord Of The Rings”

6.1 An Overview of New Zealand

In the far southwest of Polynesia, in the South Pacific Ocean, is the island nation of New Zealand, the North and South Islands are the two largest islands in the nation (Dalziel et al., 2023). There are also other smaller islands, some of which are hundreds of miles apart from the main group, the major urban region is Auckland, and Wellington, the country's capital, that is situated on the North Island (Dalziel et al., 2023).

New Zealand is home to almost 5 million people and has a rich cultural heritage, the language and customs of the unique Mori people, who have greatly influenced New Zealand's identity, are respected and valued alongside other cultures (New Zealand Culture - Core Concepts, 2016). The Mori are the Polynesian people who came to New Zealand, 700 years ago.

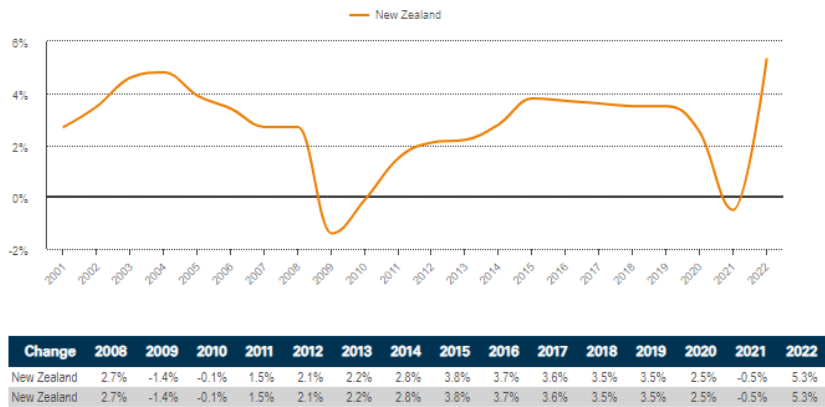
Langeland and Land (2020) assume that all Māori literature was passed down orally to subsequent generations prior to the arrival of the Pakeha (white man) in New Zealand. The "haka," a war dance, is currently the most well-known custom, hakas, which are Māori poems shouted aloud with dramatic body language, are used to greet one another as well as to confront and frighten adversaries prior to combat (Langeland and Land, 2020).

In The Lord of the Rings trilogy Mori culture is transformed from a fantasy epic into a celebration of New Zealand's history by including. A good example to support this assertion is refer in the second movie "The Two Towers" (2002), when the Rohirrim and the Uruk-hai army's clash. The ferocious haka performed by the Uruk-hai actors pays homage to the traditional Mori battle dance, lending an authentic touch and respecting Mori traditions.

Now let's talk about the New Zealand economy, up until the middle of the 1970s, governments often played a crucial, controlling role in the organization and management of the economies of capitalist nations (Painter, 1995). Moving on to more recent years, the New Zealand economy expanded at the quickest rate since 2000 in March 2022, 5.3%, and following the initial interruptions brought on by the COIVD-19 pandemic, the economy recovered quickly thanks to significant fiscal and monetary support that

increased expenditure and investment levels across the board (Regional Economic Profile, 2022).

The average GDP growth from 2001 through 2022 is depicted in the graph below. With some analysis, we can say that, with the exception of 2009 and 2021, when the New Zealand GDP decreased little, there has been a rise over the years. The pandemic caused the results in 2021 (-0.5%), which is why there was a sharp decline between 2019 and 2021. However, in the year 2022, the GDP increased to 5.3%.



Graph 2- Annual average GDP growth of New Zealand, from 2001 to 2022, source: (Regional Economic Profile, 2022)

Therefore, using the table 4 as a representation, we analyse that between 2021 and 2022, Professional, Scientific, and Technical Services contributed more to total growth in New Zealand, over the course of the year, the industry expanded by 12.5%, adding 1.11 percentage points to the district's overall growth of 5.3% (Regional Economic Profile, 2022). Wholesale trade (0.52 percentage points), transportation, postal service, and warehousing (0.50 percentage points), were the next two largest contributors. Financial and insurance services were the biggest drag on growth for the year, declining by 0.6%, and the second biggest detractor (-0.01 percentage points) was Education and Training (Regional Economic Profile, 2022).

Industry	2021	2022	% point contribution to growth	Annual Growth
Professional, Scientific and Technical Services	30,233	34,004	1.11%	12.5%
Wholesale Trade	17,041	18,802	0.52%	10.3%
Transport, Postal and Warehousing	11,323	13,032	0.50%	15.1%
Construction	23,112	24,558	0.43%	6.3%
Retail Trade	17,835	18,985	0.40%	7.7%
Health Care and Social Assistance	20,907	22,249	0.40%	6.4%
Manufacturing	31,200	32,079	0.26%	2.8%
Administrative and Support Services	6,132	6,977	0.25%	13.8%
Public Administration and Safety	16,019	16,693	0.20%	4.2%
Information Media and Telecommunications	13,692	14,189	0.15%	3.6%
Electricity, Gas, Water and Waste Services	9,130	9,585	0.13%	5.0%
Accommodation and Food Services	6,508	6,909	0.12%	6.2%
Other Services	5,829	6,126	0.09%	5.1%
Rental, Hiring and Real Estate Services	21,849	22,087	0.07%	1.1%
Arts and Recreation Services	4,360	4,362	0.00%	0.0%
Mining	2,833	2,921	0.00%	-0.4%
Agriculture, Forestry and Fishing	17,828	17,803	-0.01%	-0.1%
Education and Training	12,662	12,625	-0.01%	-0.3%
Financial and Insurance Services	19,886	19,750	-0.04%	-0.6%
Owner-Occupied Property Operation	25,907.8	27,027.2	0.33%	4.3%
Unallocated	25,525.9	26,936.3	0.42%	5.5%
Total	339,713	357,710	5.3%	9.3%

Table 4- Industries ranked by %, contribution to GDP growth from 2021 to 2022 of New Zealand., source :(Regional Economic Profile, 2022)

It has been emphasized that tourism is a crucial part of economic diversification as industrialized capitalist economies have started to encounter economic problems, at the same time, the World Bank invests in several tourism-related international initiatives in an effort to continuously build a worldwide society that is heavily influenced by Western socio-economic principles and material culture (Lanfant, 1980).

New Zealand wasn't an exception in adjusting to these changes, and it is sometimes viewed as an experiment in structural adjustment. In the meantime, global patterns of wealth and power continue to be reproduced, and tourism is visibly linked in this process (Kelsey, 1995). The 1990 elected government launched a policy for tourist growth with the goal of "making international tourism New Zealand's growth leader into the 21st century." (Tourism in New Zealand, 1993). A significant step in achieving this goal was the division of the Ministry of Tourism, which assumed responsibility for policy advice, and the New Zealand Tourism Board, a brand-new organization established specifically to handle the nation's international marketing, into two separate organizations (Ateljevic & Doorne, 2002).

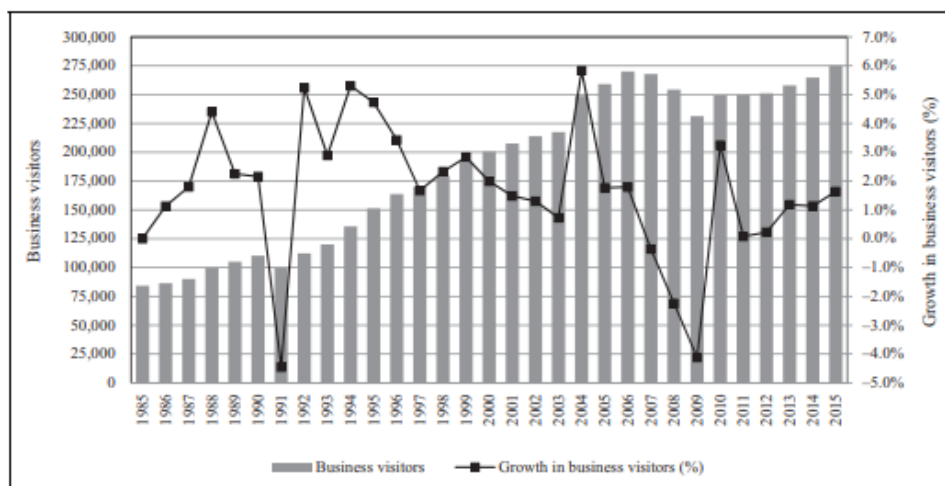
The method of adapting representations to distinct consumer groups (universality of leisure, consuming activities, localized traditions), was (re)envisioned by the board in New Zealand as a location with numerous identities, to the point where the tourism product connects more with the consumer context than the national culture (Ateljevic & Doorne, 2002), in all efforts, a value system that favours positive connotations with rural and natural land over unfavourable associations with urban environments that prevailed

across cultures, additionally, adventure tourism activities and attractions have grown in popularity and are depicted in compelling place representations (Cloke & Perkins, 1998).

The perception of New Zealand has changed to one of a revitalizing, energetic place that promotes liminality through adrenaline surges, numerous risk-taking and niche pursuits (like bungee jumping or jet skiing) have merged with national representations while also reflecting the board's private/public structure (Bell, 1996).

Still, during the past three decades, New Zealand has seen consistent development in business tourism across the country, as illustrated bellow in Graph 3, from 84,234 in 1985 to 275,024 in 2015, there were more than thrice as many foreign business travellers, growing at a compound annual growth rate of 4.02% (Statistics New Zealand, n.d.).

Between 1985 and 2015 (graph 3), they comprised about 8.78% and 12.6%, respectively, of all foreign visitors who arrived in New Zealand, the only significant decline in the number of corporate visitors came in late 2009 as a result of the global financial crisis of 2008/2009 and its aftermath, with the exception of a 4.5% decline in 1991 due to the Gulf War (“New Zealand Business Tourism: Exploring the Impact of Economic Policy Uncertainties,” 2017).

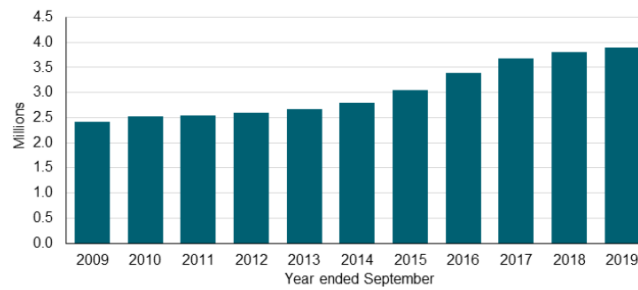


Graph 3- Numbers of and growth in business visitors to New Zealand (1985–2015)., source: (Statistics New Zealand, n.d.)

Australia, which accounted for 63.8% of all business visitor arrivals in 2015, is by far the greatest source of visitors to New Zealand, is “the US (7.3%), China (4.8%), the UK (3.6%), Japan (2.2%), Germany (1.2%), Canada (1.1%), and South Korea (0.9)” these eight nations collectively account for 84.9% of all business travellers in 2015 (Statistics New Zealand, n.d.).

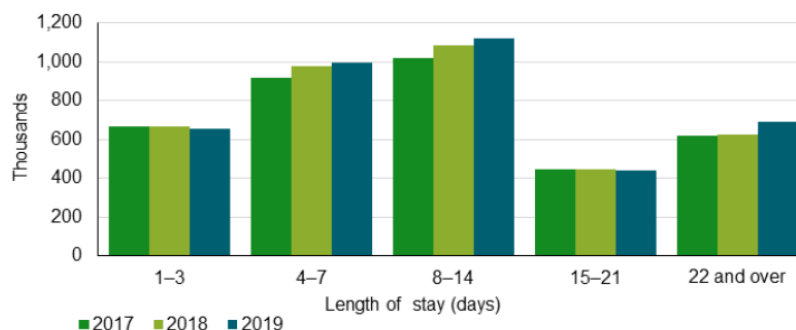
As in many other nations across the world, New Zealand is emphasizing tourism more and more in order to grow its economy, in the year ending October 2003, New Zealand welcomed almost 2 million visitors from abroad (The Tourism Industry., 2004). And in 2001, there were approximately 16 million domestic overnight visits (Tourism Research Council New Zealand, 2004).

New Zealand, has a sizable tourism economy, the tourism sector contributes over 10% of the country's GDP, bringing in about 13 billion euros from both domestic and foreign travel (Ministry of Tourism, 2004). For the year ending September 2019, the graph below (graph 4), provides information about the national context for tourism, thus, we may determine that there were 3.90 million foreign visitors who arrived in New Zealand, a rise of 2.5% (National | Ministry of Business, Innovation & Employment, n.d.).



Graph 4 - New Zealand annual visitors' arrivals, source: % (National | Ministry of Business, Innovation & Employment, n.d.)

The average length of stay for tourists climbed by 3.2% to 9.1 days, led by a 10.7% increase in those staying for 22 days or more and a 2.5% decline in those on quick trips of 1 to 3 days as seen in graph 5. (National | Ministry of Business, Innovation & Employment, n.d.), thereby, tourists staying longer in New Zealand.



Graph 5 - Length of stay of visitors 2017- 2019, source: (National | Ministry of Business, Innovation & Employment, n.d.)

6.2 Adaptation of a literary masterpiece

John Ronald Reuel Tolkien, also known as JRR Tolkien, a British professor and philologist, is the author of the three-volume novel *The Lord of the Rings*, due to its enormous popularity and the range of literary topics it touches on, LOTR is regarded as one of the greatest epic fantasy works of the century (Ortiz, 2019).

The book was first published in the 1950s and later adapted for the big screen at the turn of the century. And it's where the notion of "Tolkien Tourism" first appeared. This involves having the opportunity to see the many settings that are featured in both literary and filmic creations (Nunes & Carvalho, 2015). JRR Tolkien's epic fantasy novel, "The Lord of the Rings," had already made a significant impact on the fantasy genre prior to Peter Jackson's (film director, producer, and screenwriter from New Zealand) involvement, in the XX century the book had become a literary sensation, captivating readers worldwide and revolutionizing the genre, with over 100 million copies sold and a devoted fan base spanning multiple generations, Tolkien's work had a profound influence on subsequent fantasy literature and inspired countless authors to delve into the realms of magic, adventure, and world-building (Deseret News, 2019).

The decision to adapt J.R.R. Tolkien's "The Lord of the Rings" into a movie was driven by several factors: Popularity and Cultural Impact, Success of Epic Fantasy Films (Star Wars, Harry Potter) ...



Figure 8 - Peter Jackson on the set of 'The Lord of the Rings', New Zealand, source: (Brathwaite, 2022)

With more than 2.7 billion euros in worldwide box office receipts, the movie was the most grossing film trilogy in history, it was also one of the most lauded series of all time, winning 17 Academy Awards and receiving 30 nominations, like that, Peter Jackson became one of the finest filmmakers in the world because of LOTR ("Peter Jackson," 2023).

The movie makes little attempt to be realistic, and it is praised for its cutting edge special effects, but its believable fantasy setting is where its artistic authenticity lies (Germain, 2002). The trilogy stands out among movies because it specifically alludes to the imagined tradition of the original Tolkien novels and the alleged historical background that underlies them (Jones & Smit, 2005).

The first film of the trilogy, "The Fellowship of the Ring" (2001), introduces viewers to Middle-earth and sets the stage for the epic. The narrative focuses on hobbit Frodo Baggins (Elijah Wood), who embarks with the Fellowship of the Ring on a dangerous mission to destroy the One Ring and release Middle-earth from the wicked Sauron's control.

In the second film "The Two Towers" (2002), the Fellowship's members experience their own struggles, as Sam and Frodo are joined by the evil Sméagol (Andy Serkis) they continue their quest to Mordor. "The Return of the King" is the third and concluding movie, it was released in 2003, and concentrates on the conclusion of the One Ring's destruction.

The Lord of the Rings trilogy is renowned for its captivating story, as well by the richly detailed surroundings. When combined, they produce an incredible cinematic journey that has revolutionised the fantasy genre and is still warmly regarded by audiences worldwide.

Nunes and Carvalho (2015), admits that in all films in LOTR, all used different New Zealand sites for their cinematic adaptations, many of these locations have been conserved and modified in an effort to increase tourism, which is now a crucial component of the nation's economy. New Zealand was selected as the location for the recordings of the film adaptations not only because it is the "hometown" of the filmmaker, but also due to its stunning natural surroundings, which portray itself as a paradise of mountains, lakes, rivers, forests, and green areas (Nunes & Carvalho, 2015).

7 New Zealand as the authentic "Middle earth"

In the week before Christmas 2001, the city of Wellington, New Zealand, underwent a temporary name change to 'Middle-earth' in honor of the premiere of The Fellowship of the Ring, and this marked the first instalment of The Lord of the Rings trilogy (D. J. Jones & Smith, 2005).

The name change was a unique and special way for Wellington to celebrate its significant role in the making of the films and to embrace the magical world of Middle-earth depicted in the movie, during this time, the city was adorned with themed decorations and hosted various events, bringing the fictional realm to life (D. J. Jones & Smith, 2005)

“Peter Jackson, the New Zealand director, put his country on the movie making map in 1999-2000, when he spent about \$310 million filming the entire "Rings" trilogy in New Zealand, the first movie grossed \$860 million in ticket sales, and the second, 'The Two Towers, which was released in December, looks set to surpass it.” (Brooke, 2002). Gray (2021) also claims that “New Zealand was once seen as a small, remote country. But in the past 20 years, it has become a world player”, Lord of the Rings and The Hobbit, says a reporter at Tourism New Zealand, “have been invaluable in raising New Zealand’s international profile, brand and reputation.”, the LOTR project has emerged as the face of a brand-new national identity for New Zealand, and it promotes a sense of national pride and serves as an inspiration for other artistic undertakings by showcasing the nation's aesthetic and natural splendour, the success of the trilogy has changed how the globe and New Zealand view the country (D. J. Jones & Smith, 2005).

Sir Peter Jackson claims that the striking similarity between New Zealand and J.R.R. Tolkien's imagined Middle-earth is what inspired him to utilise more than 150 sites in New Zealand when making his epic trilogies (Sir Peter Jackson | New Zealand, n.d.). It's implied that New Zealand is in some way "before" Europe, which makes it appear undeveloped, primitive, and unexplored, and as we have seen, the idea of Middle-earth as it is presented in J.R.R. Tolkien's literary writings is a fantastical place with no actual geographic existence, however, Peter Jackson, prominent members of the film industry, assert their right to claim New Zealand as the true home of Middle-earth (Jones & Smith, 2005).

"Elijah Wood (Frodo Baggins): ‘Every element of Middle-earth is contained in New Zealand. It’s absolutely perfect. I’ve never seen a country in which there are so many different geographical landscapes.’ (THE LORD OF THE RINGS “national Geographic” - Beyond the Movie, 2015)

Consequently, the stunning, natural landscapes of New Zealand inspired Peter Jackson to set his filming there. It was easy for him to draw the connection between Middle Earth and this beautiful country because he was born and raised in New Zealand as we state, so

he knows the region very well. In the end reimagining New Zealand as the real Middle Earth was, and still is, an incredibly successful strategy for drawing tourists.

7.1 New Zealand's as the Captivating Filming Location

Considering its breathtaking and varied landscapes, New Zealand is clearly relevant geographically as Middle Earth. So, let's take a closer look at several key components, starting with New Zealand's location, which was ideal for making Middle-earth come to life.

New Zealand is blessed with diverse terrain and striking natural features, like gushing glaciers, active volcanoes, serene lakes, and massive mountain ranges, and due to its incredible scenery, New Zealand has been a popular destination for both tourists and the filming of television shows and movies, such as The Hobbit trilogy and our movies in this case study of The Lord of the Rings. (New Zealand Tourism Guide, n.d.)

There are clear contrasts between the North and South Islands, the North has thermal features like pools and geysers, while the South has glacial formations and an arctic climate (Beeton, 2005). Also, there's a considerable portion of New Zealand's land area being roughly 30% preserved in parks and reserves, and its hiking routes are heavily used, which has helped to give the nation a reputation for outdoor adventure (Beeton, 2005).

On the North Island, we may wander around "The Shire", scale "Mount Doom", and take in the mesmerizing views of "Mordor's lakes", we can also take a stroll through "Minas Tirith, the Outer Shire, Helm's Deep, Osgiliath Wood, and Rivendell" and if we travel to the South Island, we will be immediately taken to the fantastical splendour of "Rohan, Lothlorien, Isengard, the Ithilien Camp, River Anduin, Ford of Bruinen, Amon Hen, and the Misty Mountains." (Travel, n.d.)

Because there are so many filming locations spread out over New Zealand, it can be challenging to choose where to begin our tour around Middle Earth, but we've put together a list of the best places where LOTR was filmed:

The Shire: The area that surrounded the Waikato town of Matamata served as the model for the peaceful Shire in the movie, it is currently a year-round destination (The Lord of the Rings Filming Locations | 100% Pure New Zealand, n.d.). Hobbiton's most iconic features are its colourful round doors tucked into the green hillside, we can also see Bag End, the Baggins family's home and the beginning of Bilbo and Frodo's journey (Travel, n.d.).



Figure 9 - Hobbiton Movie Set "The Shire" located at the heart of Waikato, source: (Travel, n.d.).

Rivendell: The main setting for Rivendell's was the Kaitoke Regional Park in the Waikato region, close to Wellington on the North Island, this park includes scenes like when Elrond sends the Fellowship of the Ring farewell, when Frodo stares out the balcony while he recovers from being stabbed by a Nazgul blade, and when Aragorn and Arwen shared their famous kiss, among other well-known scenes (Ugc, 2023).



Figure 10 - Rivendell, Lord of the Rings movie set, Upper Hutt, Wellington, source: (De Miel, 2022)

Mount Doom: The main location for the realm of Mordor is the volcanic Mount Ngauruhoe, part of the Tongariro National Park on the North Island, served as the basis for Mount Doom's appearance.



Figure 11 - Mount Ngauruhoe as seen from the Tongariro Alpine Crossing trail, source: (Bry, 2020)

Edoras: Edoras: Mount Sunday, gave us Edoras and is portrayed as the principal city of the Rohan people in the movie. Visitors can park their cars along Hakatere Potts Road and take a picturesque walk to reach the location (The Lord of the Rings Filming Locations | 100% Pure New Zealand, n.d.-b).



Figure 12 - Scenery of Lord of The Rings Edoras Tour, source: (Lord of the Rings Edoras Tour | Activity in Christchurch - Canterbury, New Zealand, n.d.)

Glenorchy and Fiordland: The South Island area around Queenstown and Fiordland National Park were used for a number of sequences throughout the trilogy.



Figure 13 - Fiordland National Park, source (About Fiordland, n.d.)

New Zealand's varied and alluring landscapes gave the filmmakers a rich canvas to construct the world of Middle-earth. In addition to its breathtaking scenery, New Zealand is the ideal location for a film friendly infrastructure. Filmmakers are drawn to New

Zealand as a venue for their productions because the government actively promotes and supports the film industry through a variety of incentives.

Like that, The New Zealand Screen Production Grant (NZSPG) is one of the main public financing sources for the New Zealand film industry, “The New Zealand Screen Production Grant (NZSPG) for New Zealand Productions is part of the Government’s screen incentives scheme. Eligible productions can access a cash rebate equivalent to 40% of Qualifying New Zealand Production Expenditure (QNZPE)”, (The New Zealand Screen Production Grant for New Zealand Productions, n.d.).

The New Zealand Grant has two objectives (The New Zealand Screen Production Grant for New Zealand Productions, n.d.):

- increase the domestic film industry's viability, size, and critical mass while fostering the creative growth of New Zealanders.
- fostering the production of indigenous stories and content will improve New Zealand's culture.

Also, the Large Budget Screen Production Grant (LBSPG) is offered for big budget, high scale movie and television productions. It seeks to draw significant international productions to New Zealand by offering an additional level of assistance.

In the other hand, The Grant for Post Production, Digital, and Visual Effects (PDV), offers financial assistance for post production, digital, and visual effects work done in New Zealand. For both local and foreign productions, it provides a cash rebate on eligible PDV expenses.

“The screen sector contributes more than NZ\$3.5 billion (2.12 billion €) to the New Zealand economy each year and directly employs over 13,900 people. The sector also has indirect benefits for other industries such as hospitality, construction, and tourism” says the government (Frater, 2023). In order to determine whether the money was sustainable, the government scheduled a review for late 2021, however, reports from the previous year showed it was creating uncertainty and that foreign producers were choosing other locations for their productions, among the adjustments being suggested are (RNZ News, 2023):

- extending the definition to encompass all homegrown works, not simply those with significant New Zealand content;

- Providing clearer, more objective criteria that will make it easier to traverse the requirements for the additional 5% refund that is available to some overseas productions. Currently, if producers can demonstrate considerable economic benefits for New Zealand, this is offered;
- Raising the PDV refund to a flat 20 percent rate to make it consistent with other payments of a comparable nature and lowering its 500,000 € budget threshold to 250,000€.

The announcement, according to Film Commission head Alastair Carruthers, gave certainty and demonstrated the government's commitment to a thriving film industry, "New Zealand is an extremely desirable destination that makes globally recognized projects and also nurtures and supports the creation of culturally important local content. Today's announcement reaffirms the government's commitment to support this work. We look forward to embracing the new opportunities that will result from these changes." (RNZ News, 2023)

When international productions spend a particular amount on goods and services in New Zealand, they may be entitled to a refund of the 15% Goods and Services Tax that was paid during the production, this is called Rebate on Goods and Services Tax (GST).

Numerous local towns in New Zealand are eager to host film projects, and their collaboration and encouragement enhance the efficiency and enjoyment of the filmmaking process. These communities also have a big impact on making sure that filmmakers have an enjoyable time while filming.

As Horrocks (2011) says, the very first moves toward the establishment of a film industry were made by passionate individuals who were eager to engage with the brand new medium. Additionally, local councils are required to follow the New Zealand Local Government Filming Protocol, often known as the Film Friendly Protocol, which mandates that they should: create a favorable climate for the film and television business; take action to implement the Film Friendly Protocol's guiding principles, when appropriate, contact with regional film offices and the New Zealand Film Commission; work together to identify best practices for film-friendly processes; and agree to implement a film-friendly policy (The Council's Film Liaison Office, n.d.).

Also, local New Zealand communities, could provide access to interesting and beautiful places that are difficult for outsiders to reach. This makes it possible for filmmakers to

construct realistic locations for their productions, like that they can contribute to the preservation and promotion of the local community's cultural identity by including local customs and monuments.

The official New Zealand/Australian co-production "The Power of the Dog," which was written, directed, and produced by Academy award winning New Zealander Jane Campion, serves as an illustration, of film-friendly communities in New Zealand.

Jane Campion says: "It was an enormous pleasure to be working in my homeland with so many extraordinary colleagues and particularly heartwarming to hear my lead actors' comment that they had never seen sets so well made or dressed with such incredible detail. Working with the enthusiasm and love of this crew and cast and Thomas Savage's masterful novel was a lifetime thrill and I'm very grateful to the New Zealand Film Commission and the country for their support." (The Power of the Dog, n.d.).

We can entail that most of the production's crew was from New Zealand, including co-producer Chloe, production designer Grant Major (*An Angel at my Table*, *The Lord of the Rings: The Return of the King*), costume designer Kirsty Cameron (*Slow West*, *Whale Rider*), and hair and makeup artist Noriko Watanabe (*The Piano*, *Top of the Lake: China Girl*), (The Power of the Dog, n.d.). So given that the majority of the crew was from New Zealand, I believe they worked enthusiastically and lovingly because they were proud of their home country. The sum of all these factors resulted in really well done production sets, which helped to create a fantastic movie.

Central Otago District Mayor, Tim Cadogan, also adds, "The Power of the Dog is yet another award-winning film ... Our unique landscapes coupled with film friendly policies make for a winning combination for the film producers and the local community." (The Power of the Dog, n.d.).

One of the key benefits of choosing New Zealand as a filming location is the safety and security it provides. And the Global Peace Index allows us to demonstrate that, this means that New Zealand is the second-safest place in the world to live based on variables including crime rates, political stability, and the likelihood of terrorism, this index assigns rankings to 163 nations (Hyde, 2023).

8 Promotion of New Zealand as a Film Tourism Destination

Thanks to the nation's affiliation with popular movie franchises like *The Lord of the Rings* and *The Hobbit*, promoting New Zealand as a film tourist destination has been a successful approach.

There is abundant evidence that a wide variety of products and places around the world can benefit from the ability of movies, television, advertisements, and other screen products to draw tourists to visit a destination seen on screen “(e.g.: with the movie *Braveheart* (1995), the Wallace Monument in Scotland, had an 300% increase year after the movie’s release, also various locations in UK due to *Harry Potter* movies, increase 50% or more in all filmed locations, The Crown Hotel, Amersham, in England was fully booked for at least 3 years after issue in the cinema because of *Four Weddings and a Funeral* (1994)” (Hudson & Ritchie, 2006).

People frequently travel to specific locations because of particular images, associations, and emotional ties to those locations and their significance, the following are the justifications given by (Busby et al., 2013) for visiting filming locations:

- to imitate their favourite actors' footsteps;
- to put themselves in the scene's setting;
- to attend a movie and then go to places only for their historical relevance;
- visiting locales used in literary classic adaptations;
- Tourists from other countries are drawn to lovely backgrounds and desire to visit them;
- Fans of popular TV shows are fiercely devoted.

In the next chapters, we will examine in detail the marketing strategies used to promote New Zealand. Sales and revenues will inevitably increase, along with brand recognition and reputation, if our marketing methods are successful in drawing in and retaining customers, so a saucerful effort must be done.

8.1 Marketing strategies and campaigns to promote "The Lord of the Rings" tourism

For marketing plans and initiatives targeted at increasing tourism, destination marketing is of utmost importance. Destination marketing is essential in today's fiercely competitive global travel market for bringing tourists, showcasing special offerings, and creating a unique character for a specific region. The majority of destination marketing seeks to promote the destination as superior to alternatives by emphasising the factors that make it special or a desirable location to visit (Revfine.com, 2023). And in this instance, New Zealand applied a variety of tactics to position itself as one of the top tourist destinations as a result of the Lord of the Rings movie.

Among the most effective global tourism strategies is the campaign: 100% Pure New Zealand initiative, which was first introduced in 2000, and promotes the nation as "100% Middle Earth: 100% Pure New Zealand", it makes use of the fantasy theme in phrases like "see wizards turn water into wine" to promote industries like wine tourism (Marketing the Hobbit: New Zealand Tourism Launches Film-linked Marketing Campaign, n.d.). Tourism New Zealand had been running a marketing campaign under this slogan ("100% Pure New Zealand") to highlight the beautiful natural scenery, outdoor pursuits, and distinctive cultural experiences of the nation (figure14). The advertisement successfully promoted New Zealand as the real Middle Earth.

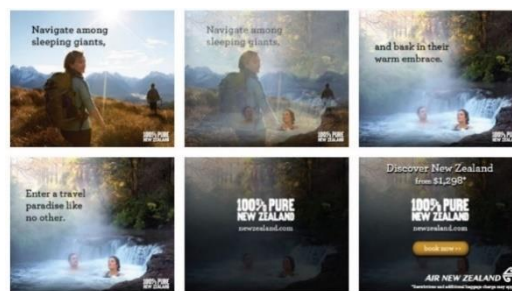


Figure 14- The Tourism New Zealand (TNZ) campaign to promote New Zealand supported by the slogan "100% Middle-earth, 100% Pure New Zealand.", source: (Marketing the Hobbit: New Zealand Tourism Launches Film-linked Marketing Campaign, n.d.)

Tourism New Zealand has maintained its slogan, "100% Pure New Zealand.", and CEO Kevin Bowler's ambition to move beyond Middle Earth was a key component of its marketing during the Lord of the Rings and later the Hobbit films, by emphasising its culture and experiences rather than merely its scenery (S. Jones, 2015). "By bringing more people and culture into the story we can create an opportunity to produce a more

distinctive NZ message.”, said CEO Kevin Bowler's, so along with print and internet promotion, the new campaign features a two-minute TV commercial, that according to tourism officials, the demonstrations will highlight the "authentic and unique stories" of New Zealand (S. Jones, 2015).

As a result of the campaign's success, New Zealand witnessed a rapid increase in tourism, attracting tourists from all over the world who are excited to take in the amazing scenery and diverse cultural traditions of the country in question. TNZ (2009) declares that in print, television, and internet media, one billion individuals watched coverage of New Zealand and its 100% Pure ideals in 2007 and 2008 alone. In reality “100% Pure New Zealand has been praised as one of the world’s strongest, longest running and most admired destination brands.” (Yeoman & McMahon-Beattie, 2011).

“Air New Zealand would like to welcome you to Middle-earth with what it very justly calls: The Most Epic Safety Video Ever Made.” (Barber, 2014). Air New Zealand produced a distinctive in flight safety film that was inspired by LOTR. The film, titled "An Unexpected Briefing," showed movie characters including hobbits, elf’s, wizards, and orcs directing passengers through standard safety warnings into the Middle Earth. The commercial brilliantly marketed New Zealand's affiliation with LOTR and its status as a film tourism destination in addition to ensuring passenger safety.

Six days were spent filming the safety video in several Middle earth sites in New Zealand (Experience, 2014). The four-minute clip shows two LOTR enthusiasts boarding an Air New Zealand airplane and being shocked to see Wood, known in the movie as Frodo, sitting across the flight's aisle, then the safety film opens with the startling discovery that the flight attendant is an elf who appears to be in Middle-earth, known as New Zealand (Barber, 2014). This LOTR themed film became so well known that it quickly reached 13 million views on YouTube.



Figure 15 - Air New Zealand Popular Themed Safety Video, source: (Barber, 2014).

Jodi Williams, Head of Global Brand Development at Air New Zealand, said: “We are very proud to be the official airline of Middle earth and have worked hard over the past three years to create highly effective global marketing campaigns, including distinctive branded aircraft and Hobbit inspired online content, which have got the world talking about both our airline and destination New Zealand.” (Experience, 2014). According to the airline, two Boeing airplanes from Air New Zealand served as “flying billboards” advertising LOTR movies (“Air NZ ‘Hobbit’ Planes to Hit International Skies,” 2020).



Figure 16 - Boeing 747-419 Air New Zealand, source: (Aviation Photo 0516112: Boeing 747-419 - Air New Zealand, n.d.)

Using its position as the "airline to the Middle Earth," Air New Zealand indicated that its two year promotional collaboration with movie producers New Line Cinema would help market New Zealand as a travel destination worldwide (“LOTR Gets One of the World’s Biggest Billboards,” 2020). Not only do planes take advantage of the popularity from the Lord of the Rings, but several airports in New Zealand have also welcomed the success of the film trilogy, and the Wellington Airport can be used as an example. In there, it could be found a huge statue of Gollum.

The enormous Gollum statue was 40 feet long and roughly 10 feet tall, the sculpture, which was hanging over the food court, portrayed a hand reaching out of the terminal wall seeking to grab three enormous fish, these fish were hanging directly in front of the sculpture of Gollum, which includes bubbles and depicts him sticking his head below the water (figure17), (Wellington Airport Unveils Giant Gollum Statue - DesignCurial, n.d.).



Figure 17 - Gollum looms over visitors at Wellington airport in New Zealand, source: (Experience, 2016)

Held in 2014, the "Hobbit Fan Fellowship Contest" was organised by Tourism New Zealand. Fans entered this worldwide competition for a chance to win a two week trip to New Zealand, where they could witness the film's premiere and tour the locations where LOTR was also filmed.

At the conclusion of their travel, the chosen winners of The Hobbit Fan Fellowship competition were given an unforgettable celebration, which included an exclusive first exhibiting of the much anticipated movie and a closed-door Q&A with the director and other important members of his creative team (WarnerBros.com | the Hobbit Fan Fellowship Adventure Culminates in Wellington with the Ultimate Prize – an Exclusive Fan Screening of “The Hobbit: The Battle of the Five Armies” With Director Peter Jackson | Press Releases, n.d.).

Fans from all around the world responded enthusiastically to the event because they were thrilled to travel again to the actual locations where the films were filmed: Middle-Earth.

“We can’t think of any better way for these fans to cap off their spectacular journey through New Zealand than a screening with the man who shares their love for these timeless novels and has spent the better part of 16 years bringing them to the screen,” stated Sue Kroll, president of global marketing and distribution (WarnerBros.com | the Hobbit Fan Fellowship Adventure Culminates in Wellington With the Ultimate Prize – an Exclusive Fan Screening of “The Hobbit: The Battle of the Five Armies” With Director Peter Jackson | Press Releases, n.d.). As a whole, the "Hobbit Fan Fellowship Contest" was a success because it used interactive marketing to stimulate fans excitement and curiosity while combining the attraction of well-liked films with New Zealand's landscape.

The Hobbiton from the LOTR and Hobbit trilogies is a well-known tourist site in New Zealand, where we may admire the breathtaking Shire scenery, as already mention in the dissertation.

Dan and Bailey, two typical thrill seekers, wrote about their trip to New Zealand on their blog, while also giving their evaluation of the Hobbiton excursions, so, using their insight, we found that the tour includes a visit to the shire and it last for near to two hours, we discovered that we can also learn about the films and the movie set during the walk through the shire and we will be able to take pictures at some of the 44 Hobbit Homes,

and in The Green Dragon Pub, it will be offered a beer as part of the tour (Destinationlesstravel, 2023).

For the people who want a slightly more extensive adventure at Hobbiton, the following tour “Hobbiton Movie Set Tour with Lunch” is an excellent choice, it takes about eight hours and costs “\$300 New Zealand dollars”, the ultimate Hobbiton adventure is the "Banquette Dinner", which includes a tour of the filming location at nightfall, and this takes place just before stopping at the Green Dragon for a complimentary "beer and a banquette dinner fit for a Hobbit king” (Destinationlesstravel, 2023).



Figure 18- Hobbiton at night in New Zealand, source: (Ratcliff, n.d.)

And last, the Themed Events: From festive festivities like Hobbit Day to seasonal events like the Hobbiton Night Tours with magnificent lanterns illuminating the set, Hobbiton periodically organises special events and themed experiences (Hobbit Day – Fun Holiday, n.d.).

All things considered, these advertisements and promotional plans show how well executed New Zealand's attempts were to promote itself as a top film tourism destination by association with The Lord of the Rings. By combining the fantastical Middle Earth setting with the stunning natural beauty of the country, New Zealand has captured the attention of fans all around the world.

Emotional ties are ultimately the driving force behind the LOTR franchise, in the way that there’s a big fandom related to the movie, so when a trip has a deep emotional connection, it becomes a transformative event for the tourist making the experience unique. In the section of this chapter that follows, we will also demonstrate the accuracy of this statement. Numerous studies discuss memory and embodied experiences, for instance, how recalled narratives can affect travel choices, or the way music might evoke

memories, shared identities, and social settings to form embodied behaviours (Bolderman & Reijnders, 2017).

When discussing LOTR trilogy, we discover that the film was acclaimed as "the best unpaid advertisement New Zealand has ever had", and an interesting fact, is that travellers increased by 40% in New Zealand even after five years the film's debut (Jameson, 2021). So, it turns out that this rise in tourism is also a result of the strong emotional connections that fans of The Lord of the Rings had with the entire film and the amazing world it was built around (Middle Earth). And in order to understand better this idea of strong emotional connections that fans have that help to promote a country, we will analyse a survey conducted by Mina D Lukić (Teaching Assistant at the Faculty of Philosophy of the University of Priština in Kosovska Mitrovica).

Only 705 of the total 2,294 results from the analysis will give a basic understanding of how the participants experienced the Lord of the Rings film settings and the ways in which their imagination and memories were influenced by and are affected by these experiences (D Lukić, 2020). The study included respondents from 39 countries, they came mainly from "the USA (38.4%), the UK (18.6%), Australia (10.9%), New Zealand (7.5%), Canada (5.5%), Germany (4.3%), the Netherlands, France, and Austria (1.3%), Ireland (1.1%), and the Philippines (1%)." (D Lukić, 2020).

When the author questioned if the participants were fans of Tolkien, around 630 responded affirmatively (89.4%), the next question focused on film adaptations, and the results showed that nearly all participants had seen The Lord of the Rings trilogy (99%), (D Lukić, 2020).

When asked which of the LOTR sites they'd been to was their favourite and why, 382 respondents answered Hobbiton was their favourite (54.2%), the emotional impact of the trip was reinforced by these replies, which noted that Hobbiton "felt like coming home," "my happy place," and "a dream come true.", this study revealed terms like "felt like stepping into the films," "felt like I was in Middle-earth," and "I was instantly transported into fantasy world" which are descriptive of how engaging the set was (D Lukić, 2020). This additionally shows us again how well the movie's excursions and scenic locations are as a very good marketing tool, leaving a lasting impression on visitors.

On top of that, a large number of responders expressed their genuine enthusiasm for the stunning surroundings, this made up nearly 40% of the participants thinking that

developing a personal connection with the literary world was the most significant result of their visit (D Lukić, 2020).

Also, many respondents included the well-known tagline "New Zealand is Middle-earth" in their responses, demonstrating that many people associate New Zealand with Middle-earth (D Lukić, 2020).

So, we can conclude, that the result of the survey provides us with a greater understanding of how this immersive experience granted by visiting movie sets and scenic sites stimulate feelings of nostalgia and belonging.

Other sorts of emotional connection that LOTR fans have which can be extremely helpful in promoting tourism are nostalgia driven by campaigns, by utilising well known lines and images from "The Lord of the Rings" films make use of prominent figures and settings to arouse fans emotions and bring back pleasant memories (as examples we have the campaigns mentioned above: "100% Pure New Zealand", the Air New Zealand and its promotional welcoming to Middle Earth video, the Gollum artwork presented in Wellington Airport ...).

Personalised merchandise and memorabilia are also significant components as strategy. Lyon (2022) puts it this way, manufacturing and marketing branded products is a simple yet effective approach to keep brands in the minds of target customers, using this strong marketing tool in retail stores, giveaways... it can be a unique and profitable method to greatly improve brand exposure, customer loyalty, and revenues.

The Lord of the Rings franchise provides a vast variety of personalised items that caters to fans interests and tastes. Among the most popular things are:

- The One Ring, where enthusiasts can obtain replicate rings. As seen in the pictures below (figure 19), Weta Workshop (a concept design and manufacturing firm that has won numerous awards) has an official website where we can find merchandise for both The Lord of the Rings and the Ring;
- Posters and art prints;
- Collectible figures from the trilogy that allows fans to decorate their homes with their favourite characters, like pop figures from LOTR;

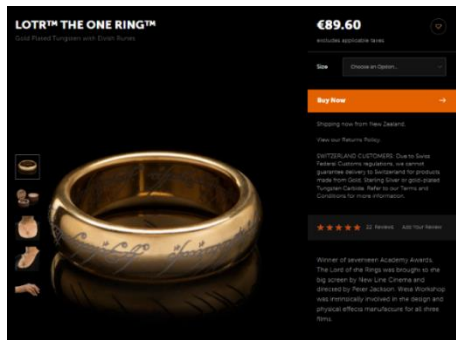


Figure 19 - The ring from LOTR merchandise, source: (LOTR™ THE ONE RING™, 2022)

- Large selection of clothes, including t-shirts, hoodies, and jackets;
- Board games and puzzles with Lord of the Rings themes;
- Film Soundtracks, are also cherished by fans, as example we have the Ed Sheran song "I see Fire. In this case, fans are attracted to the music that evokes thoughts of Middle-earth, therefore songs of movies strengthens promotional impact.



Figure 20 - Lord Of the Rings Merch, source: (S-Admin, 2023)

Concerning the LOTR fan film festivals. Consider the following examples:

Ring Quest, held annually since 2003 each year, is where fans of the trilogy and the Hobbit are challenged to complete the Ring Quest, a week long celebration of all Middle Earth that includes an amazing day filled with events at one of England's most important archaeological sites and a breathtaking reproduction of an Anglo-Saxon village (St Edmunds & Beyond, 2022). Also, Comic Cons is a sizable gathering that celebrate a variety of elements of popular culture, such as films, series, comic books... that allows people to dress up, explore their fantasy's, and that's not different for LOTR fans who want to belong and embark in Middle Earth world.

Lastly, and perhaps most importantly, is word of mouth marketing. If travellers have a good time, they will tell other travellers about their great experiences, encouraging them

to visit a place. So, let's just make use of a handful of The Lord of the Rings excursions that are offered in New Zealand as examples at this point.

- The most well known excursions are the Hobbiton Movie Set tours, located in 501 Buckland Road, Matamata, New Zealand, we can book a tour in New Zealand website, 100% New Zealand in <https://www.newzealand.com/int/> , it has a duration of 2 hours and the prices range from 80€ for adults and 40€ for people between 9 and 16 years old (Hobbiton™ Movie Set Tours, n.d.)

"Walkingprimrose" review this tour in trip adviser by telling us: "If you love the Hobbit and Lord of the Rings movies then this is a must see. It's not cheap but once you go over the hills it's like you're in Hobbiton..." (Tripadvisor, n.d.) also "Brian B" described his experience in the website saying:" Attended International Hobbits Day to celebrate Frodo and Bilbo Baggins birthdays. A whimsical evening of song, dance, endless drinks and food, all the while being in the Shire. I highly recommend visiting Hobbiton where you will be fully immersed into the Shire." (Tripadvisor, n.d.).

- The Tongariro Crossing tours is rated as one of the top walks in the world, this journey gives a one of a kind chance to walk with a tour guide through a variety of terrains, including volcanic craters, steaming vents, and beautiful lakes, is located in the Tongariro National Park (Mount Doom in LOTR) on the North Island of New Zealand (Norah, 2023).

Estelle in her review told us "The crossing is a must do even in winter. We had the most amazing sunny day, with a beautiful view over the lakes and mountains...It couldn't have been better! Thank you for this amazing day!" (Tongariro Guided Walks, n.d.)

Alex then agreed by explaining that : "The hike was well-organized. Tracy (our guide) did an excellent job, making sure everyone was comfortable..."(Tongariro Guided Walks, n.d.)

- Fans can get an opportunity to enter the enchanted realm of Rohan thanks to the Edoras Tour, this tour combines breathtaking scenery, historical filmmaking and the prices for adult is about 300€ and for child (14 and under) is around 200€ (Lord of the Rings Edoras Tour | Activity in Christchurch - Canterbury, New Zealand, n.d.).

“Angel” share her opinion addressing that “We had a fantastic day, Maria (tour guide) was funny and full of stories about the production of the Lord of the Rings, plus great history about the areas we passed through. The hike up Mt Sunday was worth the effort, and our lunch overlooking the valley was magical.” (Tripadvisor, n.d.).

- Fans are taken on a journey around Wellington's iconic filming locations by The Wellington Movie Tours, Wellington, sometimes known as "Wellywood" in the film industry, was essential to the creation of Middle-earth, for an adult the price is about 300€ and for a child 140€ (Lord of the Rings Tours | Activity in Wellington, New Zealand, n.d.).

Once again using (Tripadvisor, n.d.) for a better and credible information, let's consider “torilee23” opinion: “For any Lord of the Rings fans; I highly recommend doing a half day tour. We were picked up by Phil the very friendly and charismatic guide, who really knows his stuff not only about LOTR but also Wellington City... If you're thinking of going on this tour, do it within your first or second day as it is a LOTR Tour, but it is also partly a guided tour of Wellington from a local! Thank you, Rover Tours.”

Lastly, but just as important, is social media involvement, which it's believe to be a powerful tool for promoting New Zealand as a film location.

Among the social media platforms that can be used to promote any kind of goods are Instagram, Twitter, Facebook, TikTok, and YouTube. Nowadays, social media is used for everything, making it much simpler for travel related organisations to advertise themselves. Because we frequently use the internet and information is more accessible to us.

In addition to mobile apps, the Lord of the Rings franchise has been the source of many table and video games over the years. As examples we have, LEGO The Lord of the Rings; Middle-earth: Shadow of Mordor and Middle-earth (action-adventure video game); the Lord of the Rings: The Third Age; The Lord of the Rings: Battle for Middle-earth; the Lord of the Rings: The Card Game...



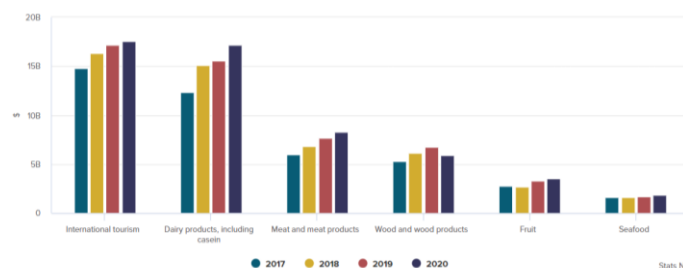
Figure 21 - LEGO game of The Lord of the Rings, source: (LEGO the Lord of the Rings: The Battle of Helm's Deep (9474), 2020)

It is worth noting that virtual tours in New Zealand provide an innovative and captivating way to promote the country. Some of these examples are: Virtual Hobbiton Tour, where we can have a 380-degree view experience through 100% New Zealand website. Vlogs are another powerful promotional tactic, they give content offered by influencers, and travellers, where they discuss their own experiences, and many of these videos can be found on YouTube, Instagram reels, and even TikTok. Lastly, the most popular marketing tactic is publicity, which can be seen on any TV (with LOTR films regularly shown on TV networks) or radio, this is effective because both have big audiences.

9 Economic and Cultural Impacts of "The Lord of the Rings" film tourism in New Zealand

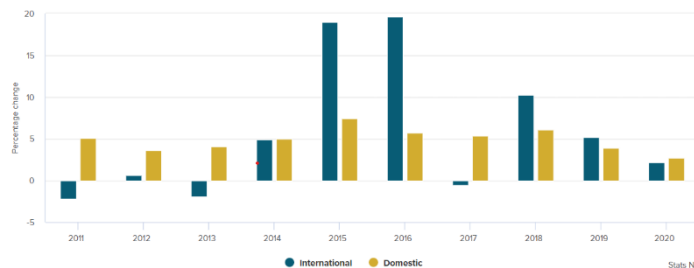
Undoubtedly, one of the most important sectors in New Zealand is tourism.

Tourism New Zealand claims that since December 2001, tourists who came to the islands solely to see the places used in The Hobbit and The Lord of the Rings have generated about 600 million in tourism related revenue, and for a period of 20 years Tolkien enthusiasts have generated about 1.520.493 euros in monthly tourism earnings (King, 2021).



Graph 6 - Tourism Expenditure, year ended March 2011 – 2020, source: (Tourism Satellite Account: Year Ended March 2020 | Stats NZ, n.d.).

Graph 6 illustrates how international tourism is often a significant source of income for New Zealand, with 15 billion euros, representing 20.1% of exports, were attributed to international tourism (Tourism Satellite Account: Year Ended March 2020 | Stats NZ, n.d.).

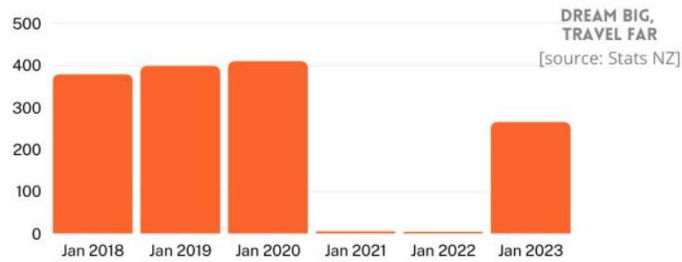


Graph 7 - International Tourism expenditure, year ended March 2017-2020, source: (Tourism Satellite Account: Year Ended March 2020 | Stats NZ, n.d.).

Additionally, graph 7 shows that from 2017 to 2020, there was an increase in international travel, however, the growth from 2019 to 2020 was quite modest, this was caused by a big global crisis that had an impact on tourist visits not only in New Zealand but also globally (Covid-19), (Tourism Satellite Account: Year Ended March 2020 | Stats NZ, n.d.). Due to that, an enormous drop in foreign visitor arrivals was caused by travel restrictions, border closures, lockdowns, health concerns, airlines, hotels, restaurants, and tour operators, were badly impacted (Tourism Satellite Account: Year Ended March 2020 | Stats NZ, n.d.).

According to the Tourism Satellite Account for the year ended March 2020, tourism contributed 20.1% of exports and 5.5% of GDP in New Zealand, additionally, 225,000 individuals were employed in the field, still, COVID-19 has also had a very detrimental impact, and foreign visitor arrivals to New Zealand fell by 98.6% (The Outlook for New Zealand-Aotearoa Tourism | Ministry of Business, Innovation & Employment, n.d.).

“International tourism is well on its way to returning to pre-pandemic levels, with twice as many people travelling during the first quarter of 2023 than in the same period of 2022.” (World Tourism Organization (UNWTO), 2020). Over 265 thousand foreign tourists visited New Zealand in January 2023 (Graph 8), the sharp increase is a result of New Zealand reopening its borders following a two-year pandemic ban (56+ New Zealand Travel & Tourism Statistics [Fresh for 2023!], n.d.).



Graph 8 - Monthly overseas visitor arrivals. Source: (56+ New Zealand Travel & Tourism Statistics [Fresh for 2023!], n.d.).

Since 2001, a lot of people have grown accustomed to thinking of New Zealand as “the place where Lord of the Rings and The Hobbit, was filmed.” more individuals now refer to it as “the place where I took my vacation.” (Pinchefsky, 2012). “We’ve seen a 50% increase in arrivals to New Zealand since Lord of the Rings.” says Gregg Anderson, general manager of Tourism New Zealand's Western long-haul markets (Pinchefsky, 2012). The following succinctly describes how the country's tourism business has been impacted by those films:

A tourism Boom is seen, because of the success of LOTR films in New Zealand. As a result of the movie's success, several themed experiences and attractions have been built all throughout New Zealand. The Lord of the Rings also brought about a significant rise in tourists, which in turn had a positive economic impact on New Zealand, particularly on local businesses that profited substantially from visitor spending on things like hotel, transportation, food, and other activities. The popularity of the trilogy’s still persisted for years afterward, making this a trend of Multiplier Effect, stimulating additional spending in other sectors.

The Lord of the Rings undoubtedly played a significant role in New Zealand's economy, Pinchefsky (2012) says “About 1% of visitors said that Lord of the Rings was the reason they came. It’s only one 1%, but that’s worth NZD\$33 million (currently 24 million euros) a year. Six percent cited Lord of the Rings as one of the major reasons they came. But the really important thing is that upwards of 80% of our target audience understands that Lord of the Rings and The Hobbit has been filmed and is being filmed in New Zealand.”

Of course, we cannot overlook the fact that jobs are produced for New Zealanders in a multitude of areas, such as retail, tour guides, hospitality, transportation... these positions

not only give locals employment opportunities but also stimulate economic growth in the country.

When everything is taken into account, *The Lord of the Rings* had a big impact on New Zealand's tourism sector, making it a must visit location, so travellers will continue to visit New Zealand as a result of the film's widespread appeal. Overtourism is one issue that occasionally arises with this growth in tourism, and this is considered to be a issue in New Zealand, returning to the survey we used from Mina de luki as an example, we can see that 82 respondents (11.6%) expressed disappointment that Hobbiton was overcrowded and overrun with tourists, and that they resented being hurried to finish the tour, and that the set was pricey and overly commercialised (D Lukić, 2020).

The negative effects of an increase in tourists, including traffic and pollution, the degradation of historical monuments and the environment, are being felt throughout New Zealand, and when it's busy, several attractions and activities struggle to provide the experience depicted in the '100% Pure' campaign, additionally, the negative effects of overtourism are being felt unequally across the nation, with some locations being more negatively impacted than others (Insch, 2020).

However, in order to solve these issues and develop sustainable tourism, the government and local authorities have been establishing some measures. So, here are some concrete examples of actions and programmes New Zealand has made to combat overtourism and advance environmentally friendly travel:

A reservation system was put in place in Milford Sound, one of the most well-liked tourist destinations in the nation, to control visitor numbers and minimise congestion, visitors must make reservations in advance, which helps spread visitor flows more equally throughout the day (Huge Demand Crashes Online Bookings for Milford Track, 2023). However, to illustrate the growing interest for this location, Otago Daily Times wrote an article about a situation in which The Milford Track booking system crashed after thousands of individuals attempted to reserve for the upcoming season, making the Department of Conservation (DOC) reported that over 10,000 people were attempting to access its online booking system, which was under exceptionally heavy load (Huge Demand Crashes Online Bookings for Milford Track, 2023).

In New Zealand, a number of regions have created destination management plans that emphasise the growth of sustainable tourism. To achieve a balance between economic

and social goals, these initiatives require collaboration between local government, tourism industry, and communities. These regions are for example: Queenstown, Fiordland, Wanaka, Kaikoura, Rotorua

Like the characters in *The Lord of the Rings*, New Zealand is on a quest to conserve as it develops towards sustainability. To ensure that future generations can appreciate these destinations, it is the responsibility of each tourist to practise good travel habits and help the preservation of this place.

10 An overview of Skopelos Island

Skopelos, a Greek island that is part of the Sporades Island chain that is situated between Skiathos and Alonissos, has gained popularity as a result of its use as a site for the musical *Mamma Mia* (Greeka.com, n.d.). Due to its green surroundings and beautiful beaches, the island is regularly regarded as one of Greece's most beautiful islands. It has a population of roughly 5,000 people and a surface area of about 90 km², with a pristine pine forest covering more than 50% of its surface, making Skopelos the greenest island in Greece (Skopelos Greece | greece.com, n.d.).

The three main economic sectors of Skopelos are tourism, agriculture, and fishing.

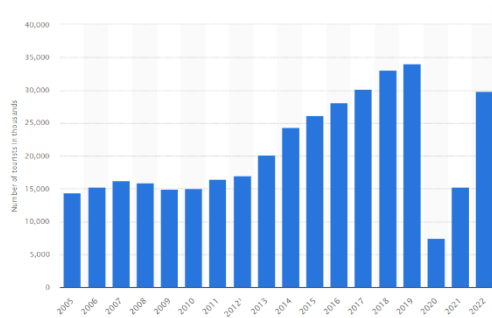
Currently, the economy is largely reliant on tourism, which also supports other tourism-related industries like construction, and visits to Skopelos all year long, despite the fact that summer is the peak travel season, however each year, the island receives roughly 50,000 visitors, the peak travel season is from May through October (info@theworldofinfo.com, n.d.).

We may deduce from Table 5 the tourism statistics for the three islands. Skopelos performed as second compared to the others, with 40.000 overnights stays, and Skiathos with 120.000 overnights putting it at first.

	Skiathos	Skopelos	Allonissos
Accommodation (number of beds)	1,921	1,006	535
Tourists-nights	120,000	40,000	20,000
Employment	325	117	65
Relative price level of services in tourism	131	115	100

Table 5 - Estimated tourists' data for the three main islands 1985

Globally speaking, the number of foreign visitors to Greece virtually doubled in 2022 (graph 9) compared to the previous year after sharply declining following the start of the coronavirus (COVID-19), the number of inbound travellers remained slightly below pre-pandemic levels in 2022, totalling just under 30 million (Number of International Tourists in Greece 2022 | Statista, 2023).



Graph 9 - Number of international tourists in Greece from 2005 to 2022, source: (Number of International Tourists in Greece 2022 | Statista, 2023)

Agriculture, which was formerly vital to Skopelos' economy, is losing importance.

Following the phylloxera illness that afflicted the vineyards in the 1940s, wine production drastically decreased, even though very little wine is being made now, it is mostly for domestic consumption, also goats and lambs are raised as part of farm life to make a native cheese called feta, production of honey and beekeeping has increased recently, and additionally, Skopelos has a tiny fishing fleet that solely does local fishing for the island's needs (info@theworldofinfo.com, n.d.).

The island is unable to provide its residents and visitors with food and items made there, therefore, the value added tax on these products is higher than that on domestically produced food or goods because the majority of it is imported from mainland Greece (info@theworldofinfo.com, n.d.). Nevertheless, Skopelos has become a well-known movie tourism destination due to its inclusion in the film Mamma Mia, fans of the film travel to the island to witness the famous spots where the movie was filmed.

11 "Mamma Mia!"

Based on the popular stage musical of the same name, Mamma Mia is an uplifting musical romantic comedy movie that was released in 2008 by Phyllida Lloyd, the fictional Greek

island of Kalokairi, which is featured in the movie, was filmed on the actual Greek island of Skopelos in the Aegean Sea (Douglas, 2023). In the movie, Sophie (Amanda Seyfried) is going to marry Sky (Dominic Cooper), and she finds her mother's old diary as the wedding draws closer, and finds out her mother had three romantic relationships when she was younger. In order to find out who her father is, Sophie invites the three men listed in the diary to her wedding, the men are surprised to learn that Sophie could be their daughter and so as Donna (Meryl Streep) that is taken back by the presence of her ex-boyfriends. Throughout the movie, Sophie sets out on an adventure of self-discovery while trying to figure out her father while she embarks on a new chapter in her life, in the other hand Donna tries to deal with her love for the three men and her unwillingness to let go of her daughter.

Mamma Mia, captures the spirit of Mediterranean beauty against the stunning backdrop of the Greek island of Skopelos, resulting in a gripping and mesmerising movie that has struck a chord with viewers all over the world (Cowper & Cowper, 2023).

Skopelos has been referred to as "The Mamma Mia Island", a nickname the residents are glad to revive because it is so beneficial to their economy, with expansive views of the Aegean Sea, the most impressive features of Skopelos are its beaches, which are lined by towering pine trees and blue waters as backdrops (Skopelos, n.d.).

The modest chapel of Agios Ioannis, where Sophie and Sky's wedding took place, is the famous Mamma Mia attraction, it takes 202 stairs to get to the chapel, which is located on top of a cliff (Cowper & Cowper, 2023).



Figure 22 - Agios Ioannis, source: (Skopelos the "Emerald Island" – SKSTUDIOS, n.d.)

Numerous beach scenes and musical sequences in the film were set against the stunning backdrop of Kastani Beach, the songs "I have a dream," "Lay all your love on me," and "Does Your Mother Know" were highlighted there.

One of the locales in the movie was Glossa Village, it is the second most frequented location in Skopelos and maintains a traditional vibe, as if tourism hasn't had any impact at all, which mean that Glossa still guards its authenticity (Village of Glossa (Skopelos) - VacanzeGreche, n.d.).

The Old harbour of Skopelos, a busy harbour area of Skopelos town, provided the setting for several sequences, some of which featured character arrivals by boat, additionally, there are rooftop views in the opening scene where Sophie sings "I Have a Dream" as well. Another feature of Skopelos Town (Chora) was its vibrant squares and beautiful alleyways.

The breathtaking nature and unspoiled beauty of Skopelos made it the perfect location for filming Mamma Mia, these surroundings improved the visual appeal of the film and brilliantly captured the Greek islands.

11.1 "ABBA's Resonance: Shaping the Allure of 'Mamma Mia!'"

Stein (2022) tells us, that in the year 1974 that the artists dressed out in "glitter and go-go boots" stunned the world by singing on television, a Swedish pop trio called ABBA won the Eurovision song contest, with the song "Waterloo", ABBA, who are recognised for their timeless songs like "Mama Mia" and "Dancing Queen," are still equally beloved now than they were when they first won the Eurovision.

The purpose of albums and songs is to convey narratives, songs inside albums can be combined to create a lengthy narrative with characters and points of view, and no work better demonstrates this than the jukebox musical Mamma Mia, which was composed using ABBA songs (Stein 2022).

The album ABBA Gold made a notable comeback at the top of the UK charts after its 1999 London debut, the musical debuted on Broadway in 2001 has since travelled to more than 40 countries on all six continents, playing to an estimated 60 million people worldwide, unsurprisingly, Hollywood quickly rang the doorbell, so Actor Tom Hanks made the film on the British producer's tight terms with his production business, and soon Universal Pictures got things going (Burns, 2021).

Due to the fact that ABBA's music was already well known throughout the world, the movie made use of the sentimental value attached to their well-known songs. Consequently, one of the key elements that fortifies Mamma Mia's story is her ability to appeal to the emotions of the audience. The sing-along style of the film further contributed to the entertaining experience by encouraging audience participation, which make this engagement helped the audience feel more connected to the film.

Abi-Khalil (2023), who places the film in the top 10 of the Ultimate Feel Good Summer Movies, supports this claim, he claims that Mamma Mia, which is set against the stunning backdrop of a beautiful Greek island, radiates pure joy and a summery feel, “The heartwarming tale unfolds, filled with humour, nostalgia, and ABBA's infectious tunes.”, in closing, the author notes that “the film's summery setting, colourful costumes, and energetic dance sequences perfectly complement the light hearted and enchanting narrative.”

The storyline and mood of the 2008 film are significantly influenced by a number of well-known ABBA songs, like:

- "Honey, Honey" is sung by Amanda Seyfried's character Sophie and her friends as they prepare for her wedding.
- "Money, Money, Money" is a song that Meryl Streep's character Donna performs with the Dynamos to express her wish for a better life.
- "Mamma Mia", the cast performs the film's title song in a happy musical performance.
- Donna, Tanya (Christine Baranski), and Rosie (Julie Walters) play the well-known song "Dancing Queen" in a cheerful sequence as they remember their younger selves.
- Sky (Dominic Cooper) and Sophie perform the song "Lay All Your Love on Me".
- Donna and the Dynamos sing "Super Trouper" during s scene, perfectly illustrating their friendship and the happiness of their reunion.
- "Gimme! Gimme! Gimme! (A Man After Midnight)" is performed by Donna, Tanya, and Rosie in the festive atmosphere of the movie.

Of course, it would be naive of us to overlook tunes like "The Winner Takes It All", "SOS," "Does Your Mother Know," "Slipping Through My Fingers," and "Take a Chance

on Me". These ABBA songs also support the storyline and the emotional growth of the "Mamma Mia!" the main characters.

12 Promotional strategies and campaigns for Mamma Mia

A few strategic marketing campaigns and initiatives were used to promote Mamma Mia as a film tourism destination.

Like that, film location tours demonstrate how several Skopelos tour operators created Mamma Mia excursions to offer to travellers' real sites where their favourite scenes were filmed. By using this logic, we have the Dolphin of Skopelos' Mamma Mia Filming Locations Tour.

As the largest inbound travel agency on the island, The Dolphin of Skopelos provides a range of services to both private clients, tour operators and cruise lines (Dolphin of Skopelos – Specialist in Incoming Tourism, n.d.). The tour brings guests to well known locations including the Chapel of Agios Ioannis and Kastani Beach, letting fans relive the movie moments.

The Skopelos Dive Centre also offers boat tours that let us travel the island's coastline, swim in secret bays, and go snorkelling, the Skopelos Dive Centre is a 5-Star Padi Dive Centre that has been accredited, is completely authorised by the Greek Port Authorities, and is backed by DAN Europe (Divers Alert Network), (Skopelos Dive Center, 2023). A consumer wrote a comment on TripAdvisor in June 2023 praising the dive centre for being welcoming and knowledgeable, "Excellent diving with a friendly and professional team. We would definitely recommend and will be repeat customers!" (Tripadvisor, n.d.-b).

At Kastani Beach, we may also enjoy the magic of Mamma Mia under the stars, the "Rachel Foodie Travellers" blog, allows readers to follow Rachel's "MY MAMMA MIA SUMMER" journey, "The cinema shows Mamma Mia three times a week (Monday, Thursday, Saturday) ..., this is another must for Mamma Mia fans, she says. There's a singalong atmosphere, with staff encouraging you to get involved! There is a bar serving Mamma Mia cocktails and a variety of snacks." (Thebaristabaker, 2022)

Skopelos and the well-known music, culinary, and dance spectacle "Mamma Mia! The Party" came in second place, among 20 creative suggestions for alternative entertainment for Londoners throughout the winter (Skopelos Among World's Most Iconic Film Locations, Says Survey - Greece Is, 2023). The event is filled with romance, which also comes with drama when a four course meal is served (The Party - Mamma Mia, 2022). According to critics, "A Night out with abba is the very best escape" - The times, the London based organisers and the Municipality of Skopelos collaborated to create a unique internet promotion campaign to the show's debut ("Mama Mia! The Party)" making it a tremendously successful play, that recreates the charming Greek island location, located in the "heart" of London, England (Skopelos Among World's Most Iconic Film Locations, Says Survey - Greece Is, 2023).

Of course, there are other tours across Skopelos sites, where the movie was filmed. For instance, we have: the Skopelos: Mamma Mia Tour in Agios Ioannis and Kastani Beach; Island Mamma Mia and the Daytime Cruise with Luch, Skopelos: The Island Excursion Mama Mia...

And even though, these are just a few examples of tours in Skopelos that we could find, this article exhibits the different ways the Island celebrates its association with "Mamma Mia" that provides distinctive experiences.

Some restaurants on the island have adopted the Mamma Mia concept. For example, "Peparithos Taverna" has held themed nights where visitors can take pleasure in Greek cuisine, live music, and ABBA songs, this is located in a taverna in "Church of the Virgin Mar" with a patio and a view of the Mediterranean Sea, Piers Brosnan and Meryl Streep, also known as Donna and Sam, were wed there in the movie (Rodiou, 2022).

Visitors also have competed in ABBA karaoke events at certain local clubs and venues, by singing well known ABBA songs.

The Skopelos Wedding Packages are another important consideration. Because of this, a number of websites, such as bookyourweddingday.com, skopelos.com, and ionianweddings.co.uk, are available for anyone.



Figure 23 - Wedding in Skopelos

In order to promote the film and its association with Skopelos, interactive social media was essential. One way to demonstrate this concept would be to use the behind the scenes video. In the YouTube video "Behind the Scenes with The Cast | Mamma Mia! Here We Go Again (2018)" had 46 million views which makes it an excellent example. Also, in there we can see comments like: "Love love love these movies, I could watch it over and over again and never get tired of the music and talented performers...it makes me smile and cry at the same time...so much fun to watch and escape reality during a pandemic" said by "@starshine3248".

For many people, the ageless music of ABBA evokes happy memories. Tribute shows rely on this emotional connection by evoking feelings of excitement and nostalgia. Concerts like these are a perfect combination of entertainment since they not only pay homage to a renowned band but also dramatically boost location engagement. Like that we have as example "The concert: an ABBA tribute".

Another interesting marketing tactic is dancing workshops. These activities produce a happy experience that encourages future travel by fusing the cherished soundscape of the featured destination with it. We can book a lesson in city academia, "The Mamma Mia Musical Workshop" in the website (<https://www.city-academy.com/mamma-mia-musical-workshop>).

However, Skopelos lacks in promoting Mamma Mia as a movie location by not doing an effective marketing strategy. It seems that the island may not have realised its full potential. So, to increase its appeal as a Mamma Mia, Skopelos may research and use fresh, creative, and successful marketing techniques.

Like that, several possible instances based on prior cases of prosperous film tourism are given below:

- Themed Accommodations: Designed to resemble certain movie scenes, allowing visitors to stay in an authentic environment;
- Interactive Film Sets: Key scenes from the film that could be recreated as interactive sets for guests. For example, when guests arrive on the island by boat, Tanya's song "Does Your Mother Know" could start with a dance performance as depicted in the movie;
- Seasonal Festivals;
- Travel Packages with Extras: Offering specialised Mamma Mia travel packages by working with airlines and travel companies like in LOTR. Exclusive events and private guided tours led by film experts.

Through the implementation of these strategies, Skopelos could improve its position as a leading destination in film tourism, focusing on providing visitors with unique and experiences.

13 Economic and Cultural Impacts of Mamma Mia film tourism in Skopelos

13.1 The "Mamma Mia Effect"

After the movie's 2008 debut, Greece saw a huge increase in foreign visitors, the Greek National Tourism Organisation reports that overseas visitors reached by 15% in 2009, and the popularity of the movie contributed to Greece's status as a top vacation spot (Şener, 2023).

However, Greece lacks big film studios, which prevents it from being considered a major film site, although its landscapes and islands have served as the backdrop for numerous worldwide film productions as seen in Table 6 (User, n.d.).

Popular films shot in Greece 1957 - 2009			
FILM	LOCATION	CAST	YEAR
Boy on a Dolphin	Athens, Hydra	Sophia Loren, Alan Ladd	1957
Never on Sunday	Athens, Piraeus	Melina Mercouri, Jules Dassin	1960
The Guns of Navarone	Rhodes, Symi	Gregory Peck, Anthony Quinn	1961
Zorba The Greek	Crete	Anthony Quinn, Alan Bates	1964
The Greek Tycoon	Athens, Mykonos, Corfu	Anthony Quinn, Jacqueline Bisset	1978
For Your Eyes Only	Corfu, Meteora	Roger Moore, Carol Bouquet, Topol	1981
Summer Lovers	Crete, Delos, Mykonos, Santorini	Peter Gallagher, Daryl Hannah	1982
The Big Blue	Amorgos, Ios	Jean-Marc Bar, Rosanna Aquette	1988
Pascali's Island	Rhodes, Symi	Ben Kingsley, Charles Dance	1988
Shirley Valentine	Mykonos	Pauline Collins, Tom Conti, Julia McKenzie	1989
Mediterraneo	Kastelorizo	Diego Abatantuono, Claudio Bigagli	1991
Captain Corelli's Mandolin	Cephalonia	Nicolas Cage, Penelope Cruz	2001
Boat Trip	Hydra	Cuba Gooding Jr, Horatio Sanz, Roger Moore	2002
The Bourne Identity	Mykonos	Matt Damon, Franka Potente	2002
Lara Croft Tomb Raider, The Cradle of Life	Santorini	Angelina Jolie, Gerard Butler	2003
The Sisterhood of the Travelling Pants	Santorini	Alexis Bledel, America Ferrera	2005
Mamma Mia!	Skiathos, Skopelos, Pilio	Meryl Streep, Pierce Brosnan, Colin Firth	2008
My Life in Ruins	Athens, Delphi, Ancient Olympia	Nia Vardalos, Alexis Georgoulis	2009

Table 6 - Popular films that have been shot in Greece, source: (User, n.d.).

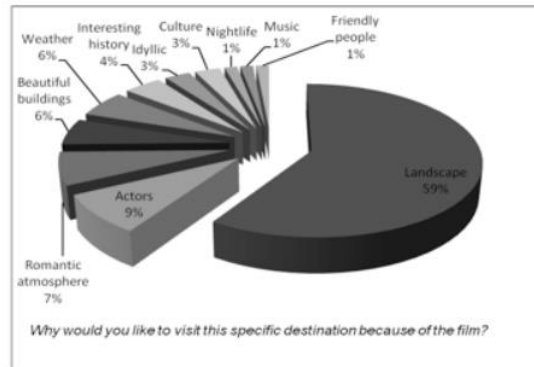
The Greek Island of Cephalonia, for instance, was used as the backdrop for the Captain Corelli's Mandolin movie, and had a boost in local tourism of 50% over three years and 14% over one year (see Tables 7), also Mamma Mia impacted local tourism in Greece (+5%), and it saw the first noticeable improvements in Skopelos' arrivals following the movie's release (Giannouklidi, 2017).

	Budget(mil. \$)	Receipts(mil. \$)	Filmed location	Impact on local tourism*
Captain Corelli's Mandolin	57	87,7	Cephalonia	+14%**
Lara Croft: Tomb Raider	115	405,9	Santorini, Kenya, Hong Kong	+12%**
Mamma Mia	52	753,9	Scopelos,	+5%***

Table 7- Increase of tourism in certain parts of Greece due to film, source: Foundation for Economic & industrial Research in Greece.

Let's examine a survey that was conducted to determine the current effects for the movie Mamma Mia, in the Dutch market.

When respondents were asked why they wanted to travel to a location because of the movie (graph 10), it became clear that many of them sought out locations with the "extraordinary" landscapes they had seen in the movie, which was followed by a desire to walk in the actors' shoes, by the romantic atmosphere...., all this supports the claim that films are becoming more important to a destination (User, n.d.).



Graph 10 - Reasons on wanting to visit a destination because of a film, source: (User, n.d.).

Regarding this Mamma Mia effect, “The Greek Island where Mamma Mia was shot, has over 220,000 total hashtags on Instagram, and themed excursions to the places seen in the film are a big hit with visitors” (Skopelos Among World’s Most Iconic Film Locations, Says Survey - Greece Is, n.d.). According to Wayne (2012), the vacation spot continues to profit from the increase in tourists even today, the mayor of the island of Skopelos (George Michelis at the time) reported to the media, that there were a lot of people interested in visiting the island, however a few individuals worried that the boost in tourists would be damaging to the region and could destroy its natural attractiveness, yet even today, the island is a great spot to travel to and spend time on leisure.

The island won the World Travel Market (WTM) initiative to determine the greatest island destinations in the world for 2023, defeating competitors including "Bali, Maldives, Seychelles, and Barbados islands" (Mazonakis, 2022). In response to an up to date study, which was cited in the UK's Mirror newspaper, Skopelos is also one of the top ten most visited tourist attractions globally (Ranked 10th on the list), due to its popularity as a filming destination, and the list covers “New Zealand, Scotland, England, Ireland, and the USA”, widely recognised for having served as the backdrop for the filming of “The Lord of the Rings, Harry Potter, The Shining, The King’s Speech, Sleepless in Seattle, Twilight, Star Wars and Joker.” (Skopelos Among World’s Most Iconic Film Locations, Says Survey - Greece Is, 2023).

Smith (2017) from The Guardian discusses this alleged "Mamma Mia effect," noting that, “Some want weddings. Others want champagne receptions at sunset on their own private beach. Others, still, want to take a leaf straight out of the film script and dance and kiss on the beach. It's called the Mamma Mia effect. And nowhere is it felt more keenly than

on the Aegean Isle of Skopelos, where the capacity for life to imitate art has gone full throttle since the release of the film version of the hit Abba stage show.”. George Michelis, performed 40 political weddings for tourists in Agios Ioannis, the chapel where the wedding scene was featured in the movie (Giannouklidi, 2017). Also Mr. Michelis added that Mamma Mia was the reason for tourists to travel "to the island from Argentina or even from New Zealand" while the movie's soundtrack kept popping in their mind (Christodoulou, 2013).

In Skopelos, this tendency of recreating movie scenes or ideas in real life continues till the present day, apparently to the deputy mayor Mache Clonari, 80 wedding ceremonies were conducted just in 2016 during the height of tourist season, luring international personalities like Jessie Ware, an English singer-songwriter (Kontra Newsroom, 2016).

This Mamma Mia impact on the island show us the significant transformations in the tourism, that was brought by the film appeal. In the end, Skopelos' economy has been genuinely revolutionised by Mamma Mia, but in a smaller way compared to bigger cases.

The Mamma Mia effect (term developed in 2008) describe how the original 538 million euros grossing film sparked an unusual demand for hotel rooms and how increased nearby bars and restaurants, however it has been claimed that several residents of the Greek islands have expressed displeasure about the decision to film the sequel abroad, despite worries about the detrimental effects of these tourism "invasions" (Everett, n.d.).

Experts forecast that the Mamma Mia influence will spread to other regions of Greece, yet they are convinced that it is not merely about "the money, money, money", "Okay, we need Mamma Mia in this economic crisis but a lot of us would hate it if the film that promoted our island also ended up destroying it," said travel agent Mahi Drossou (Smith, 2017). Frederick (2023), on the other hand, states that Skopelos represents above all an island contrasting of blue and green colours, who represents a "oasis" of vitality, customs, and celebration, free from the excesses of overtourism, Mamma Mia is into the genre of films that become more popular over time for various reasons, thanks to the combination of Abba's timeless music and the picture-perfect scenery of Skopelos, so since then, Skopelos's popularity has grown, although it has avoided adopting the excesses of visitors like in Santorini and Mykonos.

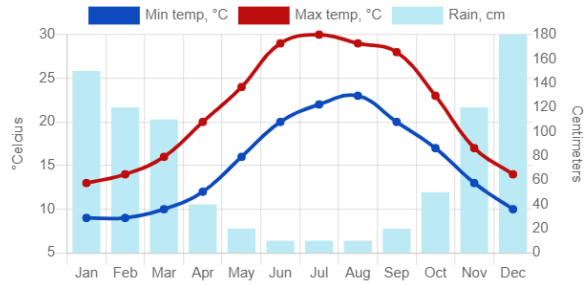
The publication goes on to say that this has been made possible by the "solid" culture, tradition customs, and the initiatives made by residents, organisations, and the municipality (Frederick, 2023).

On the contrary, Greece has usually experienced different levels of overtourism in several popular locations, particularly during the peak travel seasons. For example, islands and cities, like Santorini, Mykonos, and Athens, have difficulties regarding overtourism. According to O. Smith (2018), compared to just 6.2 million in 1998 and 15 million in 2010, the country is anticipated to welcome a record breaking of 32 million foreign visitors in 2018, this decade, none significant European location has experienced a greater rise in visitors. Nikos Chrysogelos, a well-known environmentalist, states: "We can't keep having more and more tourists.", he claims that the idea of an unprecedented number of arrivals makes him shiver right now, "There's a danger of the infrastructure not being prepared, of it all becoming a huge boomerang if we only focus on numbers and don't look at developing a more sustainable model of tourism." (H. Smith, 2018).

So, in comparison to these well known Greek tourist locations, Skopelos has typically been reported to experience less over tourism, despite enjoying a rise in tourism as a result of its affiliation with Mamma Mia, when contrasting with locations like Santorini and Mykonos, there are certain significant distinctions and elements that set it apart, like dimensions and capacity, infrastructure meet the demands of mass tourism, and finally accessibility, Santorini and Mykonos are more easily reached by direct flights and boats, while the accessibility of Skopelos might be more constrained, which might affect the number of visitors it draws.

Although overtourism may not have had as much of an impact on Skopelos, there are still some problems that can have repercussions in tourist attractions. These difficulties could include:

The seasonal fluctuations, the peak season for travel to Skopelos is unquestionably the summer, as we may see in graphic 11, June, July, August and September are the hottest months.



Graph 11 - Skopelos's annual average temperature

Skopelos is a region that depends largely on tourism, and because of that it may be more vulnerable economically, so, this seasonality issue turns out to be a big problem, that the island may face during the off-peak seasons when visitor numbers decrease. With that in mind efforts might be done to promote additional sectors like fishing, crafts... in order to diversify the local economy, this means trying to look for a balance between tourism and other economic activity as a strategy to develop a stable economy which can be less susceptible to seasonality.

Even though increased tourism is generally perceived as having a beneficial effect, there may be disadvantages, particularly with regard to the environment. Like that, if we not paid attention to this, we may put at risk ecosystems, biodiversity, this means the overall health of the environment, so we should practice a sustainable tourism. With that in mind, the island's citizens are becoming ecologically aware about the function and uses of renewable energies, and number of educational programmes were held on Skopelos to enlighten locals about the potential for wind and solar power, and a local organisation Sporades Islands Preservation Foundation started a crowdfunding campaign to fund the adoption of renewable technologies with the goal of enhancing the islands' economic and liability, this transition procedure is supported by partner DAFNI (the Network of Sustainable Greek Islands), which represents Skopelos in the islander project. (*Island Skopelos - ISLANDER Project*, 2021).

At last, we are able to come to the conclusion that even though Skopelos went through an increase in tourism as a result of its connection with the film "Mamma Mia!", over tourism hasn't been extensively documented in the same way as some other destinations. An additional concern brought up is the fact that the island typically sees its highest visitor numbers during the summer months. Winter is regarded as off-season, and with it comes the possibility of a significant decline in tourist activities.

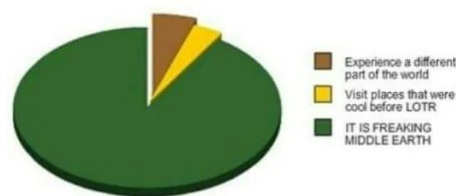
**CAPÍTULO IV – A COMPARATIVE STUDY OF FILM TOURISM THE
LORD OF THE RINGS AND MAMMA MIA**

14 Middle-earth vs. Abba

The films *Mamma Mia* and *Lord of the Rings* (LOTR) represent two divergent approaches that used differently the power of fantasy story and music in the tourism business, these concepts, however different, provide a range of ways to draw in visitors, and develop the country.

As is already the case in chapter III, “6.2 Adaptation of a literary masterpiece”, LOTR movie was the highest grossing film trilogy in history, with worldwide box office receipts of more than 2.6 billion euros. It was also one of the most acclaimed television shows ever, garnering 30 nominations and 17 Academy Awards (“Peter Jackson,” 2023).

As we can deduct from the results in graph 12, this indicates that viewers from all over the world have formed emotional connections to the places, characters, and tales brought to life on television, turning it into a place where fiction and reality mix, and because of this a close link is form.



Graph 12 - Reasons visitors want to go to New Zealand, source: (LambChop, n.d.)

Likewise, Conroy (2015) claim that the counterculture's youth saw hope in Frodo and a reflection of themselves in him, among counterculture Tolkien fans, the phrase "Frodo Lives!" gained a lot of attention, it served as an example how Frodo could endure the conflict and the evil's power. Wollheim (1971), author of science fiction considered this motivating perspective on Frodo saying: “What does it mean when thousands of college students, young people of our day and age, suddenly started chalking on walls and penning on posters... with the slogan: ‘Frodo Lives!’ ... What does it mean when a thirst for novels where in unmistakable heroes fight against unmistakable villains continues to show itself in fantasy writings...”. Well, Frodo offered hope, and since the counterculture was a movement based on hope for equality, peace, and a better future, many young people were able to identify with him, who was portrayed as a diminutive hobbit with no special abilities or stature but who was able to battle evil for the greater good (Conroy,

2015). Another illustration could be the character Aragorn, whose elevation to king touched an emotional connection with people who were trying to improve themselves. Throughout their leadership and self-discovery adventures, "Follow Aragorn's Path" became their personal mantra. Because of all this, fans of LOTR have a particular place in their hearts for Middle-earth, the triumphs and tragedies of the characters in the film provide as windows into their inner lives, revealing obstacles they face in real life.

The mythical world of Middle Earth often creates strong and enduring emotional bonds with fans, and the landscapes are more than just backdrops, places like the Hobbiton Movie Set and Tongariro National Park... which we analyse, offer visitors immersive experiences that go beyond typical tourist attractions.

On the other hand, Skopelos adopted an unusual strategy by incorporating the attraction of a stage musical and well-known ABBA songs with Mamma Mia. As opposed to a straight adaptation of a book, this movie constructed a sentimental tale around ABBA songs, highlighting the importance of family and love, the phenomenon is built on the success of ABBA's and a musical.

A number of significant songs from the film are presented in the dissertation, including Dancing Queen; Mamma Mia; Money, Money, Money; Gimme! Gimme! Gimme! (A Man After Midnight); Lay All Your Love on Me... the incorporation of these iconic ABBA songs in the film has a significant impact on the attractiveness of Skopelos since it gives fans a chance to relive the songs. In essence, the marriage of ABBA and Mamma Mia creates a unique and captivating cinematic experience.

The industry of movie tourism was significantly impacted by the stunning scenery from Mamma Mia, the chapel of Agios Ioannis is a prime illustration of why both fans and tourists are still drawn to the attraction, there many weddings took place. In our research we affirm that 80 ceremonies were conducted in 2016 that lure international personalities like Jessie Ware. So, travellers hoping to personally experience the magic of the movies led to an increase in tourism in Skopelos, still, these figures seemed minor in contrast to those of New Zealand.

In essence, "LOTR" and "Mamma Mia!" are both excellent examples of how to draw tourists in through pre-existing emotional or cultural references. "LOTR" brings to life a beloved fantasy world (Middle Earth), and "Mamma Mia" tells a story through music.

15 Cinematic Allure: Elevating Destination Promotion

While utilising their different film related assets for tourism, both New Zealand's marketing campaigns for The Lord of the Rings and Skopelos' association with the film Mamma Mia, have some significant contrasts in their strategies and results.

New Zealand's tourism campaigns benefit from huge international film series and later The Hobbit. As a result, efficient marketing strategies, like the 100% Pure New Zealand referred as the “most successful global tourism campaign” was developed. Skopelos, unlike LOTR, as not have local authorities or government developing such effective marketing strategies, instead tours, wedding companies, dancing workshops... are a few of the examples that were used as promotional tools for Mamma Mia.

And although Mamma Mia was a well liked film, when compared to LOTR, the promotional strategies and campaigns fell short... This could happen because of the widespread popularity of the movies, and as well, Mamma Mia being a single movie while LOTR film was a trilogy.

Concerning nature vs. particular locations, there is another distinction between the two cases. What we want to convey is that New Zealand's marketing makes the most of the country's stunning and varied natural settings to promote the nation as a destination for LOTR and non-LOTR lovers (eg.: Matamata (Hobbiton) and Tongariro National Park (Mount Doom). But the attractiveness of Skopelos is mostly due to the specific filming sites used in Mamma Mia (Kastani Beach and the church where the wedding scene was filmed).

When we discussed New Zealand's marketing, it became clear that the entire nation was being marketed as "Middle-earth." It offers a variety of experiences, such as guided tours of movie sets, adventure activities... However, the few unique locales utilised in Mamma Mia are once again the focus of Skopelos marketing, therefore visitors may not anticipate a wider variety of activities, and because in terms of territory, New Zealand as a lot more, it has also more activities to explore.

As our final analysis, New Zealand's LOTR marketing campaigns were brilliant in making the whole country a popular tourist destination, in contrast to Skopelos association with Mamma Mia which emphasises specific movie locales. Both strategies

have their advantages, but New Zealand's approach is broader, given the international success of the movie franchise and its wide range of tourism attractions.

16 Transforming Economies and Sustainable Growth

Once more utilising the scope of a film franchise, New Zealand benefited from its affiliation with LOTR that has sizable fan base. This resulted in enduring interest in tourism over time, that boosted the economy of the country. And as we mentioned, Skopelos' connection to Mamma Mia belongs to a single film, hence the influence is shorter and more limited in reach, so the economic benefit of a single movie is less significant.

We observe through the dissertation, that New Zealand frequently uses foreign travel as a source of revenue. Global tourism was responsible for 15 billion euros as seen in the Graph 6 in chapter 9 “Economic and Cultural Impacts of "The Lord of the Rings" film tourism in New Zealand”. It was also mentioned in the same chapter, that Tourism New Zealand reported that since December 2001, visitors to the islands who came only to see the locations used in The Lord of the Rings and The Hobbit, produced around 600 million in tourism related revenue, which fans produced around 1.520.493 euros in monthly tourism income during a 20-year time (King, 2021).

Regarding Mamma Mia, after the film's release in 2008, Greece also experienced a sharp rise in foreign tourists. International travellers increased by 15% in 2009, as noted in the subchapter 13.1, “The "Mamma Mia Effect”, and in table 7 we also could see that Skopelos had an impact of 5% in local tourism, that we consider to be weak, possibly because the impact is confined to a certain region of the island.

We identified the issue that Greece lacks significant film studios, which inhibit from being regarded as a major film location. As we said in our analysis, Skopelos is a small island with a niche market, therefore it stands to reason that its small in comparison to that of New Zealand. However, the movie is crucial for the island since it might help to market it as a film tourism destination. I can include the movie has significant impact since if it weren't utilised to advertise this destination, the island wouldn't be recognised as a tourist destination and the numbers would be even smaller.

In the end, LOTR related film tourism has had a more significant and long lasting economic impact as a result of the film franchise's, the variety of tourism options, and long term marketing initiatives.

17 Conclusion

This dissertation has explored the dynamic and diverse world of film tourism, revealing the way destinations use strategies to promote themselves, to explore better this, we use two study cases: LOTR in New Zealand and Mamma Mia in Skopelos. Film tourism, as we have learned, has grown into a powerful force capable of drastically altering a place's attractiveness. Cinematic works increasingly impact travel choices, stimulate curiosity, and increase the worth of global destinations. According to a study, films have a significant impact on tourism, raising it by an average of 31% and up to 300% in some places, for instance, as we previously observed, in figure 6, Braveheart led to a 300% increase in visitors to the Wallace Monument in Scotland, and Mission Impossible 2 brought to a 200% increase in visitors to Sydney National Park (*HVS Monday Musings: Film Tourism as an Effective Destination Marketing Tool*, n.d.).

As we already know, films have a special ability for visual narrative that engages audiences emotionally, additionally and more significantly, films are essential to destination branding, because if there's a positive portrayal of the movie there will be a good contribute to the development of a place's identity and image. Each movie that was shot someplace in the world gives viewers the opportunity to either change or create a negative impression of that location, it enables viewers to learn more about the location in order to correct the blurry or unreal image that was in their minds, destination management must shrink and increase this image for potential visitors in accordance with a well thought out marketing strategy because, in the end, this image matures for the visitor (Tarihi et al., 2022).

Gomorra, a television series that portrays organised crime in Naples, Italy, was used as an example. Although the series has received positive reviews, it has also generated controversy and raised concerns about how it will impact Naples's appeal as a travel destination. Despite this, Naples manages to attract tourists by promoting its diverse culinary, rich cultural heritage, and stunning natural surroundings.

Film tourism is portrayed as a dynamic and evolving.

Our research on the case study The Lord of the Rings (LOTR) in New Zealand serves as an illustration of the various strategies destinations might use to fully capitalise on the potential benefits of film tourism. This is confirmed by the Strategic Marketing campaigns (100% New Zealand), guided tours and experiences (visits to the Hobbiton,

explore the Tongariro Alpine Crossing (Mount Doom) ...), interactive exhibits (Gollum in Wellington airport), digital and social media presence, community involvement (included local businesses offering accommodations, tours, and services to tourists) and long term commitment (New Zealand continued to promote the destination as the "Home of Middle-earth" even years after the trilogy's conclusion.)

Using the transcription from Frater, 2023, once more, we confirmed in our study that “The screen sector contributes more than NZ\$3.5 billion (2.12 billion €) to the New Zealand economy each year and directly employs over 13,900 people. The sector also has indirect benefits for other industries such as hospitality, construction, and tourism”.

Furthermore, the Mamma Mia, Skopelos case shows how film tourism may give a socioeconomic advantage, because if not for the film Mamma Mia, which had ties to ABBA and consequently to fans of the musical group, would not be as well known as it is now. In chapter “the Mamma Mia Effect”, we found that the movie has impacted local tourism in Greece (+5%), after movie's release. Which by consequence will generate jobs, revenue, development of infrastructures and preservation of the natural assets.

We also understood that since films and television shows are effective marketing tools in many nations across the world to draw tourists, the relevant authorities in the tourism sector should pay close attention to this type of tourism, in other words, there should be a close connection between the film and tourism industries, in how significant the impact on people perceived a place (Tarihi et al., 2022). As a result, every nation with potential, needs to create a marketing strategy do enhance or develop their destination.

With that in mind, film tourism has the potential to benefit places in a variety of ways, such as increased tourist demand, decreased seasonality, increased of economic profit, cultural interchange, and the preservation of important monuments.

However, there are drawbacks to film tourism, and as we have already seen, one of these is the over tourism, as an illustration, we saw, Maya Bay on Phi Phi Leh Island case, that featured Leonardo DiCaprio in the movie "The Beach.". In order to give the environment time to recover, the Thai government decided to seal the bay to tourists in 2018. Also Tarihi et al. (2022), tell us that local residents of the tourist locations may develop an attitude of tourism phobia or categorically repudiate the existence of these tourists in the region, so the locations where the films were shot will change into tourist hotspots disrupting the lives of the locals, like, when the famous Durham Cathedral appeared in

the Harry Potter series, the amount of tourists in this church increased, which posed a significant barrier to the locals' ability to practise their religion and offer prayers.

For the final analysis, I believe that film tourism could prove to be a powerful instrument for promoting destinations, as seen by the enormous popularity of *The Lord of the Rings* (LOTR) in New Zealand and the less substantial but still considerable impact of *Mamma Mia* on Skopelos, Greece. So, while the *Lord of the Rings* is a well-known case study in film tourism, smaller-scale examples like Skopelos with *Mamma Mia* can also be beneficial for promoting a place.

The answer to the question of whether utilising films to promote tourist destinations is a successful marketing tactic, depends on a number of variables, including the location itself, the calibre of the film production, the target audience, and the overall marketing approach. But in the end, it's believed that with the right promotion strategies film tourism can impact positively a region or country both in terms of its socio-economic effects and its potential for development, and there's a lot of good examples we demonstrate throughout this dissertation, specially regarding LOTR and *Mamma Mia* cases. However, if we don't effectively employ our resources, we risk not having a strong marketing tool for this type of tourism, so, utilising resources wisely is essential for tourist locations. Nevertheless, regardless of the potential for develop film tourism, we must do a good deliberately management to ensure that the governments and local authorities fulfils the preservation of resources maintaining the authenticity of the destination as well as sustainability and a better handling of the lives of local communities.

To sum up, there is no denying that film tourism plays a significant role in promoting travel destinations and influencing the interests and preferences of travellers. So, we verify that film tourism represents a strategic advantage for travel locations globally. Travel destinations can strategically position themselves to draw tourists, leave a lasting impression, and produce benefits that go beyond simple entertainment by capitalising on the popularity of movies and television shows. This will ultimately benefit the tourism sector as well as the communities that feature them.

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