*FILM TOURISM AND ITS IMPACT ON TOURISM DESTINATION IMAGE

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ABSTRACT

This study aims to clarify the depth of the relationship between tourism, and films. In addition to the significant role, that series and films play in revitalizing tourist destinations, increasing tourist demand, and providing tourism services that fulfill the wishes and expectations of the prospective tourist, based on the most important available previous studies. We concluded that films are an important source of information about the formation of the mental image of tourist destinations. The results also revealed some trends of studies, such as the impact of film tourism on tourist destinations as a stimulating marketing tool to increase tourism demand. There are gaps identified in previous studies such as film tourist experiences' impact on host communities. We recommend that future research focus on content rather than media for concept of cinema tourism. To benefit from the experiences and expertise of film tourism and to enhance the cultural construction of this important type of tourism.

Keywords: *Film Tourism; Film Destination; Film Tourism Through DMOs*.

INTRODUCTION

Since the 1990s, there has been great interest in the subject of film tourism. In the past decade, this interest has grown increasingly between tourism, films, and drama (Croy, 2011). Film tourism is an essential source of information to form a mental image of tourist destinations. Film tourism and drama series have a major role in influencing the tourist to choose the destination (Vila et al., 2021). There is an increasing growth in the number of tourist destinations that rely on film and series tourism for their promotion, evidence of the smartness of destination management to attract tourists (Strielkowski, 2017). Tourist destination managers show all the elements of attraction through films and series, so tourists respond to the destination managers' offer, and therefore film tourism is one of the strongest channels of communication influencing tourists due to its inductive nature, unlike those old classic ads (Rewtrakunphaiboon, 2009). One of the fastest-growing tourism products is film tourism, but it is difficult for us to quantify it (Busby & Klug, 2001). The number of tourists coming to tourist destinations motivated by film tourism in 2012 reached 40 million tourists, while the number in 2018 reached 80 million tourists (Domínguez-Azcue et al., 2021). The main

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reason for this increase is that people keep pace with audio-visual development in all its forms (Lordache et al., 2019).

The management of tourist destinations must seize the opportunity to positively promote destinations during the presentation of a film or a drama series. Sometimes the image sent through a film may be negative and contradict the positive image of the destination, and therefore there will be great harm to the tourist destinations (Busby et al., 2013). Elements of cultural products such as series and films interfere with the routine and normal life of people, and thus these dramas and films become a major and reliable source for obtaining tourist information (Shaniet al., 2009). In the nineties the actual beginning of this type of tourism was investigated in terms of the benefits offered by tourist activities in the locations, since 2000, researchers have looked into this type of tourism in greater depth (Domínguez-Azcue et al., 2021).

This study aims to clarify the depth of the relationship between tourism, and films. In addition to the significant role, that series and films play in revitalizing tourist destinations, increasing tourist demand, and providing tourism services that fulfill the wishes and expectations of the prospective tourist, based on the most important available previous studies. This study contributes to the evaluation of some previous studies and the analysis of the results. Also to focus on the importance of films in providing information as the main source for tourists to rely on to determine the destinations. It also includes conclusions targeted at improving film destination management in general and identifying the positive and negative features films tourism.

LITERATURE REVIEW

In this section, film tourism, film destination and Film Tourism and DMOs are discussed.

Film Tourism

Film tourism can be entered under the name of cultural tourism.It refers to the increased popularity of locales as a result of their portrayal in films and television shows (Jewell & McKinnon, 2008). Film tourism refers to all types of travel to locations that allow people to connect with the world of film in some way (Connell, 2012). It's also divided into three kinds: Tourism for film promotion, tourism for travel film, and tourism for film-induced (Tomala & Faber). It is travel that is triggered by visually inspecting a film, and greatly influences the tourist to make his decision. People become film tourists for a variety of reasons. For example, the desire to visit film and television parks, as well as film studios. Visiting areas that are directly related to and have a connection to a certain film. A cinematic journey that allows individuals to descend into the film location and uses the natural views as a value of identification (Teng, 2021). In South Korea Yoon et al. (2015) explore community reactions to successful and unsuccessful film tourist sites. The website's capacity to attract visitors and maintain financial viability determines its success. Although many film sites have been contained by the state and turned into entertainment venues, these sites suffer

from negative effects according to the opinions of local communities. Tourist countries emphasize the importance of establishing a relationship between filmmaking and communities to reduce negative effects and perceptions.

Tzanelli (2021), the film Avatar has become a popular tourist and marketing brand. The film's shooting location, Zhangjiajie National Forest Park in Hunan Province, southern China, has attracted an increasing number of visitors, and visitors can ride an aerial cable car to cross the green forest and towering mountains to enjoy the magic of nature. While focusing on and participating in environmental talks in Brazil's Amazon RainForest. In Hobart, Australia, Frost, and Laing conduct an autoethnographic study of a self-guided walking circuit. The value of the actor's pre existing relationship to the location was discussed. They also discovered that the lack of markings resulted in a more in-depth co-created experience, which drew visitors even deeper into the destination and actor's life (Frost & Laing, 2015). Wray and Croy (2015) discussed the type of changes that occur in the regions and regions, and the work to include films within the strategic tourism plans adopted by countries. We conclude from the above studies point out that film is neither a key attractor nor a major tourist experience, even in a destination with a strong film- profile. As a result, they emphasize the significance of viewing the film as one piece from many different destinations. Yamamura (2015) examines the impact of an animation videogame, television show, or film on a location's tourism experience profile. Importantly, although not being officially set in the location, a historical character from the anime was found, and thus attracted attention to it. This multilayering of content, from ancient to modern representations, allowed the town to present its history while also connecting with a new tourism market. Reijnders et al. (2015) emphasize a new study program that explores the links between film and television, other works related to music, as well as their potential combined interaction with tourism. It is also envisaged that the research on merging media tourist linkages will reveal effects particular to media forms.

From previous studies, there are three main themes. The community initiative in film opportunities is the first subject. The second is the responsibility of the destination to control the effects of film tourism. Third, there are increasingly visible and intricate interconnections between cinema, tourism, and a variety of other social, political, environmental, cultural, and economic factors.

The first subject that emerges is the local community's increased engagement in beginning film tourism prospects. Previous research has focused on tourist-generated opportunities, which has resulted in a diversification of tourism industry products. (Buchmann, 2010; Riley et al., 1998). The importance of local fans, bolstered by the film's increased visibility, in starting and developing experiences for the community and, in particular, travelers, is clear. Frost and Laing talk about a community-built walking trail, while Yamamura (2015) shows community leadership by building a website effectively. Community activities, ownership, and direct interaction with tourism all point to the possibility for negative consequences to be mitigated. The

visitor information center and the local government were then used to connect these community efforts to the destination's tourism infrastructure (Ap & Crompton, 1993).

The topic of destination management is the second one. The positive and bad consequences of film tourism are most obvious at the destination, and the studies show the breadth of these effects. These management approaches appear to be mostly ad hoc after demand has manifested and had consequences, or when expected spontaneous demand has not manifested. When demand exists, as Tzanelli (2021) and Yamamura (2015) argue, it is clear that opportunities to exploit the profile exist, and destinations benefit greatly from it. Residents reported undesirable impacts as a result of increased numbers of visitors as discovered by Yoon et al (2015) raising further destination management concerns. However, the responsibility to reduce these negative effects lies with the management of local or governmental destinations. Wray and Croy (2015) emphasize the need for inclusive planning, which takes into account the diversity of stakeholders as well as the destination's tourism products. In film tourism, the necessity of regimen tourist destination management by the local authority is once again emphasized.

The connectivity of integrated ties between film, tourism, and other conceptualizations is the third subject. Tzanelli (2021) emphasizes the importance of film in tourism, as well as social and environmental activation. The same film forces that are utilized for tourism may and will be used to bring attention to and inspire activities that are consistent with other objectives. Furthermore, the film's occasionally internationalizing forces might be exploited for localized advancements. Reijnders et al. (2015) expand on the interwoven relations, pointing out that past research has tended to focus on a single medium. Draw attention to the understudied linkages between various media forms (film and television, books, and music) and tourism. The foundations laid in the 1990s for film tourism have been well built upon, and subsequent studies have strengthened and introduced additional conceptual structures. This collection of studies reveals a deeper association between films and tourism, indicating that more research is needed (Domínguez-Azcue et al., 2021).

Film Destination

Films and destinations are frequently included in television shows as an efficient advertising technique to obtain economic benefits (Jewell & McKinnon, 2008; Nicholson, 2006; Soliman, 2011; Yılmaz & Yolal, 2008). The condition of destinations in the visual media is identical to that of the end tourist product, which receives a higher level of promotion than traditional advertisements (Balasubramanian, 1994). This is in line with the findings of Iwashita (2008), who found that TV programs were the most valuable source of information for raising foreign travel interest to the United Kingdom, as reported by 70.1 percent of his Japanese respondents. Drama series may significantly increase a destination's allure, especially when they represent authentic aspects that entice viewers to visit (Karpovich, 2010). Doc Martin first aired in 2001 and has the benefit of repeat viewings due to its popularity. Furthermore, film locations are commonly referred to as real regions of simulation, in which actuality

and fake aspects are blended, and visitors are unable to distinguish between the two (Torchin, 2002; Schofield, 1996). Tourists are enthralled by the mystique created by the "interplay of fiction with the surrounding surroundings" (Connell, 2005a, p. 764). This piques people's interest in the listed locations even more. For example, the sitcom Doc Martin is set in Port Isaac and features the fictional settlement of Portwenn, but most television viewers aren't bothered with distinguishing between truth and fiction (Herbert, 2001). The consumption of scenery shown on television, which is an exceptionally effective marketing weapon and viewed as a legitimate, unbiased information source, shapes, enhances, and changes such visuals (Tooke & Baker, 1996). Distinguished destinations are more likely to receive extensive media coverage, which leads to the formation of specific destination pictures in the minds of visitors (Bolan & Williams, 2008). Images instill specific images of a location in the minds of potential visitors, giving them a taste of the site before they arrive (Fakeye & Crompton, 1991). Film tourism inspires people to visit the film venue for three reasons, according to Macionis (2004) Place, Personality, and Performance were her three concepts as mentioned in table (1).

Table (1): Film-Induced Tourism Motivations.

Pull Factors (Film)			Push Factors (Internal Drive)
Place	Personality	Performance	
Location attributes	Cast	Plot	Ego enhancement
Scenery	Characters	Theme	Status/Prestige
Landscapes	Celebrity (stars)	Genre	Fantasy/Escape
Weather			Vicarious Experience
Cultural origin			Search for self identity
Social origin			
Activity origin			

Source: Macionis, (2004), p. 90

Television is just as likely as real encounters to give you a first impression of a place. (Sydney-Smith, 2006). Many sites have naturally appealing physical characteristics, such as beautiful landscapes and peaceful environs. Landscapes are frequently compacted for photographic purposes due to visitors' fascination with pictorial beauty, and as a result, they have become a commodity for tourism consumption. Furthermore, the involvement of well-known actors adds to the intrigue (Busby et al., 2013; Iwashita, 2008; Tzanelli, 2003). Destination pictures may impact potential visitors' expectations, and imaginations, and can even lead to television spectators developing sentimental, attachments to actors as if they were relatives or friends (Busby & Haines, 2013). Destination pictures can be shaped by elements seen on television, in fi, or in other forms of media, such as postcards guidebook photos, and travel brochures (Yüksel & Akgül, 2007).

Film Tourism and DMOs

Film tourism achieves a great position through its promotional and advertising offers, and the percentage of revenue through tourism is large, and this revenue depends on the quality of the film and its position among the audience, and its importance promptly that works to enhance tourism services in tourist destinations (Riley & Van Doren, 1992). According to Riley & Van Doren (1992), there is a great correlation between animated films and special events in that the viewing time is limited and the number of viewing days is also limited. Television programs are distinguished from films in that they confirm the tourist destinations weekly. The promoters of tourist destinations confirm that awareness is very important in promoting travel (Kim et al, 2007). There is creativity to promote tourist destinations by showing international personalities on the screen, and thus viewers can form social interactions with these personalities and exchange views with them towards destinations (Su et al., 2011). World-famous personalities are cultural symbols that influence their audience, who can shape the desires and perceptions of individuals and transform them into a postmodern culture (Lee et al., 2008).

We conclude from the above that cultural rapprochement between countries and peoples is very important in determining the strength of influence on prospective tourists. Each people need to commit to promoting its customs, traditions, culture, and even heritage around the world, and to focus on tourism through television and film as important tourism product through integrated marketing strategy, destination manager should also focus on marketing souvenirs linked to the sentimental value of a place by following viewers' experiences.

DISCUSSING THE FINDINGS BY REVIEWING THE LITERATURE

Drawing on previous studies dealing with film tourism and destination promotion. The researchers also focus on the discussion of prior literature on film tourism on four axes in their findings, namely: Film-Induced Tourism, Image and Information Sources for the Tourist Destinations, Film Tourism's Impact on Destination Marketing, Film Tourist Experiences' Impact on Host Communities.

Film-Induced Tourism

Film tourism is a relatively recent activity and was later known as film-induced tourism. This concept has been linked to other fields such as sociology and psychology (Rittichainuwat & Rattanaphinanchai, 2015). Many specialists classified this type of tourism under the umbrella of cultural tourism, but other authors questioned this classification and considered it an incorrect point of view, just as film tourism cannot express the culture of a society in a deep sense. Other experts have argued strongly that this type of tourism does not focus On real aspects, but rather on an unrealistic perception. Other authors agreed to include them under the name of others' points of view (Ruiz, 2015; Gyimóthy et al., 2015). There is a great agreement between specialists and researchers that tourism caused by all films and television series falls under the term film tourism (Roesch, 2009; McKercher & Du Cros, 2002; Martin-Jones,

2014; Cardoso et al., 2017), another opinion, such as Beeton (2016) about the concept of cinema tourism that it expresses films only. In our study, this type of tourism was dealt with as part of cultural tourism, which depends on influential audio-visual stimuli to push tourists to visit destinations or sites related to films or series. In more detail, cultural tourism provides tourists with the opportunity to meet in global destinations and learn about the prevailing lifestyle of different peoples. Cultural tourism expresses the gastronomy and architecture of societies, in addition to the great diversity in music, entertainment, tales, and other cultural characteristics that tourist attractions use to sell themselves to incoming tourists, some view film tourism as a vital branch of cultural tourism because cinema is a cultural form for expressing the lives of peoples, in addition to providing an element of entertainment and enjoyment for tourists (Mousavi et al., 2016; McKercher & Du Cros, 2002).

We conclude from the above that there is a category of tourists who go to the places where films and serials were filmed by watching them and being affected by a certain type of these films or serials. There are other dimensions for this segment of tourists, they go to visit a tourist landmark that expresses the cultural heritage of the destination, but sometimes this destination may not have great cultural importance, such as the location of a film or visiting the places of filming. This tourism is a type of specialized tourism that is formed by curiosity and passion to visit a distinguished location for a famous film. The important thing is that film tourism does not meet the desires of all tourist groups, for each film or series has a special tourist group. The specific factors in film tourism that motivate tourists to visit a movie location are related as shown in figure (2).

Figure (2): Motivator Factors in Film Tourism
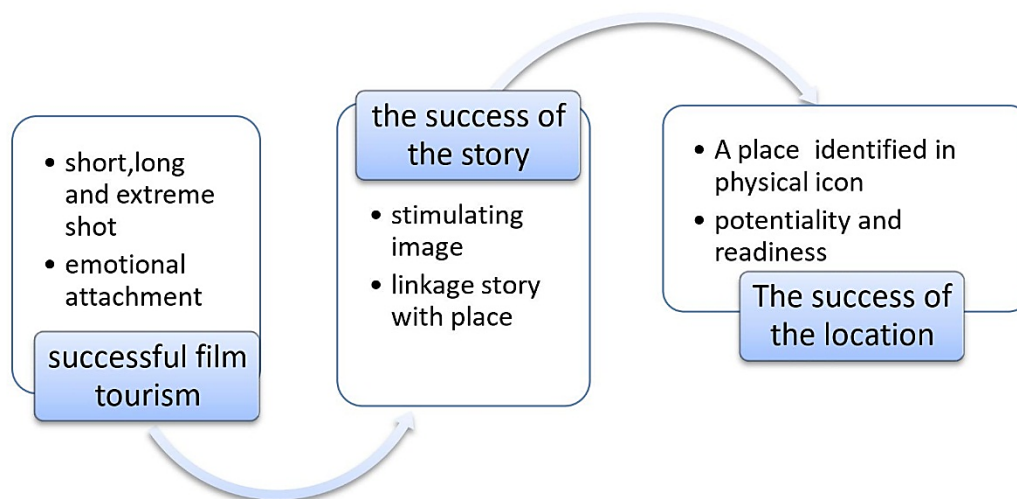
Source: Khaldoun K. (2014), p. 28

Some destinations and landscapes were never given much attention by tourists before the advent of film tourism, but that interest has expanded significantly since their presence on screen, increasing in tourist numbers, making them a new destination

attraction (Tooke & Baker, 1996). Within these categories, as determined by Beeton (2006), film tourism represents one of the complementary activities for travel motives. Film tourism can motivate viewers through the destinations represented on the screen to visit a specific film site. There is an important point related to the relationship of film tourism with real sites, there is no real relationship with activities related to films and series such as visiting the homes of actors. Tourist attractions, on the other hand, are occasionally constructed, following the film, scenes are replicated to meet tourist expectations and increase the number of tourists (Roesch, 2009). As a result, film tourism is concerned not just with the filming location, but also with what happens in the surrounding area and outside the filming location.

There are other activities related to film tourism, such as establishing sites outside the main location for filming, including sometimes film studios or amusement parks, all of which fall under the name of film tourism (Polianskaia & Răduț, 2016). There are giant production companies that have managed to turn film parks into tourist attractions (a complete tourism product) such as Warner Bros., Universal Studios, and Fox. Although these companies never participate in the production of films, they invest in this product to become a leader in tourist demand. This confirms the strong relationship between cinema and tourism, just as we indicated in the objectives of our study at the beginning. From another angle, visits to film studios are a main attraction for the site. There is a desire among visitors to see the cinematic world from the inside in terms of events, characters, places, and lifestyles.Unlike amusement parks that are mainly for practical purposes only such as photography, so they constitute a lesser level of tourist attraction. Another activity related to film tourism is the organization of festivals. Film festivals do not participate in film production, but they are an important part of the film industry and work to increase the number of tourists attending the film festival (Kendall et al., 2020). Many tourists are excited by watching the red carpet that famous cinemas and films walk on, thus tourists feel that they are part of the film and festival (Domínguez-Azcue et al., 2021).

Films and TV programs provide exciting information about the places where the filming took place, thus igniting the desire and interest in visiting these different places, and the visit to them becomes a dream that should be achieved by viewers. Therefore, the organizers and destination managers should take into account the different motives of tourists that they seek to achieve in the places of filming. Each series or film has a special type of visitor, so tourism activities must be changed according to the type of visitor. Every tourist, when visiting a particular film site, has a desire to achieve some tourist activities. The inability to achieve these activities hurts the image of the destination and is a great disappointment. Destination management should attach great importance to this point, as these activities include: *Re-creation of a sequence,* where tourists are interested in remembering a specific situation in this place made by the actor and then imitating it. *Exemplification of a scene,* the representation of a particular scene requires wearing a special type of clothing such as that worn by the actor while maintaining the style of the heroes of the film or series. *Obtaining extra information,* Visitors expect to obtain additional valuable information

about the location of the film that they did not find while watching the film, such as the description of the role of the site during filming or taking a photograph with the place, buying souvenirs related to the location of the film that the tourist would be proud of upon his return to his country. There is the so-called technique of consuming the series or the film after the tourist visited the place of filming and achieving a real anachievese experience (Domínguez-Azcue et al., 2021).

Image and Information Sources for the Tourist Destinations

Destination images are the mainstay in the decision-making process and its success. Kotler (2003) defined the image of a tourist destination as: "a set of beliefs, ideas, and impressions of people about a place, as this image simplifies as much as possible of their perceptions and information about that place". The image depends on its production on an important set of factors. This confirms what the majority of studies indicated in terms of the factors affecting the image of the destination, as explained by Baloglu and McCleary (1999), in the model he presented where the factors are divided into two important parts, the first section: personal factors(psychological characteristics of a person, such as values, motives, and personality, social characteristics of a person: such as age, education, and marital status), the second section: Motivational factors (physical, previous experience, distribution, external stimuli such as quantitative or qualitative sources of information). Other factors influencing the formation of the image of the destination should be indicated, arising from information obtained from various sources or by visiting the destination itself. According to Gartner (1989), the image of the destination that remains in a person's mind is an image formed by various factors or aseries-connected from basic information on destinations. Gartner was able to divide the sources of information about the image of the destination into four main groups, the first: specialized and updated information such as information obtained from tour operators as well as the official authorities responsible for destinations, in addition to the number of traditional advertisements to activate destinations, second: confidential information such as reports or articles about the destination in addition to the activities of celebrities to promote the destination, third: membership information: this information is obtained from one of the friends or people close to the family. Fourth: independent information such as news spread in the media, television programs, cinema, and documentaries.

Phelps (1986) defines the image of the destination, both primary and secondary, as he indicated that during the visit to the destination, a primary image is formed in the mind of the individual, and the secondary image of the destination is created through various sources of information. In cases of danger in which the tourist chooses his destination, the role of secondary sources of information comes to correct the information for the tourist, as they are a safety valve for the tourist while making his decision towards a destination. It should be noted that the information that viewers obtain from audiovisual products on cinema and television screens is not intrusive, so destination managers should treat this information more carefully (Avery & Ferraro,

2000). Films have a great ability to address millions of people around the world and influence them by drawing a wonderful picture of the destination in their minds, as it is the first impression for tourists in addition to that it can change a pre-existing mental image in the shortest possible time (Beeton, 2016). Therefore, films are a powerful means of arousing the curiosity and interest of the prospective tourist. This type of information source has a great and strong impact on tourists, as it affects their desires to decide to visit the destination (Hahm et al., 2008). According to Gartner (1989), independent sources of information are the most powerful sources of influence on the visitor who plans to visit his destination. These sources provide a lot of information about filming and production locations and change the pre-conceived image in people's minds (Hahm et al., 2008). Russell, (2002) argues that the prospective tourist looks at the screen information as unconvincing and unreal, especially when he compares it with the information obtained through traditional advertisements. (Kim & Richardson, 2003) indicates that film is a popular cultural element that has historical roots for peoples, and therefore films create a large market and a great opportunity for destinations that should not be missed. In a short and record time, films and TV series affect the largest segment of people. The ability of the screen to influence the potential tourist is much more than that of the written media, and it is distinguished by its ease of access with the expansion of technology (Butler, 1990; Domínguez-Azcue et al., 2021).

Film Tourism's Impact on Destination Marketing

The locales, streets, and towns in which films and television series are set are frequently depicted. They can help us imagine a location and can also help an individual construct an image of a destination based on information acquired from various media. This has always been possible, but only in the last several decades have places realized the power of the media and chosen to use it to attract visitors (Croy & Walker, 2003). In the past, independent sources of information were not intended to promote a particular destination in the strict sense, now that information is used as an integrated marketing strategy to promote a place. Even if we say that the screen does not aim directly to attract visitors to a site, it has an indirect and strong impact on the potential viewer as a hidden goal that it seeks to achieve. This is confirmed by Schofield (1996), as the initial convictions and impressions that are formed in the mind of the visitor before the visit arises from the indirect consumption of films and series, without considering these films as promotional means. Consequently, many specialists and researchers assert that there are specific films that attribute to raising awareness of destinations, and have profound effects on the hearts of tourists (Riley & Van Doren, 1992; Tooke & Baker, 1996). Other research warns of the negative image of destinations through some films and series shown on the screen, and thus the reluctance of many tourists from visiting these destinations (Rodríguez Campo et al., 2011; Beeton, 2004).

Destination managers coordinate and cooperate with film and series production companies and work on marketing their destinations as a filming location for a

potential film, provided that the film's content includes the destination's message to activate it as a tourist destination (Kim & Richardson, 2003; Tessitore et al., 2014). Film tourism has become not limited to attracting tourists to a specific destination, but it is a long-term strategy to revive the entire region and improve its economy. Films improve the image of the destination for potential tourists, so it is necessary to pay attention to the evaluations of tourists in terms of services and passion. Furthermore, audience evaluations and emotional commitment are important to take into consideration, as the bigger the audience, more the likely the sites have shown will be visited (Kim, 2012). To have a successful experience towards a specific destination, you should only visit this destination. The image formed by the films is not the same as actually visiting the destination. Also, visiting the destination is the only way to get real information and get a realistic image of it (Hudson et al., 2011). However, the studies above indicated that potential tourists can have an indirect impression of the destination through association with the actual personalities who visited the site. Films enhance the viewers' confidence in showing tourist places and changing the previous negative image about destination helps to increase potential tourists and thus increase their confidence. Finally, this confidence gives them to make a final decision to travel to this destination.

The viewer gets an indirect negative experience through what the film presents about a destination, and this is only achieved if the goal of the producing company is to present a bad image of a destination. The vast majority of scholars, however, emphasize the beneficial effects of cinema and television on the construction of destination images and, as a result, the number of trips to these areas. As a result, cinema tourism must contain a clear strategy for the benefit of countries that suffer from financial crises and do not find the necessary money to spend on advertising to revitalize their tourist destinations. Provided that film sites are distinct from their competitors, and have a strong positive image. The problem for destinations is to figure out how to effectively employ images, stories, and emotions to draw people in and build a destination image that can be replicated and distinguished in the film. The screen was able to create an image of the destination, through which it increased the number of tourists visiting this destination. In addition, visits to festivals, film and series studios, as well as theme parks related to cinematography were activated. From this rapid growth in the world of cinema, film tourism was born (Abd Rahman et al., 2019).

Film Tourist Experiences' Impact on Host Communities

Impacts of film tourism and Residents' Perspectives Film tourism is a cultural and social phenomenon in which "tourists come to destinations or landmarks as a result of their affiliation with a film or television series"(Kim & Reijnders, 2018, p. 1). There are prevalent concepts in studies about the effects of film tourism and that there is no relationship between film production and tourism outcomes. The overwhelming success comes in surprisingly dramatic and cinematic works such as The Lord of the Rings in New Zealand, The Game of Thrones in Croatia (Kim, 2012; Yoon et al., 2015;

Marafa et al., 2020). Korean series made strong strides in drama, for example, Squid Game is a South Korean survival and thriller series, which was shown on Netflix on September 17, 2021. The series became the first Korean drama to top the list of the top 10 weekly TV shows on Netflix and the most-watched in the world, reaching No. 1 in 90 countries, including the United States (Dunkel, 2021). Turkey has become the second-largest exporter of dramas in the world, and these works have become knowledge of Turkish culture and attract the attention of hundreds of millions of viewers. It is expected that Turkey's revenue from its series, which are now exported all over the world, will reach about one billion dollars by 2023 (Suhud et al., 2021).

Film tourism has both beneficial and negative effects on destination areas in terms of economics, the environment, and socio-culture. There is an actual impact of cinema tourism on certain geographical locations during the study of the international tourism movement. The effects of film tourism are limited to specific places and locations and depend on the nature of the destinations' media material, such as films and television series (Connell, 2012). Thus, we can compare the results of the effects of film tourism with tourism in general and what it achieves all over the world. According to Riley et al. (1998) and Mordue (2001) that excessive marketing of film locations, and the intensification of marketing advertisements on a region's culture through screen and visuals, is a limited effect of film tourism.

Nevertheless, the impact of film tourism on societies and people has received little attention. Among the few studies that dealt with the impact of film tourism on local and host communities: Connell's study (2005b) in Scotland, Beeton's study (2001) in Australia, and Mordue's study (2001) on host communities in England. Mordue (2001) undertook one of the first studies on this topic, based on a case study of the cultural and geographical tensions between tourists and local inhabitants as a result of the Yorkshire TV series Heartbeat. A deep and fruitful interview was conducted with the people and residents of Goathland, Mordue (2001) concluded that the rural lifestyle among the residents had weakened and declined due to the constant influx of Heartbeat tourists. These tourists are very excited to experiment, the rural life that emerged through this series. Also concluded that although the locals of the area and the tourists of the drama Heartbeat shared a rural lifestyle, the cultural and social styles of the tourist groups that consumed a large area of the rural life of the city through film tourism It was completely different from the lives of the locals. As a result, people were enraged, and the surge of tourists was viewed as a contemporary threat to traditional rural living. While the mythology of film tourism's serendipitous economic influence continues to spread over the world, it's worth emphasizing that not every film or television program has a discernible economic influence on tourism and allied businesses like accommodations and other creative fields (Croy et al., 2018). It has had unanticipated negative social and/or cultural consequences for local stakeholders, particularly people and local communities. Loss of privacy, ethical principles, the monetization of culture and its effects on authenticity, transportation congestion and overcrowding, and displacement of established tourism business segments are just a few of the negative consequences (Connell, 2005a). It's also worth

noting that just a few previous studies have attempted to look at the effects of film tourism on host towns via the eyes of local or regional people.

From the society's perspective, Beeton (2001) investigated the beach resort of Barwon Heads in Australia. Film tourism was discovered to be changing the mix of visitors in the area, which had an effect on the pre-existing traditional holiday market, not only as a result of raised tourist movement from film tourism travelers but also as a result of the introduction of a new invasive form of tourism that had a direct impact on traditional vacationers. Therefore, in combination with the long-term growth of film tourism. Beeton (2001) emphasized the necessity of helping communities in determining the optimum stage of growth, visitor numbers, and output they want.

Connell (2005a, 2005b) looked into the effects of the popular children's TV show Balamory, which was shot in Scotland. in comparison to the previous two studies, Connell's research (2005a, 2005b) focused on the perceptions of the local tourist business community regarding film tourism. In the case of Balamory, one of the major concerns was the lack of consultation with tourism stakeholders, prior to deciding on a filming location, as a result, there was no planning or preparedness for an unexpected and rapid growth in tourist movement for film tourism in a shortened of time. In addition, the local business sector was dealing with an unfavorable type of tourism activity. It also refers from a green point of view to another form of tourism, such as the must visit site, which focuses largely on families and their children. It was interesting, though fun, that the local tourism stakeholders wanted to change the tourism and service offerings to suit the family and work to increase profits and improve Balamory's economy. However, they did not make a decision and remained hesitant, fearing the financial risk of attracting huge numbers of tourists to the area. This is because the local community believes that the impact will be short-term(Connell & Meyer, 2009).

CONCLUSIONS AND RECOMMENDATIONS

According to researches, film tourism can help revitalize local economies in the long run, especially as tourism associated with a certain film is likely to increase for at least three to four years after the film's premiere. As it turns out, owning a film for a city or tourist destination can be one of the most effective ways of marketing to potential tourists beyond traditional marketing methods. In this context, it becomes logical for governments to provide incentives and encouragements to filmmakers and production companies to shoot a film in their countries, to encourage tourism and thus bring about growth and recovery in the local economy. Films and television programs have evolved into valuable sources of information, tourism attractions. The screens focus on prospective tourists and work to excite and motivate them to visit a specific destination by watching a film. Many tourist places use a variety of secondary factors to entice these visitors. Tours of filming locations, souvenirs, and museums, for example. Studies show that television programs play a major role in moving visitors' motivations towards a specific destination that was shown on the screen (Busby & Haines, 2013).

Future research should focus on content rather than media in order to expand the film and drama-induced tourism, attempt to close the gap between film tourist experiences and film tourism's cultural creation (Ng & Chan, 2020).

Scotland took advantage of its most recent opportunity to become a world-renowned film destination by adapting Diana Gabaldon's Outlander novel series for the screen, transforming Scotland's global notoriety and making it even more appealing to tourists. It has gorgeous landscapes that provide several options for film producers and, as a result, numerous opportunities for destination branding through the use of film as a branding tool. The Scotland experience can also be applied to many tourist destinations around the world and benefit from this successful experience. Because traditional media is no longer sufficient in building a destination image, tourism marketing could make use of numerous parts of the cinema and screen business (Topler & Špenko, 2019). Films are a fantastic promotional tool that can boost demand, but they must be accompanied by ad hoc strategies and particularly tailored tourist packages. In the tiny number of Italian studies on film-induced tourism, the coast-to-coast case of Basilicata has the distinction of demonstrating the impact of films on an area that is still relatively unknown in terms of tourism. The Basilicata region's territory boasts a diverse range of natural landscapes as well as historical and cultural assets, making it ideal for filming. The peak of tourist's arrivals shortly after the Passion's premiere had boosted awareness of films' promotional power. The great writer Rocco Papaleo succeeded in turning this awareness of the masses into a work that attracts viewers. Basilicata coast to coast, Basilicata can be considered part of a marketing campaign that has bolstered the region's standing on one national tourism scene. The film has utilized the main tools (chances) that the cinema offers to tourism, thanks to the fascinating and easy-going rhythm of the film, the intense visuals of the landscapes, and the exhilarating musical moments. The film was successfully promoted across the whole marketing process, from cinema through uncoded television broadcasts. The film's durability was also aided by various official initiatives that, on the one hand, increased the film's success and, on the other hand, exploited its prominence to promote Basilicata as a film-making region (Bencivenga et al., 2015; Domínguez-Azcue et al., 2021).

The concerned authorities in the tourism sector pay great attention to the tourism of films and series, as they are a successful marketing tool in many countries of the world to attract tourists. That is, there is a strong relationship between the tourism industry and the film industry, and the film or series is one of the most powerful weapons in forming a positive or negative image of the destination. Therefore, all countries must develop a marketing plan and a stimulating strategy for this type of tourism, and focus on two main points, which are in order: the features of the destination and then the type of tourism according to this feature. According to many authors and experts (Gkritzali et al., 2016; Riley et al., 1998; Kim & Richardson, 2003; Hudson & Ritchie, 2006), any film or series filmed somewhere in the world means that viewers can create a positive image, or change an existing negative image of this place. It enables viewers to obtain information about the destination to address the weak or non-existent image that was in their heads. In the end, this image turns into a mature image for the visitor, and destination management must reduce and enlarge this image for

prospective tourists according to a well-thought-out marketing strategy. There is a rise in global tourist demand for destinations due to cinematographic tourism and the creation of continuous awareness for tourists represented in providing sufficient information about the destination and ending the worry factor before the trip. Tourism in the Croatian city of Dubrovnik reached 10% of the number of tourists who visited the city during the period 2012 and 2015, as a result of the filming of the world-famous series Game of Thrones in this coastal city. In addition to the main feature of film tourism, which is that it is non-seasonal tourism (Hudson & Ritchie, 2006), it is interesting and experienced by seasonal tourists (eg beach resorts and some types of winter sports). There is another advantage of this type of tourism, which is that it focuses on attracting tourists with high purchasing power and making them stay in the site for a longer period. The increase in tourist demand, the elimination of seasonality, and the regions obtaining an economic profit are important advantages of film tourism (Bolan & Williams, 2008). Destinations vary according to the variety of films and series shown in these destinations. All destinations may be suitable for achieving this type of tourism, such as a small restaurant that serves a distinct meal in a specific area, or a quiet place next to the sea, or a building with a wonderful design that matches the environment(Kim et al., 2019). All these examples are factors to create a suitable tourist destination, intentionally or unintentionally. An example of this is the park bench. In the famous film Forrest Gump (1994) while waiting for bus number 9, Forrest created a story of his life telling the strangers sitting next to him waiting for the bus. This seat was used during filming and then removed after filming was completed. After many complaints were submitted to the Savannah municipality by tourists regarding that seat, they wanted to try sitting on it just as the actor did in the film while telling his story, the Savannah municipality decided to create a new seat at the bus station specifically for tourists. Considering it a tourist destination. It is also possible that some names of destinations will turn from fiction to reality, for example, the Bubba Gump Shrimp restaurant, whose name is inspired by a film, but it has turned into a famous name for a chain of restaurants that serves meals bearing the same name (Riley et al., 1998).

There are also Hobbit houses in Turkey, these houses are inspired by the houses of the short stature "Hobbit" characters in the famous American series "The Lord of the Rings". These homes are now a reality in Turkey and offer tourists the service of experiencing everything new and living in such exotic homes and spending a distinctive comfortable holiday in hobbit homes in the arms of nature that surrounds you from everywhere. The city of Sivas in central Turkey was the first to implement hobbit houses. These types of examples abound, and we must recognize their significance as a tourist destination. Film tourism works to revive the economy of countries through the revenues generated by destinations before and after filming the film. The promotional advertisement for the film is very important in increasing the potential tourists and this means more frequent visits. The film's distribution, merchandise, and media campaigns to promote the picture create a lot of information after the end of the shoot. Every one of these factors combines to generate a wide

variety of shooting destinations. Film tourism is a far broader category of tourism than simply visiting a destination after watching a film on a screen. There are activities related to film tourism, such as attending film festivals, meeting the most famous actors, and therefore it can be said that film festivals are a qualitative addition to the destination and its global fame (Küçükşahin, 2018).

On the other hand, there are negative effects as a result of film tourism, on the destination management remove these concerns while developing the strategies for promoting film locations. One of the negatives that must be reduced is the expected bad image of the destination for tourists, meaning any negative preconception of the viewer that leads to the formation of a bad image of the destination, there is fraud in the place where the film was filmed, so the visitor is surprised that it is not the envisioned place, and the result is a decrease in tourist demand. Another negative effect is that there are some countries that are portrayed as exporting countries for drugs and hashish and rebel against the laws, murders abound in these countries. Therefore, this is a major reason for the increase in the number of tourists as individuals and groups to the destination, which leads to the pollution of the destination. Examples of these countries are Mexico, Brazil, and Cuba. This increase in the number of incoming tourists is met with rejection by the local population of the destinations, the local population may form a state of tourism phobia or a categorical rejection of the presence of these tourists in their area. These locations, in which the films were filmed, will turn into tourist destinations disturbing the lives of the local population, for example, the appearance of the famous Durham Cathedral in the Harry Potter series, which led to the exacerbation of the number of tourists in this church, and this was a real obstacle to the local population while performing their religious activities and prayers. The destination management should pay close attention to the time factor to benefit from the cinematic tourism of a particular location. After a certain period of time has elapsed since the film was shown, tourists' interest in the destination associated with it declines. With the exception of some historical films or specific film series such as Braveheart, Star Wars, The Lord of the Rings, Harry Potter, The Da Vinci Code, and Game of Thrones, they are still getting a strong viewership over time. We conclude from the above, with some exceptions for some films, that film tourism is time-limited and does not depend on the long term. Drama and TV series are characterized by a longer period of time in terms of attracting tourists to the site, where the show is for a longer period of time and thus the image remains in the minds of the viewer for a longer period. According to Connell (2005a), what makes a TV series so long and exciting is the emotional bonds that are largely established between the scenes and characters in the series, as well as the interesting language of dialogue between the actors. The tourist's happiness is negatively affected when he discovers that the film was filmed in a different location than the one he saw in the trailer. A crisis of confidence forms with the tourist and he feels that he has been deceived, just as happened in the film Braveheart (1995), the trailer appeared in the filming of the film in Ireland, then the tourist is surprised that the film was shot in Scotland, the credit should be carefully investigated to generate trust between the tourist and the destination of the film.

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