

(DIS)AGREEMENTS

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**CINEMA AND TOURISM:  
AN ONGOING JOURNEY**

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# | introduction

ROSANNA MESTRE PÉREZ

What are teenagers who visit Oxford or Edinburgh interested in? The United Kingdom, or the *Harry Potter* universe? In the past year, large numbers of tourists have flocked to Vilnius, the capital of Lithuania, wanting to see for themselves where the series *Chernobyl* was filmed; but why did so many others take the risk of venturing into the vicinity of Pripyat, in Ukraine, despite the radioactive hazard that persists in the area after the nuclear disaster in 1986 that inspired the HBO series? The imaginaries created by cinema can have a profound effect on our subjective perception of a place and the emotional value we attribute to it. The increase in recreational travel in recent years has contributed to the growth of this type of cultural tourism to filming locations. Although it is not a new phenomenon, screen tourism has recently been attracting an increas-

ing number of movie viewers, even if visiting filming locations is not their main reason for travelling. As Stefan Zimmermann and Tony Reeves were already suggesting back in 2009, locations have become the new movie stars. From a narrative point of view, mises-en-scène with natural and urban landscapes, which have always been important for the development of stories, take on unprecedented significance when they underpin engrossing stories that captivate their spectators: *The Lord of the Rings*, *Game of Thrones*, and *Spanish Affair* are all evidence of this. The marketing of destinations has thus found a powerful ally in the audiovisual industry, whose objectives are also reinforced by promotional activities associated with the location. Perhaps the most emblematic product of this convergence of interests are the so-called film routes. When managed ef-

fectively, they prove extremely beneficial to both sectors because they extend the life of audiovisual products, in parallel with or beyond their original screening, while also contributing to expanding the tourist seasons of the destinations featured in them by giving added value to the existing appeal of a location. In Spain, tourism to filming locations enjoyed a kind of golden age in the 1960s thanks to the settings for Spaghetti Westerns in the Almería region, but it is only relatively recently that the film route concept has begun to experience a renaissance. Numerous routes have been established to tour the locations of different international productions, a fact that hints at some of the strengths and weaknesses of this phenomenon.

The partnership between the film and tourism industries has been unquestionably successful for decades in the United States and in European countries like the United Kingdom and France. Although Spain shares the top spots with these two European neighbours in terms of international tourist numbers, its appeal to the film tourism market is manifestly lower. The low impact of Spanish fiction films outside our borders, with a few noteworthy exceptions, is an issue that the local audiovisual industry needs to address. Over-the-top (OTT) media services like Netflix, which have transformed the distribution and consumption market, have helped raise the international profile of Spanish audiovisual content. In the production sector, turning Spain into a competitive destination for filming foreign productions through targeted tax incentives has become a priority. The various legislative and administrative initiatives to make the sector more dynamic are evidence of this, as is the extensive network of film offices and commissions established in the last twenty years.

This issue's *(Dis)Agreements* section features the perspectives of experts specialising in different fields. Emilio J. Alhambra, a producer with years of experience who is currently associated with the Mediapro Group, contributes his exten-

sive knowledge of film production management based on his experience as Vice President of the Spain Film Commission and coordinator of the Comunitat Valenciana Film Commission. Eugenia Afínoguenova, a professor at Marquette University in the United States who specialises in the analysis of Spanish cinema from the perspective of cultural studies, suggests some interesting points for reflection. And the professors Manuel Garrido Lora from Universidad de Sevilla, Carlos Manuel Valdés from Universidad Carlos III de Madrid, and Jorge Nieto Ferrando from Universitat de Lleida, who specialise in the relationships between cinema and tourism from the perspectives of advertising, geography, and narratology, respectively, highlight the intimate connections between these three fields of activity. ■

## discussion

**I. Recognising the potential of cinema to colonise the imaginary and turn film settings into appealing locations, governments are trying to attract filmmakers to their cities or regions to enhance their tourist appeal. If they're lucky, their efforts will lead to increased tourism to the region. The question is: to what extent is this beneficial for cinema? Is there not a real danger that the interest in displaying certain locations might result in the production of "advertorial" films whose storylines end up being of secondary importance?**

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### Manuel Garrido

Film stories are woven into a space and time. If the place of the action is a recognisable (and recognised) tourist destination, it's obvious that this will lead to benefits both for the film productions and for the destinations, at least in economic terms. But occasionally, this symbiotic relationship can be dangerous for various reasons. The first and main reason is that the destination can suck the blood out of the story. In other words, it absorbs all the energy of the story for its own benefit, due either to excessive pressure from tourism promoters or to the lack of skill of the film directors or producers. In such cases, we can find ourselves watching an advertorial that doesn't even benefit the tourist destination, which will always hope for the biggest audiences possible for the audiovisual product that features it. In this situation, as in almost anything, it is better to take a position in the ideal middle ground, the golden mean, balancing the weight of the two components. Another danger to consider is that the film or series will become permanently associated with the tourist destination, so that changes to the image or popularity of the destination could affect how well the film ages and even the values or meanings the destination gives the story it tells. On the other hand, the tourist destination can also suffer negative consequences. The first of these would be the misrepresentation the destination in the film, as you can see in *Knight and Day* (James Mangold, 2010), where scenes from different traditional Spanish celebrations are illogically and clumsily combined in the same city. And the second would

be that if the film has effectively conveyed a powerful and lasting image of the tourist destination, it will again be more difficult to change its positioning in the future if that image is no longer competitive. By way of example, if Las Vegas had to be repositioned in the future towards an image as a different kind of tourist destination for various reasons (international pandemics, gaming restrictions, etc.), it would have to start by deconstructing the whole collective imaginary built by the numerous films and series set in the city.

### Carlos Manuel

The connection between fiction film and television productions and the locations that are shown in them, or that play a relevant role in the story, is something that I will always argue is an issue of importance, in a number of very different ways. As a geographer, I find the ability of cinema to create geographical imaginaries and showcase landscapes to be extremely interesting. Having said that, the benefit this has for cinema lies in the fact that the visibility of the settings gets society talking more about cinema, or at least about certain films and series. On the other hand, it is my view that cinema, practically since its origins, has been marked by various factors that can condition the features aimed for in a particular final product. Without doubt, the fact that in recent years locations have become a topic of broader interest helps give this factor an important role in defining the end result of a film. There is an inevitable business component in this activity, and the economic connections of the

locations constitute another element that is certainly gaining greater visibility and importance. And in part, the involvement of government agencies like film commissions is contributing to this. But I don't think that this entails a risk that could spell the end of "good cinema"; it will be an aspect that influences but does not determine the quality of an audiovisual production. And I also believe that greater attention to settings, to places, to landscapes, could enhance the perspective of filmmakers. Is there a danger of making films that look like advertorials? I imagine that it would be an overstatement to argue that *Francofonia* (Francofonia, le Louvre sous l'Occupation, Aleksandr Sokurov, 2015) is an advertorial film, but it was still a product commissioned by a cultural institution for a very specific purpose; and yet, the result gets close enough to what I understand as a work of art.

### **Eugenia Afinogenova**

Of course, the danger is there, but it doesn't happen automatically. We like to see where a movie we have just watched was filmed. The difficulty is inserting a location without making it too noticeable. The same is true of all the elements of the *mise-en-scène*: the longer a sequence featuring certain objects goes on for, the clearer the markers will become, and the less impact they will have. Here, as in everything, less is more: the less obvious the place is, the more justified its presence is, and the more likely it will be that a film can enhance its appeal.

### **Jorge Nieto**

Let me offer an example. In the year after the release of *Close Encounters of the Third Kind* (Steven Spielberg, 1977), the number of tourists travelling to Devils Tower in the United States increased by 74%. Anyone who has seen the film knows the importance of this rock formation, given that the protagonist's objective is first to identify it, and then to go there to discover what is happening to

it, and the story's climax to takes place there. Devils Tower is thus present throughout the film, even in representations in pictures and sculptures. But is *Close Encounters of the Third Kind* merely a tourist brochure for this impressive national American monument? Few would dispute that the film is important, at least in its genre.

Obviously, there is a danger of turning a film into an advertorial. It all depends on the extent to which the tourist attractions and destinations are integrated into the stories and narratives. If the film is perceived as a piece of advertising, it will be a disaster both for the film itself and for the product it promotes.

Even so, there may possibly be genres where the inclusion or setting of a natural or cultural landmark or region for promotional purposes is more feasible. I'm thinking particularly of road movies and historical films.

### **Emilio J. Alhambra**

To answer the first part of the question, for filmmaking in particular, and for audiovisual production (feature films, television series, ads, music videos, etc.) in general, incentives and supports from national, regional, provincial, and local governments are important.

Film commissions are the public agencies of the different levels of government that are responsible for attracting film production to a given region, among other activities. The idea of the film commission can be traced back to the 1940s, when they first started appearing in the United States as a consequence of the interest that some filmmakers began showing in natural locations as an alternative to shooting in a Hollywood studio. It wasn't until the late 1960s that the first partnership initiatives were set up between the film industry and regional authorities; this began to spread to Europe in the 1980s, reaching Spain in the 1990s.

The main thing that producers wanted was support from governments and administrations to

obtain permits to shoot in outdoor locations, and, wherever possible, some type of financial incentive, like discounts on the cost of hotels, catering, travel, etc., that could compensate for the expenses of transporting and accommodating the film crew outside their production centres. This was the reason for the creation of the world's first film commission, the Moab to Monument Valley Film Commission. It is the oldest film commission in the world (1949) and began thanks to John Ford and Western films. Its iconic landscapes were perfect for Westerns, but it has also been used for science fiction and adventure films: *Star Trek: The Original Series* (Gene Roddenberry, Paramount Domestic Television: 1966-69), *Indiana Jones and the Last Crusade* (Steven Spielberg, 1989), *Hulk* (Ang Lee, 2003), *Westworld* (Michael Crichton, 1973), etc.

These days, film commissions are responsible for attracting, facilitating, and promoting national and international film productions, and making them profitable in terms of revenues, media exposure, and tourism. But producers aren't satisfied any more with support for film production and a modest economic incentive: they want locations and facilities (sets, VFX post-production studios, etc.) in countries and regions that offer a system of tax incentives (Olsberg-Spi, 2019) that will allow them to reduce production costs substantially. In this sense, the work of the Spain Film Commission (SFC) has enabled Spain to offer tax incentives for international film productions since 2015, and these incentives have been enhanced notably in recent weeks, making Spain much more attractive for these kinds of productions.

It is curious that the first Spanish government minister to meet with representatives from the SFC was the Finance Minister, Cristóbal Montoro. At that meeting, we requested the creation of a tax incentive for international film productions and presented the spending figures for various Babieka Films productions, such as *Exodus: Gods and Kings* (Ridley Scott, 2014), *Tomorrowland* (Brad Bird, 2015), and other films shot at Ciudad

de la Luz Studios in Alicante. I was at the meeting, and after working on it for several months and holding the First Conference on the Economics of Film Shoots in Spain, which took place in Madrid, the tax incentives for international film productions became a reality in 2015. From 2005 to 2016, I was working as coordinator of the Comunitat Valenciana Film Commission, and I had offices at Ciudad de la Luz Studios. The first question I got from producers interested in filming in my region was: "What incentives are there?" When a location scout from HBO came in 2009 to look for potential locations for the first season of *Game of Thrones* (David Benioff and D. B. Weiss, HBO: 2011-19), the first thing he asked about were the tax breaks; later, we spent a week looking at various locations, mainly castles and forts in the Valencian region, such as Alicante, Dénia, Biar, Sax, Tabarca, Xàtiva, Sagunto, Peñíscola, etc. Before he left, he told us that if the BBC got on board and they got the Northern Ireland tax incentives, we would be out of the running. In 2014, for the fifth season, we needed to recreate the kingdom of Dorne (with a Middle Eastern appearance), and that was when the locations in southern Spain became interesting despite the lack of tax incentives. In my opinion, Spain at that time was a "lesser of two evils" solution (less risky) given the situation in the countries of Northern Africa and the Middle East, where it might otherwise have been filmed. Then came the tax incentives and the filming of more seasons in Spain.

As for the second part of the question, in my opinion, there is no danger that films will turn into advertorials where the stories end up being of secondary importance. Countries with more competitive tax incentives may have a larger number of locations appearing in films (monuments, nature parks, reserves, cities, beaches, etc.), because producers are looking for the best tax incentives and the places that offer the most supports for international film productions, but I don't know of any films or series where that has affected the impor-

tance of the stories or the quality of the screenplays. Another thing is that there are producers and directors who take advantage of incentives or tourism sponsorships to make their productions. For example, Woody Allen's films shot in different European capitals, like *Vicky Cristina Barcelona* (2008), *Midnight in Paris* (2011), or *To Rome with Love* (2012), which have an obvious media and tourism impact by including the city's name in the

title. In productions like *The Lord of the Rings Trilogy* (Peter Jackson, 2001, 2002, 2003) in New Zealand, which formed part of the country's tourism campaign, I don't think it could be said that it negatively affected the story or the quality of the trilogy. Normally, sponsorships and incentives for film productions make it possible to increase and expand the financial resources, with a bigger budget and more media support for the production.

**2. Apart from the economic advantages that film producers can obtain under the government policies for tourism development which, in the case of Spain, promote the country's different autonomous communities by subsidising part of the film productions that they attract to their regions, what other benefits could the film industry get out of this symbiosis with the regional policies that film commissions are responsible for facilitating?**

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**Manuel Garrido**

There are more immediate benefits, like support for the material conditions of the film shoot, the reduction of costs and taxes, the provision of services by the authorities at the destination and the film commissions, subsidies and grants, etc., but there are also others that should be considered. First of all, filming at a tourist destination generates a lot of publicity (free promotion in the media) even before the production takes place, which is a win-win for both the destination and the film. Secondly, the mere presence of a destination can enhance the power or appeal that the script alone has not been able to give the story. In fact, there are films where landscapes and monuments turn into the real protagonists of the story, giving the production more appeal than actors or scripts can. Thirdly, during the filming process, the producers may find locations and settings that were not originally considered (sometimes proposed by the destination sponsors themselves), which can enhance the scenes being filmed. And fourth, like the dream factory that it is, cinema enables us to travel to these destinations from our seat in the theatre or on the couch in our homes, just as travel books used to do for readers in the 19th century.

This capacity that a film has to excite and entertain us is also channelled into the tourist destination, encouraging viewers to consider travelling there, or at least heightening their interest in it. Apart from all the above, which is considerable, other qualities of Spain as a setting for films are also recognised by the international audiovisual industry, such as the diversity of its landscapes, the quality of its infrastructures, the safety, the climate, and the friendliness of its people. All this counts too.

**Carlos Manuel**

If I'm not mistaken, film commissions play an essential role above all in promoting film shoots. But there is no reason that this work has to be directly linked to tourism. Of course, if they manage to attract international producers, this will bring a significant number of people to the country, which in turn generates revenues for their accommodation, food, etc. But the essential part of screen tourism is related to the commercial success of the series and films during or after they are screened. This aspect has also been boosted by film production promotion offices (especially certain offices), and in this sense it is essential to promote and



publicise filming locations, especially ones that exhibit a high level of visual or narrative appeal to a large sector of the population. This means that film and series tourism is based on the promotion of these settings. What benefits does cinema take directly from this work? As I pointed out before, I think it lies mainly in the fact that it adds another element of public attention.

When the film industry had to fight back to defend itself from competition with television, it went to great lengths to find spectacular landscapes and stunning settings. This tradition has become more sophisticated in recent years, with different landscapes, both natural and urban, being given a central role alongside other components of the film. This is consolidating a context where more people are recognising the contributions that audiovisual productions can make to giving visibility to certain locations, as well as the contributions that certain locations offer to guarantee higher quality film products.

The other benefits are more indirect: the creation of advertising products associated with the locations that connect film titles to those sites; the potential for certain producers to receive royalties or commissions for some of the tourism products created, such as tourist routes and hotel establishments, etc.

### **Eugenia Afinogenova**

What strikes me most about this question are the references to extraction: the film industry gets symbolic value out of the locations and spreads it. What is left for the locations?

In an age like ours, it is hard to separate economic advantages from a symbolic economy that rules over reputations and desires. On the one hand, it is true that the production of a film creates temporary jobs. On the other, a film is expected to put a location “on the map”; in other words, to trigger a dynamic of attraction that creates new reputations. Film-induced tourism is only one facet of this modernisation. Given that tourist desti-

nations are products of social *semiosis*, investment in cinema creates conditions for different aspects of local life to be turned into consumer goods, and not just for foreigners. There are studies, for example, that suggest that destinations that attract tourists instantly begin to look more attractive to the local middle and upper classes. This means that it is not just about attracting tourists, but about modernising a whole lifestyle. Is the local population going to be happy with these changes in the long term? We don't know. But that's modernisation and cinema is just one of its vehicles.

### **Jorge Nieto**

The main thing that a film can get is part of its financing. But it can also get more viewers. I've watched several films after knowing that they had been shot in specific locations. For example, I watched *Tomorrowland* after visiting Valencia's Ciutat de les Arts i les Ciències. But I don't know whether this is something that can be applied generally.

### **Emilio J. Alhambra**

First of all, I have to say that Spain's regions in general, except for the Basque Country and Navarre, which collect their own taxes, cannot offer rebates for film productions based on local expenditure. There was one cash rebate in the Valencian Community from 2009 to 2011, but it was removed due to a lack of funding after the financial crisis. Tax incentives in Spain can be classified as: national/common zone, Canary Islands, Navarre and the Basque Country. All other economic incentives are based on tourism sponsorship contracts with regional, provincial or local governments that normally have to go through a public tender.

There are various benefits, supports and incentives that regional, provincial, or local governments can offer the audiovisual sector:

- Legislation: development of laws and regulations to facilitate, simplify, or expedite proce-

- dures for filming permits and processes (costs, roads, nature reserves, heritage, weapons, children, etc.).
- Creation of grants for film productions in the form of cash rebates on local expenditure that are compatible with and complementary to the tax incentives offered.
- Preparation of promotion plans to attract film production in partnership with the audiovisual sector (presence at festivals, markets, etc.).
- Subsidies and support for film equipment, materials and facilities for:
  - Construction, updating and improvement of facilities (studio sets, water tanks, backlots, exterior sets, post-production studios, dubbing and sound studios, etc.).
  - Investment in equipment and materials.
  - Adaptation to COVID-19 protocols.
  - Adaptation to environmental sustainability measures.

**3. The success of certain audiovisual productions has given a big boost to film tourism at filming locations thanks to the so-called “film routes”, bringing crowds of visitors to locations that seriously threaten the environment. One example is the San Juan de Gaztelugatxe hermitage in Biscay, which became a mass tourist destination after it appeared in the series Game of Thrones. In such cases, to what extent is this compensated for by the development of a policy to attract film production as a promotion of the region?**

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**Manuel Garrido**

Film tourism has always existed, although not at the levels we’re seeing today. One historical precedent for it is right here in Spain, in the province of Almería, whose status as the location for numerous international film productions, especially in the Western genre, has been promoted since the 1980s as a tourist attraction. There are even theme parks—Oasys, Fort Bravo/Texas Hollywood, and Western Leone—located in Almería’s Tabernas Desert, based on the sets for blockbusters of the 1960s and 1970s, especially the films directed by Sergio Leone, like *A Fistful of Dollars* (Per un pugno di dollari, 1964), *For a Few Dollars More* (Per qualche dollaro in più, 1965), and *The Good, the Bad and the Ugly* (Il buono, il brutto, il cattivo, 1968). With these and other historical precedents, film tourism has become another element of tourism planning for practically every destination in our country. Normally, film tourism serves a complementary function in the different segments or routes of the destination, but there are times when the big success of a particular film production will result in certain locations becoming swamped with tour-

ists. In such cases, which are very occasional, the best response is to control access, as happens with any monument or place of interest that becomes especially swamped. Once the boom has passed the number of visitors usually falls, although in some cases the crowds keep coming and the experience is no longer enjoyable for tourists, as well as being unsustainable from an environmental or aesthetic perspective (a boomerang effect).

Despite such cases, the government agencies that manage tourist destinations are becoming increasingly interested in film tourism, due to the extraordinary dependence of the Spanish economy on tourism revenues, which are a regular counterweight in our international balance of payments and a major sector of the labour market. An example of this is the tourism product “The Great Film Route around Andalusia”, created by the Andalusian government and the Andalusia Film Commission, offering more than twenty different routes organized by location, creator, or theme, and all with meticulously detailed, exhaustive content made available to potential tourists in various ways, mainly digitally.

A similar case is the Asturian town of Llanes, whose local council has created the tourist package “*Llanes de cine*”, with routes that run through the locations for numerous films and series shot in and around this town by directors like José Luis Garci, Gonzalo Suárez, and Juan Antonio Bayona. There are plenty of examples, as all kinds of institutions are taking an interest in the promotion of their cinematic heritage.

### **Carlos Manuel**

I don't think the problem is that a particular location becomes extraordinarily important and attracts big tourist flows (either spontaneously or as an organised initiative). It wouldn't make sense to have the production process of a series or film include criteria to control the potential negative effects on a region that would require a change in the planning for the film shoot because its distribution is going to bring swarms of visitors to a location featured in the production. The problem lies in the fact that there are numerous regional processes that involve “land consumption”, and that these processes have clearly negative repercussions of deterioration in the short, medium or long term. Land consumption and use can occur on all kinds of spatial and temporal scales, and with highly variable degrees of intensity. Tourism has methods and approaches that give priority, for example, to load capacity, a concept aimed at preventing the deterioration of a particular tourism resource. If the maximum load capacities aren't exceeded, there shouldn't be any serious negative effects.

Another issue is the transformation of a particular place and at a particular moment in time, that could have an impact on its residents. In theory, an increase in economic resources is assumed; but there is no reason that the profits would reach the whole population, and it is quite possible that for all kinds of reasons one sector of a local population believe they are negatively impacted by these processes of change. Land is a dynamic and sensitive reality, and land overuse can have negative

effects, at least on the local level. But what kind of activity can or should be pre-emptively classified as “negative” or harmful? The problem is not the activity itself, but how it is carried out. Even activities associated with “alternative” or “marginal” productions (I'm thinking of a Situationist view)<sup>1</sup> could quite literally drift into harmful practices if they reach a massive scale; and incidentally, given the profusion of news and initiatives of this kind during the weeks of lockdown resulting from the state of emergency of our highly unique spring of 2020, it would not be surprising if it entered the “harmful” category pretty soon.

### **Eugenia Afinogenova**

The issue of sustainable tourism is complex, and a popular sustainable destination is almost an oxymoron. However, I would like to avoid giving a tourism-phobic answer. The problem isn't the tourists, but the authorities. It is a case of the creation of a destination that was poorly managed. In other words, it is not the fault of the film industry. What was missing, here and in many other places, is an honest discussion about what we think success means. The classic, inspirational case of the successful use of film and tourism is New Zealand, which developed its national brand based on *The Lord of the Rings*, not only on the natural landscape, but also on the ethic of fellowship that underlies Tolkien's work and the films based on that work that were shot there.

### **Jorge Nieto**

Films and television series can help diversify and expand tourist flows, but they also have negative effects when they put certain places on the tourist map that aren't prepared to receive a significant number of visitors. This is what happened with the film *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan* (Larry Charles, 2006), whose lead character, played by Sacha Baron Cohen, is of course from Kazakhstan. The film's success resulted in a significant increase

in the number of tourists to the Asian country, despite the fact that the scenes set in Kazakhstan had actually been filmed in Romania, and that the Kazakhs were represented as backward, vulgar, and inbred. What matters, it would seem, is not so much that a place be represented in positive or negative terms, but that it be represented. The limited tourism infrastructure in Kazakhstan had to be reinforced, and the investment that this required was not compensated for by the revenues generated by the arrival of tourists.

But the issue can be more complex. Thanks to *Slumdog Millionaire* (Danny Boyle, 2008), certain slums in India have received more visitors than the Taj Mahal in recent years. This has constituted a significant source of revenue for their residents, many of whom are extremely poor, but based on a kind of poverty tourism that could be considered to be in bad taste.

### **Emilio J. Alhambra**

The policy of attracting film productions is compensated for if the right strategic plans are in place for the development of film tourism. Of all the locations that have enjoyed a profile boost and an increase in visitors thanks to the filming of *Game of Thrones* in Spain (including the Alcázar of Seville, the Seville Shipyards, the Roman town of Italica, the Plaza de Toros in Osuna, the Papa Luna Castle in Peñíscola, the Castle of Almodóvar del Río in Córdoba, the Alcazaba of Almería, and the city and castle of Trujillo in Cáceres), your question only mentioned the one that is dealing with problems due to its unusual location and difficult access.

When the location scout came from HBO for *Game of Thrones*, as I mentioned before, to visit the studios of Ciudad de la Luz in Alicante and various castles and landscapes in Valencia, I gave him two gifts. The first was a copy of a book on Spanish castles, and the second was a collection of DVDs of the series *Castillos en el tiempo* (Daniel Rodes, 2000) about the castles of the Valencian region, which I had worked on as producer for Ca-

nal 9 in 1998. In the book we marked some of the castles and forts that were subsequently used as locations in Spain, which had unique architectural features that were often sought after, or which were in the most uninhabited locations possible.

Film tourism is a way of enhancing the value of settings and locations used in national and international films and series, which for a country like Spain, where tourism is the sector that provides the biggest percentage of GDP (14.6% in 2018), is essential. Another question is tourism management by regional, provincial, and local government agencies (tourist flows, capacities, use of resources, interpretation centres, merchandising, etc.); this management needs to be adapted to the situation, surroundings, and peculiarities of each place so that the activity can facilitate a positive, sustainable experience and allow the economic development of the region.

I've always found it extraordinary that New York City, one of the biggest, most cosmopolitan and busiest cities in the world, offered a 35% tax incentive to attract international film productions with a fund of 400 million dollars. We're talking about 600 film shoots a week made all over the city that have a huge economic impact (there is an abundant supply of technical and artistic talent, equipment, services, and facilities that "live" off these film shoots), as well as an impact in terms of media exposure and tourism (there are multiple film and TV series routes), and I've never read any articles talking about tourism-phobia, problems with public order, or complaints by local residents or businesses.

Perhaps it's a problem of quality in the management of the tourism, film shoots, and municipal services that results in some cities or regions of Spain complaining about tourism or film production. For example, the massive flow of tourists to the Cave of Altamira was endangering the cave art and they looked for ways to limit the number of visitors and continue with the tourist activity in the region, and the solutions they came up with are working wonderfully (López, n.d.).

**4. Based on what we've seen in Spanish film production in recent years, is it fair to say that this trend of presenting different regions of Spain and its architectural heritage is such a prominent phenomenon that it has become an inherent feature of Spanish cinema today?**

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**Manuel Garrido**

As long as a very significant part of the Spanish film industry lacks a financial muscle of its own and depends on subsidies, this phenomenon will become increasingly prominent, although it's too early to say for certain that the presentation of tourist destinations is a defining feature of contemporary Spanish cinema. Also, in many cases, the results are unexpected, as they arise from certain interests of the creators that tourist destinations subsequently benefit from. In other words, the initiative doesn't always come from the tourist destination. For example, in the award-winning film *Marshland* (*La isla mínima*, 2014), the director Alberto Rodríguez constructed an aesthetic and anthropological portrait of the Guadalquivir Marshes that has generated a lot of interest in visiting this spectacular location. The key to its success lay in the quality of Alberto Rodríguez's original idea, which in turn was inspired by his visit to an exhibition by the photographer Atín Aya, and also, of course, by the wonderful cinematography of Álex Catalán, for which the film won a well-deserved Goya Award. As a result of its popularity, government agencies have been promoting a tourist route that runs through the main locations shown in the film, and that even includes first-class dining opportunities. These kinds of unexpected outcomes—or at least, not considered in the pre-production stage—need to be considered alongside initiatives aimed at promoting a tourist destination.

In any case, if these kinds of film productions associated with tourist destinations turn into a distinctive feature of Spanish cinema, it would make us no different from other countries (the United States, France, Italy, or the United Kingdom) where this association has been evident for decades, and it's no mere coincidence that Spain

and these countries all have some of the world's top tourist destinations.

**Carlos Manuel**

It seems that this trend is becoming more prominent, given current consumer habits, in television fiction series than in films. I don't think that every film is going to be conditioned by regional political policies or strategies. Obviously, government agencies have intervened and continue to do so, supporting some products that reflect that intention; but it would be hard for them to do it on a mass scale. On the other hand, as with any creative process, the essential difference is in the quality of the product. An example that comes to mind is the documentary that the Filmoteca Española film archives have recently brought to light: *Paseo por los letrados de Madrid*, directed by Basilio Martín Patino and José Luis García Sánchez in 1968. This film fits perfectly in the category of advertising documentaries for the city, but it has quality. If there is quality—quality that stands the test of time—such initiatives should be welcomed. The danger lies in getting swept away by initiatives that produce products of no lasting value (for example, José Luis García's *Sangre de mayo*, released in 2008).

**Eugenia Afinogenova**

I'm a historian so I would prefer my colleagues, who know more about it, to answer this question. Personally, I can see a tendency of "glocalising" locations so that on the one hand, they all look the same in order to avoid alienating an international audience, and on the other, they contain a selection of local markers, usually mentioned by name, often with no justification at all in the script or storyline.

### **Jorge Nieto**

It seems to me more of a trend that is particularly common in certain types of genres. In any case, it is worth noting that mainstream cinema has normally tended to present beautiful or at least unique landscapes. This is obviously dependent on the genre, and it is also related to the view that each of us has of beauty. But in general terms, in more commercial films, what is conventionally considered beautiful carries more weight than anything ugly. It's a similar case with tourist attractions. Perhaps there is more awareness now that this could be a source of financing for audiovisual productions and a less intrusive commercial communication strategy for destinations than conventional advertising.

### **Emilio J. Alhambra**

The appearance of "American" landscapes, architecture, businesses, shops, bars, brands and life-

styles is a constant in a lot of television series and film productions, but always depending on the settings needed to tell the story that the script tells; one example of this is *Sex in the City* (Darren Star, HBO: 1998-2004).

In Spain, the development of the audiovisual sector and the increased number of productions being made (films and, above all, television series) has facilitated the expansion of filming locations all over the country, with the possibility of setting productions with landscapes, buildings, monuments, streets, beaches and roads anywhere (Andalusia, Canary Islands, Balearic Islands, Castile and León, Valencia, Cantabria, the Basque Country, Galicia, etc.) and not just in the regions and provinces where most of the audiovisual production companies and resources are concentrated (Madrid and Barcelona) and the nearby provinces (Toledo, Segovia, Tarragona, etc.).

## **5. In March 2019, the Secretary of State for Tourism, the Cinematography and Audiovisual Arts Institute and the Spain Film Commission signed a memorandum of understanding in Valladolid to work together in the area of film tourism, including the creation of a Film Tourism Observatory. Which agency should manage it? Would three-way management, bringing together the priorities of all three entities involved, be the ideal?**

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### **Manuel Garrido**

The experience of these kinds of institutions in other economic sectors suggests that three-way management would be the best way to ensure it really works in the film sector. The ideal would be to have a representative board, but with experience in the sector and independent decision-making powers, that could direct the activities of the Film Tourism Observatory, which could include a lot of very productive initiatives for both the film industry and the tourism industry. Obviously, the Spanish tourist sector, notwithstanding the effects of pandemics or global crises, is much stronger than our audiovisual industry. In tourism we are world leaders, while in the film indus-

try we're struggling to enter the first division, not so much due to lack of talent as due to limited resources. Consequently, the film sector could benefit greatly from all that know-how gathered in tourism management, which could be channelled through this Observatory, generating some very interesting synergies.

### **Carlos Manuel**

I think it's a good initiative. What doesn't make any sense is that based on a closed institutional position, where the basic conclusion is that "film tourism" is an activity that causes—or can cause—harm to local regions and to the quality of cinema itself, we turn our backs on a reality that is there,

and that may descend into mediocrity if left entirely in the hands of impulses based exclusively on immediate market profits. The government needs to get involved in everything that affects the region, and the culture. So initiatives like this should be welcomed. The functional organisation of this Observatory is another question. I believe that in this respect a whole variety of parties could be involved: local, regional, or national governments, tourist companies, film commissions, film offices, universities, tourism researchers and experts, and environmental conservation institutions and agencies.

### **Jorge Nieto**

I don't know. But I do think that this agency should at least include experts in audiovisual communication, in tourism, in geography, and in marketing and advertising. Since nobody is an expert in everything, it is only through dialogue between different disciplines that we can achieve profitable results. There should also be close ties with researchers at universities who are investigating this field. I'm thinking in particular of the Cine, Imaginario y Turismo (CITur) group at Universitat de València, and the work we've been doing at Universitat de Lleida, in the research groups on "Tourism, Social Economics and Knowledge" and "Transformations in the Audiovisual Media and its Implications for Political, Cultural and Social Development", as well as many other groups and projects active around Spain. And they should have the capacity to finance research whose results can be applied to the reality. A lot of research is needed to effectively gauge the effects of travel to a destination or tourist attraction.

From the outset, if they consider film or television tourism exclusively—i.e. tourism inspired by the viewing of a film or a series—they're headed in the wrong direction, in my opinion. That type of tourism is exclusive to serious film or series fanatics. It's true that if a film or a series—like *Game*

*of Thrones*—garners a huge number of fans, the locations or settings for its stories can turn into pilgrimage sites. But that's not very common.

A few years ago, a survey was taken of tourists travelling to New Zealand to determine how many were visiting the country because of *The Lord of the Rings*. Only 0.3% cited the films as the main reason for travelling to the country. However, 65% stated that they had become more interested in travelling to New Zealand after seeing Peter Jackson's trilogy. In other words, films or series are a motivation for tourism, but only as part of a package of numerous motivations.

One possibility is to work on the *image*; I mean, on the role that film and television fiction plays in the public perception of the destinations and tourist attractions. The image of a destination or tourist attraction is essential to motivate tourists to visit it. By their very nature, films and series can add surprising connotations to the images of destinations and attractions. Just think of what *Roman Holiday* (William Wyler, 1953) or *La dolce vita* (Federico Fellini, 1960) did for Rome's image.

In any case, the first thing that should be proposed is to make films that are appealing to their target audiences. Without that, without films that people will watch, promotion is not possible.

### **Emilio J. Alhambra**

Organisations like Turespaña or the Spain Film Commission have been working on the development of film tourism in Spain for years. As a result of this work, various events have been held, such as the First Spanish Conference on Film Tourism in June 2016, and the Second Spanish Conference on Film Tourism and Production in October 2018, in partnership with the Valladolid Film Office, Seminci, ICAA, Turespaña, ICEX, APPA, PROFILM, CEHA, etc.; and in partnership with IFEMA, the Secretary of State for Tourism, and Fitur-Screen (2019 and 2020 editions).

Historically, the question of audiovisual production in Spain was managed by the Institute of Cinematography and Audiovisual Arts (ICAA), which is attached to Spain's Ministry of Culture. In recent years, the tax incentives applied to productions and the impact of film shoots (in terms of economics, media coverage, tourism, the country's brand image, etc.) has turned this topic in Spain, and in other countries, into a more cross-cutting issue that affects various areas, including culture (ICAA), trade (ICEX and Invest in Spain), tourism (Turespaña and Segittur), and taxation (Dirección General de Tributos y Agencia Tributaria). Unlike other countries in Europe and the rest of the world, despite having been home to international productions for many years now, Spain doesn't have a national film commission to coordinate, develop, and imple-

ment government policy for promotion, support, and management, along with other activities and tasks related to international film productions. In my opinion, a national film commission should be created, attached to the Ministry of Industry, Trade and Tourism, which, through a partnership agreement (or other legal instrument) with ICAA, ICEX, Invest in Spain, Turespaña, Segittur, the Tax Agency, etc., could manage all matters related to international film shoots. Its aims, functions, and objectives should include, as a minimum, the management of the Film Tourism Observatory, the development of the annual impact report on international film productions (economic, media, and tourism impact), the promotion of Spain as a setting for films, and the establishment of a website with locations, contacts for operations, production guidance, etc.

**6. Recent historical films, but especially successful series like *Outlander* (Ronald D. Moore, Starz: 2014-), and in Spain, *The Plague* (La peste, Rafael Cobos, Alberto Rodríguez, Movistar+: 2018-) or *The Ministry of Time* (El ministerio del tiempo, Javier and Pablo Olivares, TVE I: 2015-) have been supported by transmedia strategies designed to enhance the impact of the stories on their audiences. Notable among these has been the restoration of emblematic Spanish locations that the spectator can visit in the present to “travel into a past” that is perceived as more attractive thanks to the story. To what extent and in what ways can transmedia strategies contribute to the promotion film tourism and film routes?**

### Manuel Garrido

Transmedia narrative strategies are indispensable these days in most film productions, as they allow a story to be conveyed via different media and platforms to reach spectators who are hyperconnected to multiple screens and keen to make use of their status as prosumers in their quest for emotional experiences. In this way, many contemporary series are managed like commercial brands, telling a story with a corresponding management of branding, and seeking to multiply the “conversations” with audiences. How does this affect the promotion of tourist destinations? It multiplies its possibilities. In traditional cinema, the promotion of the destina-

tion was often limited to the moments when the film appeared on the movie or TV screens. New television formats (platforms, TV on demand, multiscreens, smart technologies, etc.), together with transmedia narratives, exponentially multiplies the possibilities of persuading audiences to visit tourist destinations through content that in many cases is constantly available for viewer interaction.

One of the series that has used the transmedia narrative most successfully in Spain has been *Arde Madrid* (2018), directed by Paco León and Anna R. Costa and produced by Movistar+. In addition to the series itself, spectators can engage with the story through an immersive 3D website or through



virtual reality experiences, among other transmedia interactions that promote the idea of Madrid as an attractive destination. That is of course why the series has prompted Madrid's city council to create a tourist route that takes fans to all the locations shown in the series. Another tourist route takes tourists to all the places in Madrid featured in Pedro Almodóvar's pictures. Both these routes are examples of the introduction of "movie maps" of the Spanish capital based on TV series or films.

### **Carlos Manuel**

From my point of view, I think the important thing, from the outset, is not to think about tourism. Cinema is culture, above all else. And as it's very difficult to disconnect film and television fiction stories from their spatial reality, anything created as a complementary product based on the relationship between the story and the geographical space is in itself interesting and necessary, in my opinion. In this way, films can acquire the dimension of documents, if we can access systematised information on the places where the images have been filmed. This information is valuable in itself: it can be catalogued, georeferenced, used to create cycles of films shot in a particular neighbourhood or region; and it is information that can be the subject of a specific analysis from an academic perspective too. If added to all this are mechanisms to exploit that documentation via different digital media, or if virtual games, augmented realities, or the like are created, I don't think there's anything wrong with that. They are different forms that give different kinds of access to different users. From my point of view, I would even argue that effectively presented information on film shoots should serve above all to let the public know what streets or buildings have been used as a location for certain audiovisual productions. Following film routes like these is not necessarily tourism; instead, I think, it's an opportunity for cultural enrichment for those who have this information and make use of it, whether it's a real tour or a virtual one. It offers possibilities

of strengthening the emotional ties that the people who live there (both lifetime residents and newcomers) feel for their streets, their neighbourhood, their parks and gardens, or their fields and forests and rivers, and that is positive. Whether the success of certain productions even encourages even outsiders to explore this reality first-hand, either because of their indisputable quality or because they are supported by pushy or even opportunistic advertising campaigns, is another question. And when the experience includes these additional elements (people who decide to invest time and money in visiting relatively distant places, including overnight stays), that is a tourist experience. And that's when we need to move to the level of overseeing and, if necessary, analysing and determining the effects of such tourist activity. From my point of view, this last aspect is something which, essentially, should affect the regional policies adopted by the government agencies involved.

### **Eugenia Afinogenova**

I remember I was in Rome with my son, when he said to me that he wasn't interested in seeing the Castel Sant'Angelo because he had played a game that was set inside it, so he already knew it like the palm of his hand. There's a lot of talk about the future of augmented reality, and the long queues to see immersive exhibitions like the Van Gogh Exhibit suggests there really is an interest in it, especially among young people. I work as a professor in the United States, where we just started using immersive displays to teach classes in history and culture. The students like them. We even use 3D spaces to prepare students for an international trip. The increasing availability and quality of these experiences pose a problem of experience. As my son would say, why travel if we've already seen it? We need to rethink what we now consider to be real, which is in any case a concept associated with modernity. At the same time, more studies are needed to be able to understand how knowledge is constructed through these different media.

**Jorge Nieto**

Without doubt, transmedia strategies benefit the productions and places where they are set or filmed. Any effort made to package the tourist attractions or destinations shown on screen beyond the films and series themselves is important, particularly when the spaces where their stories take place are not referential or are different from where they are actually shot. Without the support of other media, even something as basic as identifying them becomes difficult.

Strategies are needed prior to the release of the film or series, in the form of information for the press or commercial communication tools like publicity, and many others, and of course after the release too. We've seen this with *Game of Thrones*. The announcement of the filming of each new season included the locations where it would be shot. And then afterwards, stories were shared on the filming at those locations, or other information was publicised.

**Emilio J. Alhambra**

That transmedia strategies contribute to the promotion of cultural tourism in general, and film tourism

in particular, is obvious. The transmedia concept uses different platforms with differentiated communication codes to distribute, promote, and distribute audiovisual productions, and it allows them to go further, including tourism, sociocultural and heritage promotion, and especially interaction with followers. This opens access to the preferences of the consumers of audiovisual productions in relation to characters, storylines, etc., which facilitates decision making for future episodes or seasons.

Tourism evolves with the incorporation of new technologies, in an effort to attract and retain "consumers" in markets established via social media and online apps. Smart tourism is a concept with the objective of "enhancing the tourist experience and the competitiveness of the destination" that connects directly with the transmedia strategy of many audiovisual productions. The transmedia strategies of audiovisual productions have created new forms of creation, interaction, evaluation, and monitoring of audiovisual productions that affect every stage of the audiovisual process: production, post-production, marketing, etc., and television series are the ones that are exploiting their potential most.

**7. The popularity of platforms like Netflix, in their triple role of producers, distributors, and exhibitors, is helping Spanish audiovisual production to reach international markets with surprising results. Thanks to Netflix, films like *The Platform* (El hoyo, Galder Gaztelu-Urrutia, 2019), or series like *Money Heist* (La casa de papel, Álex Pina, Antena 3 and Netflix: 2017-), “are triumphing all over the world” as the press headlines declare. Should screen tourism promotion policies take the role of these platforms more into account, or develop collaboration protocols that could benefit Spanish tourism and cinema?**

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**Manuel Garrido**

Platforms like Netflix, Amazon Prime, and HBO are here to stay, giving broad swathes of the population access to their content at reasonable rates. In addition, they have opened new windows for the exhibition of audiovisual content that previously had much more limited distribution channels. Thanks to these platforms, some Spanish film talent is gaining international popularity more quickly, and they are also enhancing the possibilities for screen tourism. It is therefore no accident that *Money Heist*, Vancouver Media’s big international hit thanks to its inclusion on Netflix, has received the award from the Spain Film Commission for best audiovisual production made in Spain in 2020. This award recognises fiction productions that contribute to boosting Spain’s international image as a filming location. These synergies shouldn’t be restricted exclusively to series and films, as they can also affect other audiovisual content on these platforms, like shorts, documentaries, musicals and concerts, or even the advertising included on these platforms. Consequently, and to answer your question, screen tourism promotion strategies certainly do need to consider specific strategies that target these audiovisual content platforms, but that doesn’t mean they should neglect initiatives involving other media and formats, as the objective should be to reach the spectator (and tourist) by creating an attractive and enduring global package.

**Carlos Manuel**

I confess my ignorance of the international operation of these policies. Some platforms, like FlixOlé

have developed tourist routes based on the existence of big titles filmed in certain places (Cineturismo in the Community of Madrid, for example), and it looks like Netflix is showing interest in questions related to locations and their promotion. Once again, I would stress what interests me most: I think the relatively detailed identification of the locations for audiovisual productions is information that contributes to underscoring the cultural value of the audiovisual world. The partnership opportunities that this opens up are attractive. If they’re well-managed, these initiatives can effectively result in benefits for the film industry, and also for certain locations “affected” by it, thereby contributing to putting them on the map.

**Eugenia Afinogenova**

The scope of these platforms is undeniable, as is their seductive capacity. So the easiest answer would be “yes, of course.” But before all this, it would be useful to draw a conclusion about the nature, scope, and limits of tourism development itself. The way it continues to be approached today, it is basically a legacy of the developmentalism of the 1960s which now, especially now, is revealing its feet of clay.

**Jorge Nieto**

Obviously. Netflix’s production, distribution, and exhibition policy is allowing all kinds of films and series to reach countries that had once been practically out of their reach. It is unquestionable that Netflix is the first partner that they need to work with.

### **Emilio J. Alhambra**

Of course, film tourism promotion policies need to include OTTs in order to establish formulas that will help support the audiovisual sector in Spain and promote tourism to our country. For this or any other initiative to work, it is essential to establish a government agency, which could be the Spanish film commission I mentioned before, to take care of coordinating the participation of the whole Spanish audiovisual sector involved in film production: SFC, PROFILM, ALIA, PIAF, PROA, AAA, AEC, etc.; agencies, associations, federations, business partnerships, associations or organisations of technicians and artists, etc., and the tourist sector: hotels, passenger transport services and travel agencies.

According to the PwC report *La oportunidad de los contenidos de ficción en España: Análisis de oportunidad* (2018), the success of Spanish series confirms the high level of Spain's technical capacities in content production (on Netflix, *Money Heist* has been the most watched non-English language series in the world). These years are critical for the consolidation and growth of this industry in Spain in relation to other countries that have historically attracted this industry in the Spanish-speaking world, like Mexico and Colombia.

Because of all this, the support of government agencies is key for definitive, sustainable promotion over time: cooperating with the private sector to attract other global players apart from Netflix, like Amazon or HBO, introducing amendments to tax legislation that bring us closer to what other countries in our region have, like France, and integrating directives already approved by the EU that require a minimum volume of European production into Spain's new audiovisual legislation. Content production in Spain provides qualified employment opportunities, boosts tourism, and positions the Spain brand internationally.

This is the direction being taken by the Spain Film Commission, which in January of this year submitted a letter of intent to the Minister of In-

dustry, Trade and Tourism for the development of the Spanish Audiovisual Hub. This document contains ideas and proposals that provide ample support for the integration of platforms in any strategic plan for the Spanish audiovisual sector and the promotion of tourism in Spain. Some of the more notable ideas in the document are:

1. The entertainment industry is an all-embracing concept with numerous elements: the film industry, television industry, distribution and production platforms, major business groups in the audiovisual sector, the film production industry, the visual effects industry, the video games industry, animation, and numerous audiovisual support activities necessary for other industries.
2. All these elements operate in Spain in an uncoordinated manner, which makes it hard for Spain to be competitive with other countries that have developed aggressive positioning strategies. However, this hasn't stopped our country from enjoying an especially bright moment in most cases.
3. Private initiatives have facilitated the creation of big groups like Mediapro (58 offices in 36 countries) and Grupo Secuoya, which makes it clear that we're not starting from scratch in one substantial area, that being the physical centres for audiovisual production activity in Spain.
4. In this area, the Audiovisual Hub should also cover not just the Spanish platforms (like Movistar+) and the international ones (like Netflix, HBO, Amazon Prime, Hulu, Apple TV, Disney), but the generalist television networks in relation to the production of films and series.

Finally, it's worth mentioning that a set of regulations is being developed to implement Article 36.2 of the Spanish Corporate Tax Act, where one of the requirements to receive the tax incentive for international film shoots will be the submission of materials (photos, video clips, "making of"

videos, etc.) to promote Spain's audiovisual and tourism sectors. Up to now, the failure of Spanish and international producers to provide these materials has made it extremely difficult to develop graphic materials and promotional videos for the audiovisual sector and film tourism routes. ■

## **NOTES**

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- 1 From a Situationist perspective, it is not the nature of the activity itself that is problematic but its mass-commodification.

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# | conclusion

ANTONIA DEL REY-REGUILLO

The question of the various interactions occurring between cinema and tourism discussed in this issue's *(Dis)Agreements* section is as complex as its study is interesting for researchers. As cultural industries associated with leisure time activities, both are obviously important for the local, national, and transnational economies, and both have been intrinsically interrelated since the early 20th century. Back then, the primitive documentaries that presented the natural and urban landscapes filmed by reporters in their travels all over the known world allowed the general public to experience virtual tourism, the real-life version of which was available only to the elite. A century later, when the world has been turned into a huge global screen displaying the lives of

its inhabitants, and tourism has become more accessible to the majority, the two industries continue to be intertwined in an increasingly intense, sophisticated, and productive symbiosis, as the images in audiovisual narratives are instrumental for arousing public interest in visiting the places shown on the screen. Meanwhile, for some time now the public authorities have understood the rich diversity of benefits generated by the various interactions between the two industries, and their future potential, and they are looking for ways to strengthen the connections as much as possible.

In its exploration of these dynamics and their different expressions, the interesting debate initiated in the *(Dis)Agreements* section offers a view on the issue that is enriched by the very differ-

ent academic and professional backgrounds of the contributors. Providing a wide range of examples, these specialists all analyse the consequences of the cinema-tourism symbiosis in economic, social, and artistic terms, which they generally view as beneficial to both industries. In other words, considered globally, the different perspectives offered in the debate all point to the positive effects of the increasing attention that contemporary Spanish cinema is giving to local settings, in view of the element of discovery it offers many spectators who, thanks to the films, are given a glimpse of the appeal of places previously unknown to them. The logical, expected consequence of this discovery would be for those spectators to travel as tourists to visit those locations. At the same time, the specialists taking part in the discussion also generally advocated institutional involvement, through the creation of an agency like the proposed Film Tourism Observatory, which would be responsible for defining best practices for the interaction between the two industries in order to channel the possibilities for development more effectively. ■

## **CINEMA AND TOURISM: AN ONGOING JOURNEY**

### **Abstract**

In keeping with this issue's theme, the (Dis)agreements section poses a series of key questions related to the relationship between tourism, geographical space, and cinema, and more specifically, the ability of the cinema to create imaginaries that engage the interest of viewers, who thereby become potential visitors of the places shown on the screen. To explore this dependence that connects filmmaking and the development of local tourism, evident in the manifest interest of local authorities in attracting film production to their cities and regions, Antonia Del Rey-Reguillo and Rosanna Mestre ask a series of questions on the issue, ranging from the general question of the dangers of film tourism for filmmaking to the unique features of Spanish settings and contemporary Spanish cinema. Experts from different fields (both academics and industry professionals) offer their opinions in answer to these questions, and the diversity of those answers reflects the complexity of film and tourism studies and the need for an interdisciplinary approach to them. Their answers reflect the kind of convergence of ideas that has come to define the *(Dis)agreements* section, and the different opinions on the consequences of turning cinema into a creator or promoter of tourism to a particular region enrich a debate that affects both the film industry and its viewers, as well as government agencies and institutions.

### **Key words**

Cinema-tourism Symbiosis; Film Tourism Observatory; Film Routes.

### **Authors**

Jorge Nieto-Ferrando is a professor of Audiovisual Communication at Universitat de Lleida and head of the Research Group on Transformations in Audiovisual Media and Its Implications for Political, Cultural, and Social Development. Contact: nietojordi@filcat.udl.cat.

Eugenia Afinoguenova is a member of the CITur (Cine, Imaginario y Turismo) research group and a professor of Spanish Literature and Culture at Marquette University, Milwaukee, Wisconsin, USA. Contact: eugenia.afinoguenova@marquette.edu.

Carlos Manuel is a professor of Regional Geographical Analysis in the Department of Humanities: History, Geography and Art at Universidad Carlos III de Madrid and is currently a researcher on various research projects focusing on the relationship between geographical space and cinema. Contact: cmanuel@hum.uc3m.es.

## **CINE Y TURISMO: UN VIAJE CONTINUO**

### **Resumen**

Siguiendo la línea marcada por la temática del número, la sección (Des)encuentros plantea una serie de cuestiones clave que inciden en la relación entre turismo, espacio geográfico y cine. En concreto, en la capacidad del medio cinematográfico para crear imaginarios que incentiven el deseo de un espectador convertido en posible visitante turístico de los lugares que aparecen en la pantalla. Para ahondar en esta dependencia que conecta cinematografía con desarrollo turístico local y que se evidencia en el interés manifiesto de ciudades y municipios por convertirse en escenarios de rodajes, las profesoras Del Rey-Reguillo y Mestre han planteado una serie de cuestiones que indagan en el tema, yendo desde la generalidad de los peligros para la cinematografía a las particularidades del territorio nacional y el cine español actual. Para responder a estas cuestiones se ha contado con las reflexiones de expertos provenientes de distintos ámbitos, desde el académico al industrial, y cuya variedad evidencia la complejidad y necesaria interdisciplinariedad de los estudios sobre el cine y el turismo. Con sus respuestas, el carácter convergente que define la sección *(Des)encuentros* se ha visto reafirmado y las distintas opiniones sobre cuáles son las consecuencias de la conversión del cine en creador o impulsor de flujos turísticos hacia un territorio no hacen más que enriquecer un debate que afecta tanto a la cinematografía como a los espectadores, pasando por las instituciones y los organismos oficiales.

### **Palabras clave**

Simbiosis cine y turismo; observatorio del turismo cinematográfico; rutas de cine.

### **Autores**

Jorge Nieto-Ferrando es profesor de Comunicación Audiovisual en la Universidad de Lleida y responsable del Grupo de investigación en transformaciones en los medios audiovisuales y sus implicaciones en el desarrollo político, cultural y social. Contacto: nietojordi@filcat.udl.cat.

Eugenia Afinoguenova, miembro de CITur, es catedrática de literatura y cultura españolas en la Marquette University, Milwaukee, Wisconsin, EE. UU. Contacto: eugenia.afinoguenova@marquette.edu.

Carlos Manuel es profesor titular de Análisis Geográfico Regional en el Departamento de Humanidades: Historia, Geografía y Arte de la Universidad Carlos III de Madrid y actualmente investigador responsable de varios proyectos de investigación centrados en las relaciones entre el espacio geográfico y el cine. Contacto: cmanuel@hum.uc3m.es.



Emilio J. Alhambra is a producer and coordinator of Mediapro projects at its Alicante office, and also worked as the coordinator of the Film Commission of the Valencian Community (2005-2016). He has extensive training in creating, directing, producing, financing, and marketing audiovisual works. Contact: [ejalhambra@mediapro.tv](mailto:ejalhambra@mediapro.tv).

Manuel Garrido-Lora is an Associate Professor in the Department of Audiovisual Communication and Advertising at Universidad de Sevilla, where he has been teaching since 1995. Tourism communication is one of his main lines of research, which he has explored in various papers, publications, and research projects. He currently heads the interdisciplinary Communication & Social Sciences research group. Contact: [mgarri@us.es](mailto:mgarri@us.es).

Rosanna Mestre Pérez is a professor of Audiovisual Communication at Universitat de València (Spain). She has previously worked as a lecturer at Longwood College in the United States and since 2005 she has been a member of the CITur (Cine, Imaginario y Turismo) R&D group. She has published numerous papers, including "Japan in Spain: Japanese Culture through Spanish Eyes in the film *Gisaku*" (2018), "Turismo existencial y de masas en París-Tombuctú" (2012), and "The Image of Spain as a Tourist Destination Built Through the Fictional Cinema" (2008). Contact: [Rosanna.Mestre@uv.es](mailto:Rosanna.Mestre@uv.es).

Antonia del Rey-Reguillo is a professor of Audiovisual Communication at Universitat de València (Spain). Since 2005, she has directed the CITur ([www.proyectocitur.es](http://www.proyectocitur.es)) research group, an international R&D team that investigates the interaction between Spanish fiction cinema, the social imaginary, and tourism. She has written and coordinated various books and published articles in specialized journals, as well as numerous chapters in anthologies. Contact: [antonia.delrey@uv.es](mailto:antonia.delrey@uv.es).

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Emilio J. Alhambra es productor y coordinador de proyectos de Mediapro en la oficina de Alicante, así como coordinador de la *Film Commission* de la Comunidad Valenciana (2005-2016). Cuenta con una amplia formación en dirección, realización, producción, financiación y comercialización de obras audiovisuales. Contacto: [ejalhambra@mediapro.tv](mailto:ejalhambra@mediapro.tv).

Manuel Garrido-Lora es profesor titular del departamento de Comunicación Audiovisual y Publicidad de la Universidad de Sevilla, donde imparte docencia desde 1995. La comunicación turística es una de sus principales líneas de investigación, concretada en diversas ponencias, publicaciones y contratos de investigación. En la actualidad dirige el grupo de investigación interdisciplinar *Communication & Social Sciences*. Contacto: [mgarri@us.es](mailto:mgarri@us.es).

Rosanna Mestre Pérez es profesora de Comunicación audiovisual en la Universitat de València (España). Ha sido profesora en Longwood College (EEUU) y desde 2005 forma parte del equipo de investigación CITur (Cine, imaginario y turismo). Ha publicado distintos trabajos como *Japan in Spain. Japanese Culture through Spanish Eyes in the film Gisaku* (2018), *Turismo existencial y de masas en París-Tombuctú* (2012) o *The Image of Spain as a Tourist Destination Built Through the Fictional Cinema* (2008). Contacto: [Rosanna.Mestre@uv.es](mailto:Rosanna.Mestre@uv.es).

Antonia del Rey-Reguillo es Profesora Titular de Comunicación Audiovisual por la Universitat de València (España). Desde el año 2005 dirige CITur ([www.proyectocitur.es](http://www.proyectocitur.es)), un equipo internacional de I+D que investiga la interacción entre el cine español de ficción, el imaginario social y el turismo. Ha escrito y coordinado diversos libros y publicado artículos en revistas especializadas, además de numerosos capítulos en volúmenes colectivos. Contacto: [antonia.delrey@uv.es](mailto:antonia.delrey@uv.es).

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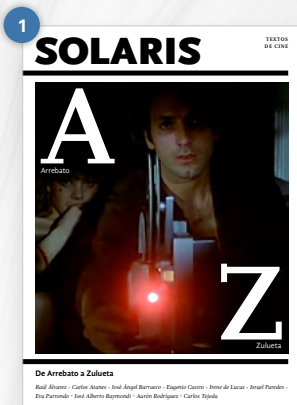
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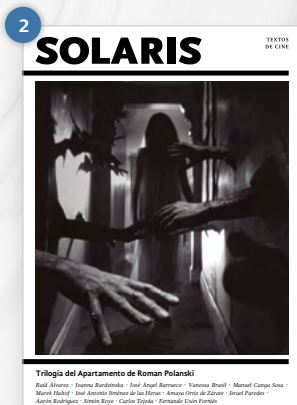
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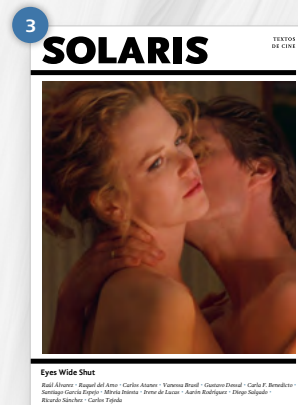
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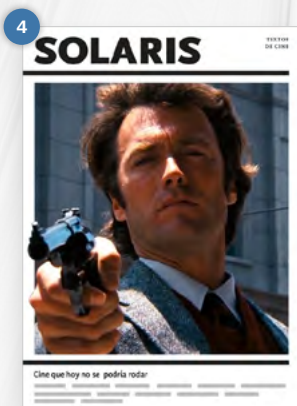
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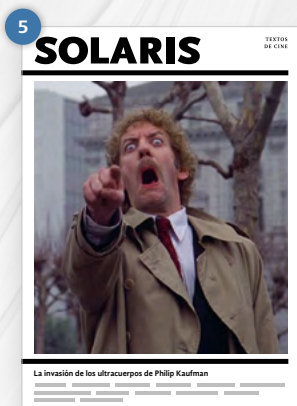
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