

FILM AS A CREATIVE INDUSTRY CONSTITUENT AND ITS IMPACTS ON TOURISM DEVELOPMENT: EVIDENCE FROM CROATIA

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Abstract

Purpose – Creative economy leverages creativity, technology, culture and innovation in fostering inclusive and sustained economic growth and development (UNCTAD, 2015). The relationship between film as a part of creative economy and tourism industry, recently coined to a new phenomenon named film tourism, are multifold. Starting from this premise, this paper aims to: (1) give a theoretical framework of the creative economy and film industry as its constituent; (2) explain their trends and impacts on the global economy; (3) explain the concept of film tourism and its impacts on the local economy; (4) give a review of the film tourism state of art in Croatia; and (5) propose policy measures so as to enhance the effects of film tourism in Croatia.

Methodology – After having elaborated the theoretical framework of the creative economy in general, there follows the analysis of interconnectedness between film and tourism industry. The conceptual model is being introduced in order to elaborate multiple relations between the two concepts after which the review of available facts for the case of Croatia was given.

Findings – This paper primarily focuses on analysis of film industry and its contribution to the growth of tourism industry, with Croatia as an object of research.

Contribution – Relations between film and tourism industry will be shown through specific theoretical model. Its empirical contribution lies in providing comprehensive analysis of the multiple effects of these interrelations. Practical contribution is about to be achieved by a number of policy proposals aimed at utilizing Croatian resources by way of film tourism industry.

Keywords Creative economy, Film tourism, Impacts, Croatia

INTRODUCTION

In a recent variant of creative economy thinking, some argue, the cultural and creative industries not only drive growth through the creation of value, but have also become key elements of the innovation system of the entire economy (UNESCO, 2013). As stated by Potts and Cunningham (2008), creative economy should be seen as “a complex system that derives its economic value from the facilitation of economic evolution – a system that manufactures attention, complexity, identity and adaptation through the primary resource of creativity”.

The concept of creative economy has evolved from its primary forms mostly due to changes in technology, especially during the 1990s and the beginning of broad uptake of interactive media form (Hartley, 2005). In its essence, it refers to the socio-economic potential of activities being comprised of *cultural* and *creative industries* that lie at the

crossroads of arts, culture, business and technology trading with creativity, knowledge and information (UNCTAD, 2015).

‘Cultural industries’ refer to "all forms of activity associated with what is traditionally understood as art and popular culture, including the live performance and singular artistic production, together with the recorded and reproduced productions in the audio and visual media" (Wynne, 1992). The term ‘creative industries’ has been defined so far by a number of institutions and authors coming from different disciplines. However definition given by the British Council, saying that creative industries are “*those industries that are based on individual creativity, skill and talent with the potential to create wealth and jobs through developing intellectual property*” - includes thirteen sectors: *advertising, architecture, the art and antiques market, crafts, design, designer fashion, film, interactive leisure software (i.e. video games), music, the performing arts, publishing, software, and television and radio*¹, seems to be the most comprehensive, in particular because it puts the focus on the linkage with the national economies’ performance.

Nonetheless, the boundaries of creative economy remain imprecise (Rogerson, 2007, in Richards and Wilson, 2007). Considering that creativity is strongly related to local population, its customs, traditions and behavioural patterns, it is possible to expect that influence of creative industries on national economy will vary based on local development of creative industries. Therefore, the scope of development of specific segments of creative industries will determinate its national importance. According to Hartley (2005) creative industries idea varies geographically, meaning that in the USA creativity is consumer and market driven, whereas in Europe, it is caught up in traditions of national culture and cultural citizenship.

Over the last few years, creative industries have become significant new consideration in urban economics and city politics (Brecknock, 2014). Therefore, as stated by Richards and Wilson (2007, in Wu, 2005) it is essential for localities that host significant concentrations of these creative industries, to utilize the tremendous beneficial impacts, especially in respect of local growth potential.

In relation, thereto special attention is to be paid to the role of tourism as a means of utilizing creative industries potentials to foster local growth and development. Creative activities at the local level play essential role in creation, promotion and distribution of tourism products. From a supply side perspective, creative tourism is about changing tourists, either temporarily through hedonistic sensation or more permanently through enhanced cultural capital (Prentice and Andersen, 2007). That means that locally shaped tourism product should be focused on “changing tourists”, by providing authentic, different, inclusive and creative tourism experiences. As defined by UNESCO (2013) creative tourism is tourism directed toward an engaged and authentic experience, with participative learning in the arts, heritage or special character of a place. Thus, creative industries and tourism are not only interconnected; moreover,

¹ British Council, Creative economy definition, viewed 4 March, 2017, http://creativecities.britishcouncil.org/creative-industries/what_are_creative_industries_and_creative_economy

creative industries form essential element of sustainable tourism product and strongly affect tourism development.

Being related to a destination’s specificities, different types of creative industries may be employed and valorised via tourism. One of them, recently being the most spoken of is *film industry*. Recent experiences from different countries and cities, including the ones from Croatia (in particular Dubrovnik), indicate that film and/or series projects may become “physical plant” of tourism product and development (Croy, 2010).

1. METHODOLOGY

The intention of this paper is, by analysing state of affairs of film industry as a specific segment of creative economy and its impacts on tourism development, to point to the current situation in Croatia and to suggest desirable actions so as to enhance benefits sourced from film-induced tourism or colloquially called “film tourism” which is usually defined as visiting certain destination or an attraction inspired by its appearance on TV or on the screen (Evans, 1997, in Skoko, 2014). For the purpose of assessing the stated goal, after giving a brief theoretical framework of the creative economy in general, the conceptual model is introduced in order to elaborate multiple relations between the concepts of film and tourism industry eventually ending with the actual Croatian film tourism achievements state of the art.

2. CREATIVE INDUSTRIES IMPORTANCE FROM THE GLOBAL PERSPECTIVE

As indicated by UNESCO and UNDP Creative economy reports (2013) there are several different models that have been developed to provide a systematic overview and understanding of cultural and creative industries structure. It is evident that it varies significantly in each one of these models.

Figure1: Different classification systems for the creative industries

1. DCMS model	2. Symbolic Text Model	3. Concentric Circles Model	
Advertising	Core cultural industries	Core creative arts	Publishing
Architecture	Advertising	Literature	Sound recording
Art and antiques market	Film	Music	Television and radio
Crafts	Internet	Performing arts	Video and computer games
Design	Music	Visual arts	
Fashion	Publishing	Other core cultural industries	
Film and video	Television and radio	Film	Related industries
Music	Video and computer games	Museums and libraries	Advertising architecture
Performing arts	Peripheral cultural industries	Wider cultural industries	Design
Publishing	Consumer electronics	Heritage services	Fashion
Software	Fashion		
Television and radio	Software		
Video and computer games	Sport		

4. WIPO Copyright Model		5. UNESCO Institute for Statistic Model	6. Americans for the Arts Model
Core copyright industries	Design	Industries in core cultural domains	Advertising
Advertising	Fashion	Museums, galleries, libraries	Architecture
Collecting societies	Household goods	Performing arts	Arts schools and services
Film and video	Toys	Festivals	Design
Music	Interdependent copyright industries	Visual arts, crafts	Film
Performing arts	Blank recording material	Design	Museums, zoos
Publishing	Consumer electronics	Publishing	Music
Software	Musical instruments	Television radio	Performing arts
Television and radio	Paper	Film and video	Publishing
Visual and graphic art	Photocopiers, photographic equipment	Photography	Television and radio
Partial copyright industries		Interactive media	Visual arts
Architecture		Industries in expanded cultural domains	
Clothing footwear		Musical instruments	
		Sound equipment	
		Architecture	
		Advertising	
		Printing equipment	
		Software	
		Audio-visual hardware	

Source: Adapted from: UNESCO and UNDP (2013), Creative Economy report – widening local development pathways.

Out of the presented models, four of them can be seen as basic, including DCMS (Department for Culture, Media and Sport' of the UK government also known as British model); Symbolic Text Model; Concentric circles model; and World Intellectual Property Organization, i.e. WIPO Copyright model (Rašić Bakarić et. al., 2015). It is evident that every model uses its own way of classification, while *film industry* has been recognized as an essential part of creative industries in all of the presented models.

After Ernst & Young Global Limited (EYGM, 2014), cultural and creative industries may be sources of growth and jobs, benefiting local communities, regions and states. They have been recognized as a key driver of the global economic development. As indicated by the UNCTAD Creative economy outlook (2015, vii) global market for traded creative goods and services totaled a record \$547 billion in 2012, as compared to \$302 billion in 2003. Exports from developing countries, led by Asian countries, were growing faster than exports from developed countries. Among developed country regions, Europe is the largest exporter of creative goods with 30 % share of the global market. In 2012, the top five creative goods exporters included Germany, France, Switzerland, the Netherlands and Belgium. Exports of creative goods from *developed economies* grew during the period 2003 to 2012, with export earnings rising from \$134 billion to \$197 billion. Among developing countries, China is the largest exporter of creative goods. Exports of creative goods from *developing economies* grew during the period 2003 to 2012, with export earnings rising from \$87 billion to \$272 billion.

At the level of Europe 28, which is the largest exporter of creative goods, EYGM Limited (2014) indicates that in 2012, with revenues of 535.9 billion \$, creative and cultural industries contributed to 4.2% of its total GDP. With the total of 7,060,000 employees, they were on the third position after construction industry (with 15,348,000 employees) and food and beverage service industry (with total employment of 7,274,000 people).

The importance of creative industries is also reflected in its significant contribution to youth employment. According to EYGM Limited (2014), in 2013 creative industries employed in average more 15 - 29 year-olds than any other sector (19.1% in creative industries versus 18.6% in the rest of the economy), while in the Eastern and Central Europe, this trend is even more pronounced.

Moreover, what makes creative industries so intriguing and important is their resilience on negative economic trends and crises due to industrial structure characterized by diversity of business models ranging from self-employed creators to giant global companies and organizations. According to the European commission², in the period from 2000 – 2007, job creation in creative industries grew by the average growth rate of 3.5%, and continued to grow by 0.7% annually till 2012.

Despite their undeniable importance, creative industries have recently been challenged because of the cut of public spending and support, especially for cultural services, in particular in Southern, Central and Eastern Europe. Hence public spending on cultural services, compared to the period from 2003-2008 when it was growing by 5% on a yearly basis, has fallen on average by 1% annually in the period from 2008 – 2012 (EYGM Limited, 2014).

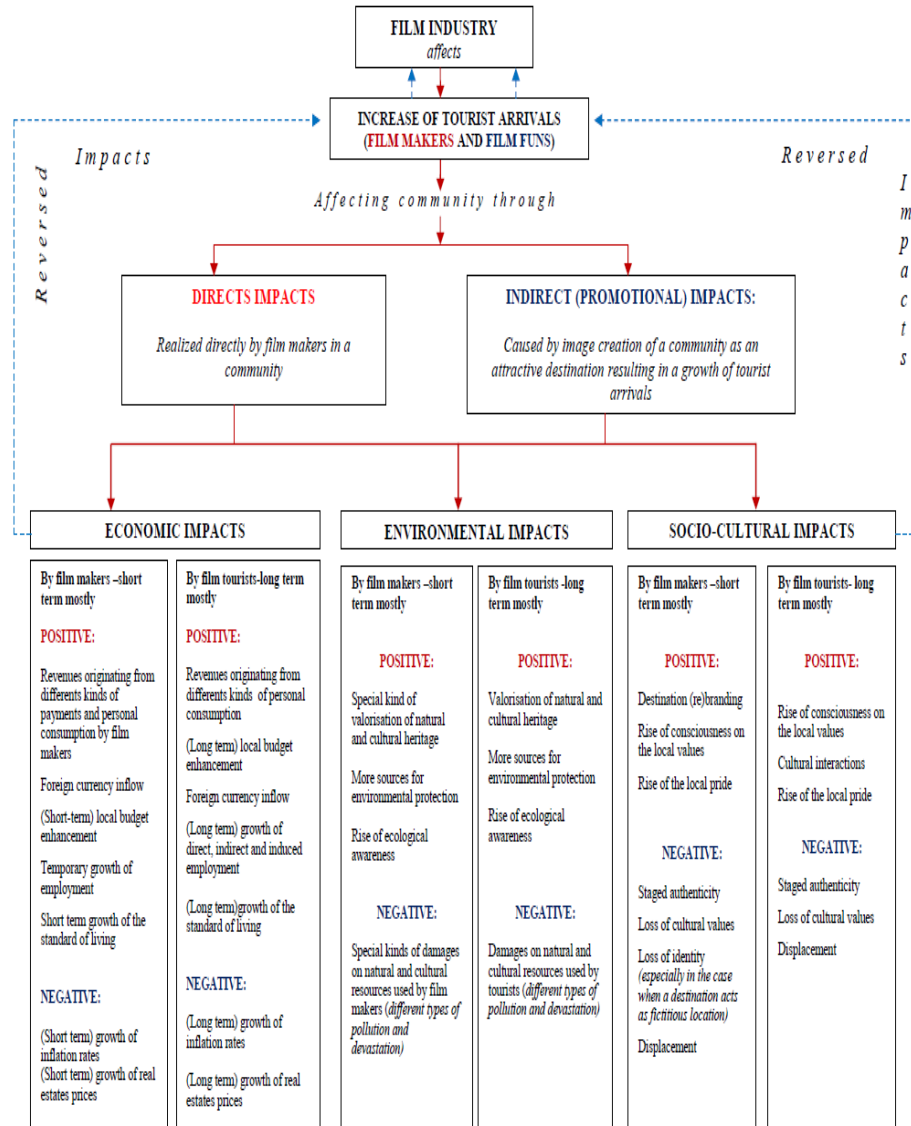
3. INTERCONNECTEDNESS BETWEEN FILM AND TOURISM INDUSTRIES WITHIN LOCAL COMMUNITY FRAMEWORK

As previously stated film industry, being one of the creative industries is also benefiting local communities, regions and states. Hence in 2012, at the level of the EU28 it has generated turnover of 17.3 billion \$, and employed directly and indirectly 641,000 employees (EYGM Limited, 2014).

However, film industry contributes not only to the domicile economy but also to the economy of a community and a state where the film has been made. Film production actually produces a “cascading” effect throughout the host economy. It begins with the film producers who affect community in both, direct (mostly financial) and indirect (mostly promotional) ways (figure 2).

² TERA Consultant (2014) viewed 5 March, 2017, <https://ec.europa.eu/futurium/en/content/economic-contribution-creative-industries-eu-terms-gdp-and-jobs-0>.

Figure 2: **The conceptual model of the film and tourism industry interconnectedness at the level of a local community**



Source: Developed by authors

Direct financial impacts refer to different kinds of (business and non-business) spending by the film makers in the host community, such as payments of service concessions and permissions to the public sector institutions (primarily local ones), payments for the rental of equipment, spending on food and accommodation, souvenirs, etc., mostly paid to the local business subjects. All of these kinds of

spending present direct revenues for the host community. Additionally, temporary employment and payments to the production companies, local actors and performers, crafts-men engaged in a film production is also seen as a direct financial contribution of the filmmakers in the host community, eventually resulting in a number of multiplicative impacts at the local level.

However, the fact that a film with popular actors has been shot in a certain place produces kind of non-financial impact in terms of creating specific image of that place that provokes new, “film tourists” to visit destination. Macionis (2004, in Skoko, 2014) categorizes “film tourists” into three categories; accidental film tourists – who find themselves at film locations by chance; general film tourists - who are not attracted to a destination by a film but have had a deal in the film related tourist activities once they get to a destination and specific film tourist - who usually look for places seen in films. As stated by Croy (2010), development of film industry can obviously benefit destination image and branding significantly, but only if properly incorporated in integral image strategies. Therefore, developing proper film industry image, which is highly associated with principal destination tourism product (most often cultural tourism product) potentially results in increase of the number of visitors.

Hudson and Ritchie (2006) point to four different strategies that tourism destination can use in order to promote film tourism: proactive efforts to encourage producers and studios to film at the location; efforts to generate media publicity around the film and its location; marketing activities that promote the film location after production; and peripheral marketing activities that leverage film tourism potential. Hence, different strategies could be used for the purpose of: (1) attracting the film producers, and (2) attracting visitors to location where film was produced. Use of any of these strategies will ultimately end up in increase in number of visitors (not to be forgotten that film producers are also tourists by the definition).

At this point, we get to the second phase of this process when different economic, socio-cultural and ecological impacts, both positive and negative ones are produced by the increased number of visitors (film tourists) who come to a destination where a film is made, thus raising a number of management issues for the host communities (Beeton, 2010).

Economic impacts are registered at three levels – direct, indirect and induced. It begins with tourists’ spending money in “front-line” establishments such as hotels, restaurants, and then flows throughout the rest of the economy. The establishments that directly receive the tourist expenditure also need to purchase goods and services from other sectors within the local economy. Finally, during the direct and indirect rounds of expenditure, income will be distributed to local residents in the form of salaries, wages, distributed profit, rent and interest, which will be re-spent in the local economy on goods and services, and this will generate yet further rounds of economic activity.

As Beeton (2006) points, although each culture has an indigenous film and television industry, the reach of Hollywood and media organizations such as Fox Media is global and because of their pervasiveness, as well as the cultural background of most current film-induced tourism researchers (especially in the US, UK, Australia, and New

Zealand), the vast majority of work in this field comes from a Western hegemonic perspective. However, although by these criteria New Zealand fits into this framework, its 'film-induced tourism' story is nevertheless somewhat different having considered its distance from main emissive markets and hence deserves to be told.

The Ministry of Economic Development of New Zealand runs a quarterly International Visitor Survey (IVS), which measures the travel patterns and expenditure of international tourists to New Zealand. Following the success of the Lord of the Rings film trilogy, specific questions were included in the survey from April 2003 to March 2005 investigating whether respondents had visited New Zealand because of seeing the films. In 2004, the number of respondents was 2,150,106 of which 94% (1,888,306) said they knew the films were made in New Zealand. The IVS estimated that in 2004 around 11,200 visitors came to New Zealand because of film trilogy, or 0.52% of total. As the average expenditure per visitor was estimated to be 2,929 \$, this means that total expenditure of the film tourists was 32,8 mil \$. In 2011 there were 1,656 tourists (0.3%) who reported film to be the first reason of their coming to New Zealand and further 5.7% (27,456) reported movies as another reason. The estimated consumption was 2,415 \$ per tourist which means that those who indicated film as the main motivation had spent 4 mil \$ in June 2011. However, even those who indicated film as secondary motivation, are to be considered as film-induced tourists, at least in some parts of their expenditures (Ministry of economic development, 2012).³

The same is with many other destinations. As Hudson and Ritchie (2006) indicated, Wallace Mannor in Scotland had 300% increase in visitors a year after the film Braveheart was released; all the localities where Harry Potter was filmed had at least 50% increase in terms of visitors, Cannakale in Turkey had 73% of increase in the number of visitors after the film Troy had been filmed, etc.

Of course, any influx of visitors regardless their motivation may cause a number of both positive and negative impacts in all the three related areas, i.e. economic, socio-cultural and ecological one, as presented in the figure 2. The difference between impacts produced by the filmmakers and others, so called "film tourists" mostly stems from the number of visitors in these two groups and the nature and intensity of their activities in the destination, usually measured by revenues obtained.

³ Ministry of economic development (2012), Growth and Dynamics of New Zealand Screen Industry, viewed 15 March, 2017, <http://www.mbie.govt.nz/publications-research/publications/evaluation-of-government-programmes/Economic%20study%20of%20the%20NZ%20film%20industry.pdf>.

4. FILM INDUSTRY AND TOURISM DEVELOPMENT – EXPERIENCES FROM CROATIA

According to Croatian national classification of economic activities (known as NKD 2007), creative economy combines 45 different activities, grouped in 12 sectors including: Museums, Libraries and heritage; Arts; Music and performed arts; Design; **Film**; Photography; Trades and crafts (traditional and art); Architecture; Computer programs, games and new media; Electronic media; Publishing; and Advertising and market communications (Rašić Bakarić et.al., 2015). Out of them, 43 are considered completely creative and two are being partially creative.

The Croatian Ministry of culture is the institution most responsible for creative and cultural industries development. However their growing economic importance as well as an ever-stronger relationship with tourism as the main economic activity in Croatia requires involvement of other ministries, in particular the Ministry of tourism and different other institutions such as Cluster of competitiveness of creative and cultural industries in Croatia⁴.

Regardless of weak financial boost from government, creative industries have generated significant economic contribution to overall national economy. In 2012 creative economy has accounted for 2.3% of Croatian GDP. The strongest contribution was generated by publishing (19.9%) and electronic media (18.2), while film was on the seventh place with contribution of 4.6% to GDP⁵ (Rašić Bakarić et.al., 2015).

The year 2008 was a turning point, both for Croatian filmmakers and for international production companies filming in Croatia. In the summer of 2007, the Croatian Parliament passed a new Law on Audio-visual Activities, underlying its commitment to boosting the creative industries in the country. At the beginning of 2008, the newly founded governing film institution, The Croatian Audio-visual Centre (HAVC), started with its activities. Continuing to give its full support to development of film and film culture in Croatia and to attracting international film projects to the country, the Croatian government has introduced the Production Incentive Program (i.e. rebate) in 2012. With the 20% rebate, as well as skilled professional crews and production costs among the lowest in Europe, there has been a steady increase in the number of international film productions shot in Croatia. From 2012 to 2016, 27 productions benefited from the Program, originating from countries as varied as the US, the UK, France, Belgium, Germany, Switzerland, the Netherlands, Finland, Denmark, Sweden and India. Among the participating projects, there are 13 feature films (out of which 10 co-productions), 9 television series, 4 television films, and one animated feature film. While filming in Croatia, these productions have spent 43.7 million € on Croatian products and services, while the government disbursed 8.4 million € in filming incentive. This has made this Program one of the most efficient state-funded programs, providing economic growth and job creation in the country. In 2015, Croatia attracted a series of high-profile international productions, making it the most successful year

⁴ Cluster of competitiveness of creative and cultural industries in Croatia, viewed 5 March, 2017, <http://hkkki.eu/index.php/o-hkkki/>.

⁵ National Bureau of Statistic viewed 6 March, 2017, http://www.dzs.hr/Hrv_Eng/publication/2016/12-01-03_01_2016.htm.

since the introduction of the incentive scheme. Ten productions applied for the incentive support, generating approximately 22 million € of expenditures at the local level. This was a 100% of increase as compared to 2014, and surpasses the foreign production spend of the previous three years, since the introduction of the Program in 2012. It is important to stress that in the past few years, an array of different productions chose Croatia as their filming location, ranging from TV megahits such as the HBO's *Game of Thrones*, to European art-house films (Croatian Audio-visual Centre, 2016).⁶

However, it is important to know that a lot of countries and/or cities are competing to attract film productions. So in order to become a film-friendly and provide incentives, destinations have been founding so called film commissions; there are roughly 300-film commissions globally, and in Europe, there are 84 commissions from 28 countries (Nizioł, 2015).

This short review has given evidence on the results of the first phase of economic impacts of the film-induced tourism in Croatia, i.e. impacts produced by international filmmakers in terms of their expenditure realized in the country. Unfortunately, except for these general numbers, due to the poor statistics on this kind of activity, it is not possible to get information on how much money has remained at the level of individual communities where the most popular films have been made.

Even more complicated is to get information on the results of the second phase, i.e. on the number of film tourists, especially those who were directly attracted to Croatian destinations because of a film or a series filmed there. Such kind of information is not available all the more official market researches usually do not involve film as a motivation of someone's arrival to Croatia. Other way of getting an idea regarding this matter is by looking the trend of growth on the number of visitors in the period before and after the film is made and released. However, in this case one has to keep in mind that potential growth of the number of visitors may be the result of some other activities within destination. Only in case when there were no visitors from a certain emissive market before film is made and they suddenly started to come after release of a film, may be the proof of the impact that a film has made on them. This was the case with tourists from South Korea who started to travel to Croatia after a great success of the reality show 'The Romantic in Croatia' shot in 2012. A year later another series 'Noonas over Flowers' was shot, with a few famous Korean actresses travelling through Croatia as backpackers. After its great success in 2014 two more Korean reality shows have been made in Croatia. All the destinations that have been used as film locations have attracted many Korean tourists. As for an example the number of Korean visitors in the city of Split in 2014 as compared to 2013 (a year after the first show was released) was as 316 % bigger (14,877 related to 3,575), while in 2016 was as 613% bigger than in 2013 (25,473 related to 3,575), as indicated by the Split County Tourist Board.⁷

⁶ Croatian Audio-visual Centre (2016), *Filming in Croatia 2016 - Production Guide*, Viewed 14 March, 2017, <http://www.havc.hr/file/publication/file/filming-in-croatia-knjizica-web.pdf>.

⁷ Split County Tourism Board, viewed 17 March, 2017, <http://www.visitsplit.com/en/1648/statistics>.

Dubrovnik County, where several locations apart from Dubrovnik were used for shooting Korean reality shows, in 2015 has registered growth of visitors' number by 385% as compared to 2012 (or 1,244% as compared to 2010). In the same time, number of American tourists in 2015 has grown by 160 % as compared to 2010, a year before the series *Game of Thrones* came to Dubrovnik⁸.

As already explained, these two markets, i.e. Korean and partially North American may be good examples of the impacts that two film productions have generated in terms of the growth in the number of visitors.

For estimating possible economic benefits of the Korean film tourists in the city of Split, a simple calculation should be made. Hence, let us assume that the growth by 15,452 overnights realized by Korean tourists in the period from 2013 to 2016 can be attributed to promotional effect of the Korean reality shows. If they spent approximately 69 € per day, which is an average daily consumption of a foreign tourist in the Split county⁹ (Institute for tourism, 2014), total amount of money spent by them in the city of Split is 1,066.188 €. Hence, this amount may be considered a direct impact of Korean film tourists in Split in the period from 2013-2016.

Obviously, such accounting cannot be done for every nationality and in every destination. Korean tourists in Split (and other Croatian destinations) represent an exception as their number has obviously grown after the release of the reality show filmed in Croatia.

5. CONCLUSION AND POLICY PROPOSALS

Based on Hudson and Ritchie's research (2006) several proposals regarding possible strategies for developing and promoting Croatian destinations as film tourism destinations can be given. First of all Croatia should not neglect development of its own film industry and for that purpose it should dominantly use its own resources. This, together with further development of international film festivals (in Zagreb, Split, Motovun, Pula, etc.) may help in its worldwide promotion and consequently promotion of Croatia as an attractive tourist destination.

Parallel to this it is necessary to attract international film companies to make films in Croatia to a greater extent than before. The best way of doing so is to continue offering them incentives and other conditions better than in other (competitive) countries. It is also necessary to be actively involved in promoting Croatian destinations to foreign film studios. For that purpose The Croatian Audio Visual Centre (HAVC) should appoint an executive or PR specialist who will know how to present its rich natural and cultural heritage not only for the purpose of acting as an imaginary world (as in the *Game of Thrones* series) or being other countries (as in series *Borgia* where it

⁸ Dubrovnik County Tourism Board, viewed 14 March, 2017, <http://visitdubrovnik.hr/index.php/hr/ot-nama/1293-statistika>.

⁹ Unfortunately, after market research realized in 2014 by Institute for tourism from Zagreb, no other data on average consumption in neither Split county nor the city of Split is available.

presented Italy) but also for the purpose of acting itself and using its own stories, legends and famous historic personalities.

Once a film has been made and released a whole set of promotional measures should be applied for attracting film tourists to a destination. This requires coordinated action between public institutions on both national and local level. The success of such an approach is best seen in a tremendous success of the New Zealand's "Middle-earth" and "Hobbit" campaigns which, based on The Lord of the Rings trilogy and Hobbit trilogy¹⁰ realized significant growth of tourists from advanced economies, such as the USA, the UK, and so on (NZIER, 2014).¹¹

For the tourists who come to a film destination it is necessary to prepare a whole range of activities that will make them feel involved. For that purpose local tourist suppliers should be included, such as local tour agencies which may offer guided tours and/or film walks (in Dubrovnik and Split there are guided Game of Thrones tours along the film locations). Local hotels where the film stars were accommodated should also be involved with promotional efforts of the local tourist boards. Tourist board should produce film and site maps for tourists and develop a Web site for potential tourists. In addition, it would be useful to replicate or maintain film scenes or sets (as in Dubrovnik where the iron throne from the Game of the Thrones series was exposed) and to organize selling film memorabilia.

Very important set of measures is related to the role of media. Local tourist board should engage travel media to film location especially for maximizing the impacts of postproduction exposure. It would be useful if they succeed to create links to destination on the film Web site or to engage the film's stars to promote the film location.

The last but not the least of the measures should refer to the need on making regular market research on a level of a destination with the questions related to film as a travel motivation. With such a survey destination will be able to estimate number of people coming with such a motivation and their spending patterns. In this way it will be able to adjust its supply by introducing set of appropriate policy measures.

¹⁰ Tourism New Zealand has successfully marketed New Zealand as the home of Middle-earth for the past 15 years. Its work through both marketing and PR was designed to demonstrate how easy it is for people to come to New Zealand, experience Middle-earth's stunning landscapes, embracing people and unique activities. They have also worked in partnership with Warner Bros Pictures to leverage The Hobbit Trilogy. This included PR activities prior to, during and after each film's premiere.

¹¹ New Zealand Institute for Economic Research, (2014), Western market visitor growth; what explains the increase in advanced economy visitors? Viewed 15 March, 2017, http://www.zier.org.nz/static/media/filer_public/8b/f7/8bf74d73-e8a6-436d-bda6-206b4132c0e2/understanding_western_market_growth.pdf.

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