

**DISPLACEMENT THEORY – PROBING NEW GROUND
IN FILM-INDUCED TOURISM**

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Abstract

Films or movies provide us with a window into other places that broaden our knowledge and can fuel our desire to travel. Much of the research to date in this field has focused on the promotional aspects and the impacts of the phenomenon with little research into the motivations of the film-induced tourists themselves. Further, films are not always shot in the place where they are portraying on screen. This has become a common occurrence (especially in countries such as Ireland) and it is not unusual for a film to be made in a completely different country from that it portrays. This form of displacement creates issues of authenticity and implications as to where the tourist influenced by such a film will choose to visit.

This paper investigates what the author has termed displacement theory within the larger phenomenon of film-induced tourism and presents a clearer understanding of the inherent implications, opportunities and challenges for economic development this may bring. An interpretivistic research approach was taken utilizing the power of the internet and harnessing the use of specially created blogs to collect qualitative data. Analysis of qualitative data from 161 respondents was then followed up by further blog-related data from a sample of 19 of the original bloggers. Following analysis of this, semi-structured interviews with management staff of 7 respective tourism and film organizations throughout the UK and Ireland took place. Findings reveal that issues of displacement do matter to tourists and that there are three distinct markets in existence which comprise three distinct tourist types in relation to film-induced tourism. This has enabled the author to develop a model of displacement (the first such model in this field of study) which conveys the motivational factors at play on the tourist and what is happening when displacement in film tourism occurs in relation to the three distinct markets. This is then utilized to make key recommendations as to how industry can maximize future potential from film-induced tourism, especially when displacement occurs.

Key Words: film tourism, media, blog research, displacement

Displacement Theory – Probing New Ground in Film-Induced Tourism

Introduction

Ever since the Lumiere brothers presented the world's first public film screening in Paris on the 28th December 1895 the medium of film has captured and captivated the public imagination. Arguably, film became the dominant art form of the 20th century. Films or movies as they are now commonly referred to while not produced with the prime intent of inducing people to visit destinations as tourists nonetheless enhance the awareness, appeal and profitability of locations through the power of imagery and fantasy of story that they portray (Macionis, 2004). A growing body of evidence from authors such as Hudson and Ritchie (2006), Beeton (2005), Grihault (2003), Riley et al. (1998), Tooke & Baker (1996) and Butler (1990) support this phenomenon of tourists visiting particular destinations because of their association with particular films.

According to Beeton (2005) however, much of the more recent academic literature has not specifically added to the overall body of research, tending to focus on replicating (and supporting) earlier studies, looking mainly at the promotional value of film in relation to tourism. A serious issue this paper seeks to address through investigation of previously under-researched aspects of the film-induced tourism phenomenon. Early studies on film tourism (such as Tooke & Baker, 1996) mention the fact that often the place filmed is not the place represented and so such displacement raises issues in relation to illusion and reality in the context of what visitors expect to see and experience and indeed who benefits in terms of any resulting tourism. While later studies by Beeton (2005), Hudson and Ritchie (2006) and Shandley et al. (2006) also make brief mention of this, to date no serious research has been conducted on this important aspect of the phenomenon.

The overall aim of this study was therefore to investigate what the author has termed displacement theory (grounded in aspects of authenticity) within the larger phenomenon of film-induced tourism and to present a clearer understanding of the inherent implications and opportunities for economic development this may bring. An

interpretivistic research approach was taken utilizing the power of the internet and harnessing the use of specially created blogs to collect qualitative data. Analysis of qualitative data from respondents was then followed up by further blog-related data from a sample of the original bloggers. Semi-structured interviews with management staff of key tourism and film organizations throughout the UK and Ireland also took place. Stemming from this, a model of displacement (the first such model in this field of study) in film tourism has been created. This is then utilized to make key recommendations as to how industry can maximize future potential from film-induced tourism, especially when displacement occurs.

Film-induced Tourism

Film-induced tourism can be defined as ‘...tourist visits to a destination or attraction as a result of the destination being featured on television, video, DVD or the cinema screen’ (Hudson & Ritchie, 2006, 256). While in its widest sense the concept includes television shows and dramas this paper chiefly concerns itself with cinematic film and its influence through the medium of the cinema theatre, video/DVD and screening on television (the typical lifecycle through which most films progress).

It was arguably Butler (1990) with his study of media influence on tourism and international tourist patterns that gave an impetus for the academic community to gain interest in researching the phenomenon of film and its effects on tourism. Others such as Riley and Van Doren (1992), Tooke and Baker (1996) and Riley, Baker and Van Doren (1998) advanced the research much further in the 1990’s and set a platform for the study of film-induced tourism to grow and develop. This has continued into the 21st century with authors such as Beeton (2001, 2002, 2004, 2005), Tzanelli (2003, 2006), Hudson and Ritchie (2006), Carl et al. (2007) and O’Connor et al. (2010) taking study of this field further still. Table One gives a more comprehensive range of authors who have researched the area and is broken down into a number of categories including the impacts of film tourism, destination branding (including movie maps) and case-study research.

Table 1: Categories of Previous Film Tourism Research

Film Tourism Categories/Themes	Authors
Measurement of Film Tourism	Busby & Klug (2001), Kim & Richardson (2003), Beeton (2005)
Impacts of Film Tourism	Riley, Baker & Van Doren (1998), Beeton (2004, 2005), Graml (2004), Tzanelli (2006), Hudson & Ritchie (2006), Grihault (2007)
Destination Branding (including Movie Maps)	Tooke & Baker (1996), Riley, Baker & Van Doren (1998), Grihault (2003), Beeton (2004, 2005), Bolan & Davidson (2005), Hudson & Ritchie (2006), Bentham (2006), Bolan & O'Connor (2007), Olsberg/SPI (2007), Donald et al. (2007), Bolan & Williams (2008), O'Connor et al. (2010)
Case-study Research	Grihault (2003, 2007), Tzanelli (2003, 2006), Graml (2004), Beeton (2005), Jones & Smith (2005), Hudson & Ritchie (2006), Bolan & Crossan (2006), Carl et al. (2007)
Current state of Film Tourism	Bentham (2006), Grihault (2007), Olsberg/SPI (2007), Oxford Economics (2007)

Source: compiled through author's own research

As far as the phenomenon itself is concerned, high profile examples include the 'Lord of the Rings' trilogy (2001-2003) and the impact on New Zealand tourism, 'Braveheart' (1995) and its impact on tourism to Scotland and 'The Sound of Music' (1965) and its impact on Austria (most notably Salzburg). The earliest examples can be linked to destinations such as Ireland and the 1952 film 'The Quiet Man' which, according to Bolan and Crossan (2006) still draws large coach-parties of American tourists to the small village of Cong in Co. Mayo where the movie was filmed.

Despite a growing body of research as indicated by Table 1, the concept of movies being filmed in one place but portraying somewhere else has not received much attention in the film tourism literature of either an academic or industry nature. As such this research study addresses this fundamental gap.

Tourist Motivation and Behaviour

According to Shepherd (2003, 133) 'the question of travel motivation, along with touristic impact on toured societies, remains a central issue among tourism theorists'. Interest in tourist motivation and decision-making has grown further out of studies of tourist behaviour both by tourism academics and particularly geographers (though many hail from both camps) such as Cooper (1981), Dann (1981), Pearce (1982, 1993), Mathieson and Wall (1982), Crompton (1993), Gnoth (1997) and Ryan (1997).

However, according to researchers such as Parinello (1996) no single theory can possibly encompass all individual travel motivations. The heterogenous nature of tourism itself and the complexities of human behaviour make this a highly challenging area of investigation. When viewing films, consumers are able to experience attractions and destinations vicariously without leaving the security of their home and without the 'hard sell' impressions inherent in paid specific advertising (Riley & Van Doren, 1992). The motivation to visit somewhere seen in a movie (whether real or imagined) is likely to have an effect in ways which traditional advertising cannot. With the medium of film the person is not being cajoled into choosing the destination, rather they are making their own decision on the basis of the influence various aspects of the movie has had upon them. Such various aspects may be the scenery or scenic landscape in the movie, the narrative/storyline, the music/film score, some identification with the film characters, or the actors themselves. Such aspects are further examined through the opinion of the tourist-going public later in this study.

Authenticity and Displacement

Displacement in the film-induced tourism context refers to the situation where a movie is shot in one place but in reality is representing somewhere else entirely. While films may act as a catalyst or motivating factor on people to visit a particular place they may rarely offer an authentic view of that place compared to the reality of what the tourist will find there. This in-authenticity is compounded further when the film is shot in an entirely different place from that it is portraying on screen. Of course not every tourist seeks or

expects an 'authentic' experience from their holiday destination, though some undoubtedly will. Further, what constitutes authenticity with regard to tourism is not always clear and has been the subject of much debate amongst researchers. Since MacCannell's work in the 1970's others have made contributions in the field of authenticity in relation to tourism such as Cohen (1988), Engler (1993), Hughes (1995), Fees (1996), Wang (2000), Jamal and Hill (2004), Tzanelli (2004), Steiner and Reisinger (2006) and most recently Kim and Jamal (2007). Despite many such key contributions, the authenticity concept is still arguably under-researched in some areas of the tourism domain.

Researchers such as Jansson (2007, 5) believe that all forms of media, especially 'new media' '... influence perceptions of place, distance, sociality, authenticity, and other pre-understandings that frame tourism'. Butler briefly touched on the concept of displacement in film in 1990, whilst Tooke and Baker (1996) were the first to give an actual example of this in the form of the British television series 'Cadfael' set in Shrewsbury in England but filmed in Hungary. In relation to cinematic film, other examples in previous research have included 'The Fugitive' (1993) as cited by Riley, Baker and Van Doren (1998) and 'The Beach' (2000) as cited by Tzanelli (2006). None of these examples, however, were actually explored with any actual serious research. In addition, these latter two film examples featured displacement on a small scale with only a relatively small number of scenes filmed somewhere else from where they were 'pretending' to be. There are a great many film examples where this takes place on a much larger scale and often where the entire scope and breadth of the movie is shot in a completely different country. These have not been properly researched in previous academic or industry studies.

Butler (1990), almost two decades ago, stated that we may be entering an era where people's geographical knowledge of the world is based on something inherently false that they have gleaned through various media forms such as movies and fictional literature. Tzanelli (2004, 38) echoes this strongly in her work on 'The Lord of the Rings' and New Zealand when she states that 'there is a danger that tourist consumption of simulatory

landscape and cultures will overwrite specific histories of actual places and cultures’. Beeton (2005, 105) also touches on such issues citing that there ‘... is anecdotal evidence ... that visitors to film sites are disappointed when they do not see exactly what was portrayed on the screen. For such film-induced tourists, this presents an *inauthentic* experience as, for them, what was on screen was the *reality* they wanted to experience’.

As Table 2 illustrates, this form of displacement has been occurring for decades on a global basis with many varied examples. Ireland, as can be seen from the table, has been something of a prevalent example of this, often doubling for other places around the world (particularly elsewhere in Europe) and as such provides a good illustration of this aspect of film-induced tourism in relation to examining the authenticity and displacement issues this thesis is concerned with.

Table 2: Displacement Film Tourism Examples

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

Source: Authors’ own research from various sources

This of course raises a number of other fundamental questions:

- How do tourists feel if they are not aware of such displacement and then find out later?
- If they are aware before booking a holiday - will the tourists prefer to visit the setting, the actual location, or both?
- Do all such potential markets exist?
- What possible economic benefits can this bring in relation to tourism?
- What implications or threats exist?
- Is there any linkage between what motivates film-induced tourists and what they then find most authentic?

These are all important questions in the study of film-induced tourism that have not been fully addressed in previous research studies and are questions that this research sought to provide answers for.

Methodology

In epistemological terms the study in question (on film-induced tourism) took an interpretivistic approach utilising qualitative methods in terms of data collection and analysis. The strength of contribution the study makes to the understanding of film induced tourism lies in the rigour and utilisation of new innovative methodologies and the fact it addresses a gap in the academic (and industry) literature on the aspect of 'displacement' in relation to the phenomenon. The author used *blogs* as a data collection method to gather opinion on the film tourism phenomenon. The initial dedicated blog was set up using a facility provided by www.blogger.com at the URL: <http://mediatourism.blogspot.com> and can be seen in Figure 1. The intention was to harness the opportunities Web 2.0 applications such a blogs provide the researcher in order to gather attitude and opinion on the topic under study.

Figure 1: Blog created at blogger.com

MOVIE TOURISM GROUP

A FORUM TO DISCUSS THE INFLUENCE OF MOVIES ON TRAVEL

MONDAY, 20 NOVEMBER 2006

Do movies influence you to travel to certain places?

Has a movie or would a movie influence you to travel to a particular place? Has or would it influence what you do or where you go whilst at the destination? (eg. visiting filming locations, taking movie tours etc)

POSTED BY PETERDISCUSSIONLEADER AT 12:45

65 COMMENTS:

B AlanDonovan said...

I visited Thailand in 2003 and made a point of going to Koh Phi Phi mainly because of The Beach. Also visited the UK back in 1998 and visited Stirling and other places in Scotland associated with William Wallace as Braveheart is one of my favorite movies.

25 NOVEMBER 2006 03:11:00 PST


B esmie said...


OK, I like to visit places that have impressed me on film - but I like to visit the places I actually see, not the ones they are masquerading as - ie Braveheart - 'set' in Scotland, filmed mostly in Ireland. Obviously there are different motivations but for me the obvious wins - what you see is what I want, although I am speaking personally and do appreciate the historical association.

26 NOVEMBER 2006 14:22:00 PST

ABOUT ME
PETERDISCUSSIONLEADER
[VIEW MY COMPLETE PROFILE](#)

MAN WITH THE GOLDEN GUN





Film Tourism in Thailand

Source: <http://mediatourism.blogspot.com>

Data of a qualitative nature was collected and analysed from 161 respondents on this initial blog. A further blog was then set up and a sample of respondents (19 in all) gave further detailed qualitative responses on the core issues under study. This research also employed the use of interviews. Collecting data from industry on their thoughts, views and opinions on film-induced tourism and more specifically the concept of displacement was crucial to the topic under study. A total of 7 organisations from around the UK and Ireland were interviewed. These included national tourist bodies as well as film councils and commissions. The actual organisations were chosen through critical case sampling which is, according to Saunders et al. (2009, 590), 'A purposive sampling method which focuses on selecting those cases on the basis of making a point dramatically or because

they are important'. Key findings and emergent data resulting from the blogs and industry interviews is now detailed in the following findings section.

Key Research Findings

The dedicated blog attracted a range of nationalities over the period of data collection mentioned. This international representation is illustrated in Table 1.

Table 3: Nationality of Bloggers (Respondents)

Nationality of Bloggers	
USA	Japan
UK	Switzerland
New Zealand	Ireland
Australia	Norway
Italy	France
Germany	Jamaica

A potential concern over using online methods of research, particularly in the early years of new innovations is that the data might be skewed towards the young and the highly computer literate. However the results here echo and support the work of authors such as Cohen & Krishnamurthy (2006), Schmallegger & Carson (2008) and Hookway (2008) who believe that people of all ages are now more comfortable with using the internet, and especially so in a tourism related context. The age range of bloggers in this study was 23-63 years of age which clearly reflects this.

Figure 2: Sample Comments on Motivational Factors:

Desert Rose (Age 27, Female, Nationality: Australian) said...

For me its very much the scenery that grabs me. Fiji looked so fabulous in the Blue Lagoon that I just had to go there... and Ko Samui is still very much on my list after seeing The Beach. I also want to visit Prague and I think part of that is that I've been exposed to many scenes of the city in lots of recent movies. So whether its natural or man-made its the scenery that gets me.

05 April 2007 02:44:00 PDT

Zeni (Age 57, Female, Nationality: Jamaican) said...

In Jamaica we get a lot of people who are interested in visiting the beach location used for "Dr. No" (the scene where Ursula Andress comes out of the sea). That draws far more people than more recent films that were shot here.

So in this case I feel it is the Ursula Andress and James Bond connection moreso than just the beach scenery. Perhaps there is also a nostalgic aspect. Many people remember than scene from the 60's.

25 April 2007 12:28:00 PDT

As Figure 2 illustrates, qualitative comments were obtained in relation to blogger's views on what motivated them from the medium of film to want to visit certain destinations. In these examples shown, motivational drivers such as *scenery* and *nostalgia* are coming through strongly amongst respondents.

Table 4: Summary of Film Factors Influencing Travel Decision

Film Factor	% of bloggers influenced
Scenery	43 %
Characters	10 %
Narrative/Story	20 %
Music/Film Score	7 %
Actors	0 %
Emotion/Romance	8 %
Nostalgia	5 %
Combination of factors	8 %

Source: Blog created by author at <http://mediatourism.blogspot.com>

In relation to what influences film-induced tourists, Table 4 illustrates the findings from the blog data collected. *Scenery* is the dominant motivational driver but *narrative/storyline* and *characters* are also important influences, whilst *emotion/romance* and *music* also have a role to play.

Figure 3: Sample Comments on Authenticity & Displacement:

marcushog (Age: 28, Male, Nationality: Australian) said...

Really interesting question! Don't think its happened to me yet but I can see how it raises some issues for people. I agree with Chris somewhat in that if its a science fiction or fantasy film then the 'place' depicted doesn't really exist - so it doesn't raise the same questions over how authentic the place is. If the setting in the movie is real and yet its filmed somewhere else - then that's very different. I read on the blog here about Braveheart and Ireland. I never knew that. I would have visited Scotland without thinking, never realising it wasn't Scotland I saw on film.

17 June 2007 09:53:00 PDT

Comments in Figures 3 and 4 highlight example comments from bloggers regarding their thoughts on displacement and authenticity which were the core aims of the study. In these examples the respondents clearly prefer to visit the film setting rather than the actual location. However, research conducted for the study uncovered that there were tourists who prefer to visit the location in such instances and indeed those who like to visit both setting and location.

Figure 4: Further Sample Comments on Authenticity & Displacement:

kerry (Age 33, Female, Nationality: British) said...

Well this is a really interesting aspect!

As I said elsewhere on this blog 3 movies influenced me to visit Japan: The Last Samurai, Memoirs of a Geisha and Lost in Translation.

Although I didn't realise at the time, only one of these films was actually made in Japan (Lost in Translation). I learned whilst visiting the country that The Last Samurai and been shot mainly in New Zealand and that Geisha was mostly American I think. However to me (although some people may find this disappointing) these films still made me want to experience Japan.

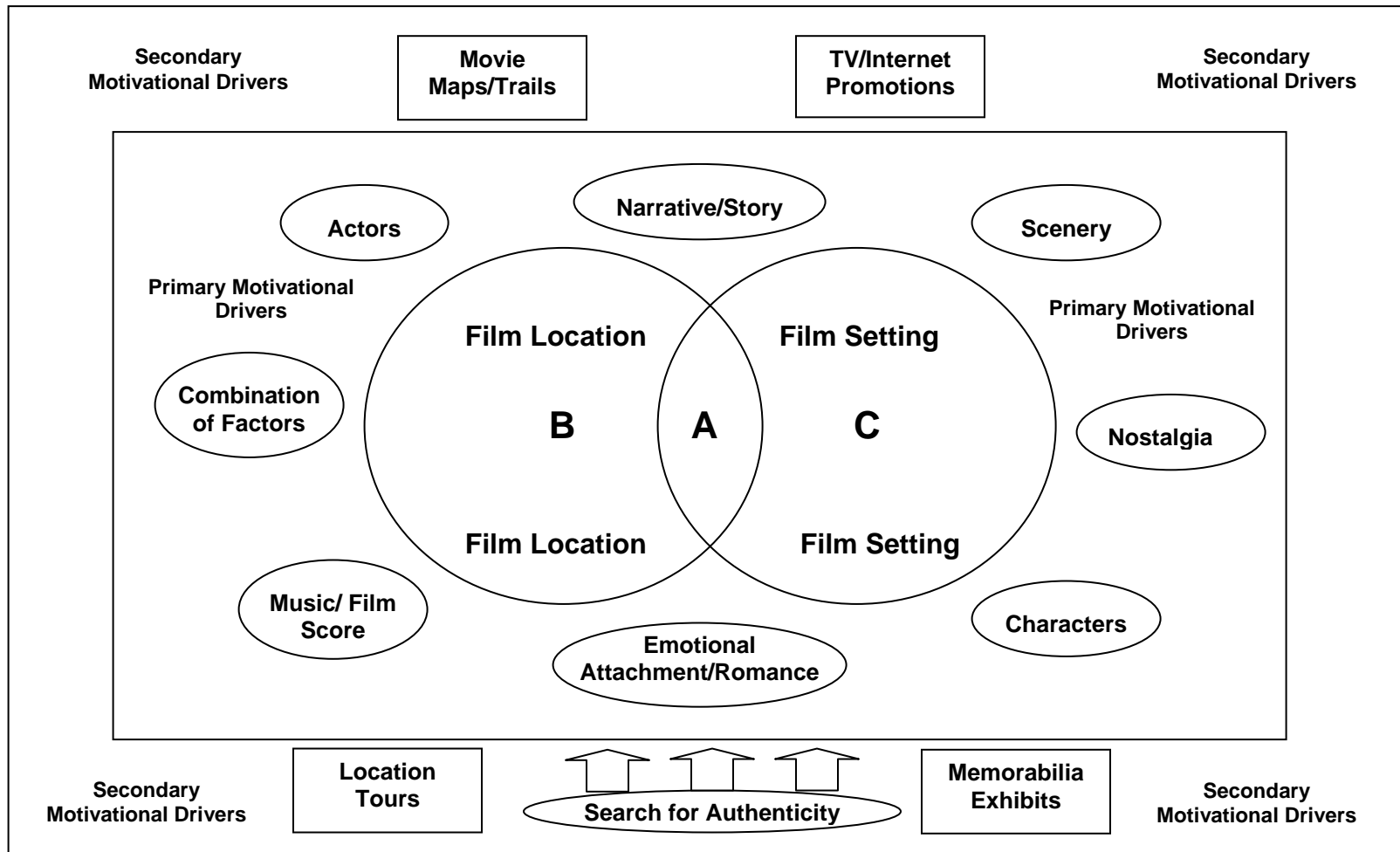
For me its the setting - and all the characters and story, the culture and issues surrounding it that grab me. Thats what I want to experience. So for me when this happens with a film I will always visit the country that is portrayed and not where it is filmed.

30 April 2007 12:40:00 PDT

Data collected and analysed through the blog research revealed not only what motivates film-induced tourists, but that the issues of displacement and authenticity are clearly something that matter to such tourists. Arguably, it appears to matter less to tourism bodies and film organisations (certainly as far as the UK and Ireland are concerned in the data analysed). The view that when setting and location are different the setting will win (in terms of attracting tourists) was something first postulated by Tooke and Baker (1996). This view also seems to pervade the opinion of the industry bodies interviewed in this research, particularly so the tourism organisations. There appears to be a reluctance to market a film location if that is not where the story takes place, yet this research has revealed that there is a market for the location in such instances.

The model of Displacement in film-induced tourism (depicted on Figure 5) illustrates the key factors and issues at play from the qualitative research conducted. The film and related factors influencing the tourist have been sub-divided into *primary motivational drivers* (closely tied to the film itself, such as scenery and narrative) and *secondary motivational drivers* (activities/facilities such as movie maps and location tours provided by tourist related bodies). All of these motivational drivers (primary and secondary) are at play acting as an influence on the film viewer. The central core of the model depicts three distinct markets: ‘**A**’ being the tourist who will ideally visit both film location and story setting; ‘**B**’ is the tourist who will prefer to visit the film location; and ‘**C**’ is the tourist who will prefer to visit the setting only. Qualitative research conducted and analysed for this study has shown that all three distinct markets do exist in relation to film-induced tourism. This has enabled the author to take such findings represented on the model in Figure 5 and further identify three distinct tourist types that give rise to these markets, as outlined in Table 5 of the paper.

Figure 5: Model of Displacement in Film-Induced Tourism



A: Tourists who visit both film setting & film location
B: Tourists who visit film location only
C: Tourists who visit film setting only

Table 5: Typology of Film-induced Tourists

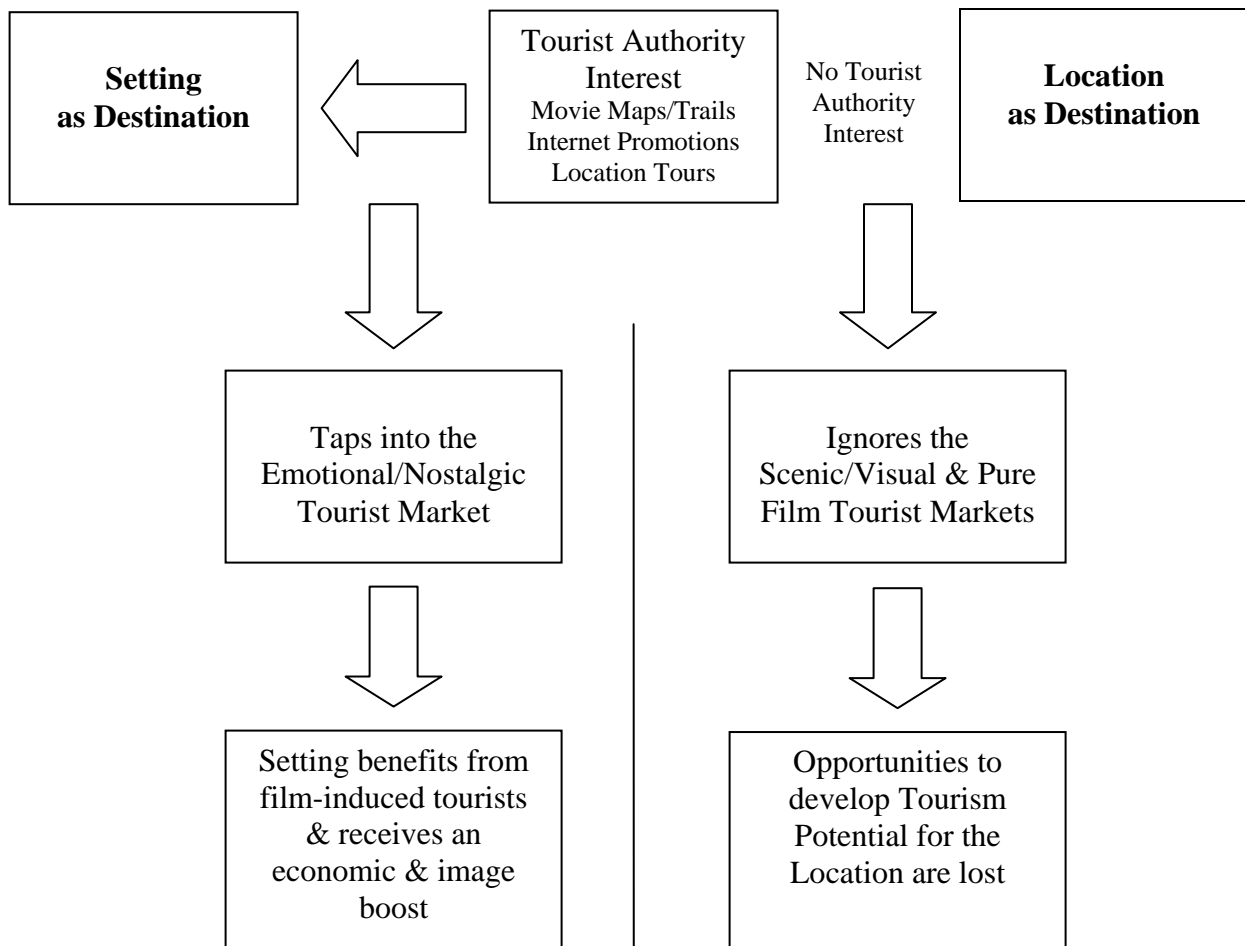
Tourist Type	Model	Influences and Motivations
Scenic/Visual Tourist	B	Influenced by what they see – they seek out the actual location, attracted to landscape (both rural and urban)
Emotional/Nostalgic Tourist	C	Influenced by narrative and characters they identify with – driven to seek out the film setting connected to the story
Pure Film Tourist	A	Influenced by most or all factors in the film – driven to seek out both actual location and film setting

Source: Author's own work © Bolan, 2010

The letters A, B & C correspond to those on the revised Model of Displacement in Figure 5 and denote the distinct film-induced tourist types which create the three markets that exist in film-induced tourism. From the research findings this can then be linked further to authenticity. What the author here terms 'search for authenticity' is also depicted on the model and represents the fact that film-induced tourists are seeking some form or aspect of authenticity that makes sense to them, that they can relate back to the actual film and experience that first motivated them. The degree of authenticity of experience will inevitably vary from tourist to tourist and from destination to destination and will be impacted upon by the original film or films in question. Some important issues relating to this authenticity in film-induced tourism (particularly where it pertains to displacement) have been revealed through the research.

The author has further created in Figure 6, a Setting/Location Model for tourism industry involvement, which illustrates the implications which have been discussed here. As depicted on the model, recognition and interest from tourist organisations is often centred on the setting (where the story in the film takes place).

Figure 6: Setting/Location Model for Tourism Industry Involvement



Source: Authors own work © Bolan, 2009

Initiatives such as movie maps/trails, internet promotions and location tours (secondary motivational drivers for film-induced tourists) are therefore also centred on the setting. This enables the setting to become a tourist destination and tap into the emotional/nostalgic tourist market (which research in this thesis has shown is attracted to the setting). As such the setting then benefits from an influx of film-induced tourists and receives an economic boost and an improved or altered image in the minds of tourists.

On the other side of the model there is the opportunity for the location to be promoted and developed as a tourist destination. However, as the model depicts, the lack of tourist

authority knowledge and lack of interest results in the location being overlooked. This ignores two key markets that exist: the scenic/visual tourist who prefers to visit the actual location; and the pure film tourist who likes to visit both location and setting. As such, valuable opportunities from tourism development that will boost the location's economy are therefore lost. Some tourists may find their way to visiting the location on their own, but the lack of tourist authority involvement and subsequent lack of activities such as movie maps/trails and location tours will mean tourist numbers are likely to be much fewer and the experience less meaningful for those that do visit. This needs to be addressed through greater collaboration between tourism bodies and film organisations and between them a more thorough understanding and awareness on the different film-induced tourism markets that exist, what motivates those markets and what they find authentic when they visit film related destinations.

Conclusions and Recommendations

Previous studies in the arena of film-induced tourism have not given any real serious attention to the concept of displacement. This paper has discussed the core emergent themes and issues relating to this in light of the qualitative research conducted. The model of displacement in Figure 5 (the first of its kind in this field) can be used to aid in the understanding of film-induced tourism in relation to displacement and the motivational drivers that influence the tourist. Stemming from this the typology of film-induced tourists (Table 5) and the resulting authenticity issues provide further exploration and explanation of what is happening in such situations. Finally, in relation to opportunities and implications for economic development the model in Figure 6 illustrates the most common pattern to date, who benefits and who loses out as a result, and discussion has been provided on how this may be altered in future so that the maximum potential can be gained from film-induced tourism when displacement occurs, which will benefit film location regions, tourism organisations and film-induced tourists themselves.

Finally the following recommendations for industry and future research are strongly advocated by the authors:

1. Greater recognition and acceptance of film-induced tourism by industry.
2. Closer collaboration between Tourist authorities and Film bodies.
3. Greater efforts needed to develop and promote the film locations as opposed to the story settings/places depicted when displacement occurs.
4. Retention or re-creation of film sets – building simulacra if necessary to retain more essence of film authenticity.
5. Greater use of qualitative research, especially through new and innovative means such as the blog techniques used in this study.

If such areas receive proper recognition and attention then there is great potential for the phenomenon of film-induced tourism to grow and develop and for opportunities in relation to displacement to be seized upon and exploited rather than overlooked and ignored.

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