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**Svitlana BABUSHKO<sup>1</sup>,  
Nataliia OPANASIUK<sup>2</sup>,  
Nataliia REKUN<sup>3</sup>,  
Maiia HALYTSKA<sup>4</sup>**

## **MEDIA TECHNOLOGIES AND FORMATION OF A TOURIST DESTINATION BRAND: FOR- EIGN AND DOMESTIC EXPERIENCE**

*The article summarizes the arguments within the scientific discussion on the impact of media technologies on the choice of a tourist destination. Thus, the emergence of film-induced tourism as a specific type of tourism is emphasized. The main purpose of the scientific research is*

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<sup>1</sup> Doctor of Sciences (Pedagogy), Professor,  
Head of Tourism Department,  
National University of Ukraine on Physical Education and Sport  
[babushko64sr@gmail.com](mailto:babushko64sr@gmail.com),  
<http://orcid.org/0000-0001-8348-5936>.

<sup>2</sup> Ph.D. in Law, Associate Professor of Tourism Department,  
National University of Ukraine on Physical Education and Sport,  
First Vice-President, Tourism Association of Ukraine  
[tau\\_nataly@ukr.net](mailto:tau_nataly@ukr.net),  
<https://orcid.org/0000-0001-7418-8622>.

<sup>3</sup> Ph.D. (Pedagogy),  
Associate Professor of Tourism Department,  
National University of Ukraine on Physical Education and Sport,  
[nataliarekun22@gmail.com](mailto:nataliarekun22@gmail.com),  
<https://orcid.org/0000-0003-2863-7241>.

<sup>4</sup> Ph.D. (Pedagogy),  
Associate Professor of Tourism Department,  
National University of Ukraine on Physical Education and Sport,  
[maya070578@gmail.com](mailto:maya070578@gmail.com),  
<https://orcid.org/0000-0003-4785-5623>.

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to analyze a relatively new phenomenon of «film-induced tourism» and its types, as well as to determine the influence mechanisms of film and television media product on the formation of a tourist destination and its brand. Systematization of relevant literary works and approaches to the problem in question has shown that film-induced tourism is intensively developing and being actively popularized in the world. It has been widely recognized that the media product is undoubtedly increasing the number of visits to locations depicted in it, or locations associated with it, which, in its turn, forms the tourist destination brand. Moreover, the films that gained worldwide popularity after their release significantly contributed to the formation of famous tourist brands and attracted the attention of numerous tourists. The relevance of the scientific research in terms of Ukraine is evidenced by the fact that the development of film-induced tourism is not paid attention to by domestic scientists. Besides, the international experience of successful promotion of tourist destinations through media technologies is not duly implemented into domestic tourist practice. Foreign practical experience proves though that there is a firm correlation between the success of the film and television media product and the increase in tourist flows to a particular destination. The research of the problems raised in the article was carried out in logical sequence. There were considered theoretical aspects of film-induced tourism, particularly, impacts of media technologies on the development of tourist destinations, the use of mass media as a tool to form a tourist brand; there were revealed specific features of creating tourist brands, both on-location and off-location ones, as well as there was analysed the experience of Ukraine in the formation of on- and off-location tourist brands; there were provided the proposals to apply leading international practices for the promotion of film-induced tourism in Ukraine. The following groups of methods became a methodological toolkit of the research. Theoretical methods were used to perform the overview of scientific works, popular science literature and other relevant sources within the research; for the definition and systematization of the terminological apparatus of the research; for the critical study and generalization of the observed information. Analytical methods were used to diagnose the impact of media technologies on the development of certain destinations and to analyse tangible and intangible benefits of film-induced tourism obtained by tourist destinations. The research period under consideration is 2010–2018. The object of the study is a range of countries illustrating the best world practice in the development of film-induced tourism: The United States (particularly New York and Los Angeles tourist destinations), Canada, Scotland, Italy, France, New Zealand, Iceland, as well as the world best-known films that have become a vivid example of the formation and promotion of tourist destinations shown on the screen. Thus, it has been proved the undeniable influence of media technologies on the considerable increase in the number of mass tourists who were eager to visit the locations of their favourite films. The results of an empirical analysis of the correlation between the development of mass tourism and a significant increase in tourist visits to certain destinations due to media technologies are submitted in the article. The research theoretically proves and empirically confirms that there is inter-



*relationship between the success of the media product and the development of mass tourism. Statistically it was substantiated by analyzing the number of tourists and their interest in locations used in movies, TV series and animated films. It should be noted, however, that the impact of such products is easier to observe in those countries and regions that have passed the stages of the formation of tourism industry as the leading one due to the tourism boom caused by a particular media product. In this case, the emergence of this type of tourism clearly affects the economy and the formation of the tourist image of the country. The results of the study can serve as a basis for further researches on the issue and the formation of the strategy for the development of film-induced tourism in Ukraine, where its possibilities, unfortunately, are used in fragments today.*

**Keywords:** media technologies, film-induced tourism, promotion, tourist destination, tourist brand.

**T**ourism is an integral part of human activity and occupies an important place in the economic, social and political spheres of each country. Moreover, today, tourism is a powerful driver of global socio-cultural trends, characterised by growing movements of people in space and time, glocalization and globalization of tourism and business, the use of information and communication technologies [1; 2].

It is widely known that the development of tourism, the formation of tourist centres and flows depend on many economic and social factors [3]. The choice of a tourist destination and quantitative indicators of the destination attendance is also influenced by media technologies, which have become a powerful marketing tool for the formation of a tourist brand. Mass media can form a certain image of the destination, which affects greatly the choice of the place to visit made by tourists.

Movies, TV series and animated films are one of the most important public opinion makers and means of communication. The appearance of destinations on large and small screens helps certain areas to create a positive image and maintain sustainable consumers' interest in this location. In other words, the number of visitors to the destination is growing thanks to it being shown in a particular film, but not directly to the promotion campaign of this destination. In scientific works, this social phenomenon is described by the term «film-induced tourism».

The mentioned type of tourism is a relatively new phenomenon. It can be defined as a tourist visit to a destination, either because the latter appeared in a certain media product, or particular objects of the media industry were located there. This type of tourism can be considered a component of cultural tourism, but its ongoing growth and extension allow us to differentiate the specific impacts of movies, TV series, animated films and other media products. Therefore, it requires research of its own.

The benefits of film-induced tourism are becoming increasingly evident. Marketing of tourist destinations can make use of media products as a basis



for the campaigns to promote destinations and form their appropriate tourist brand [1; 2].

The issue under discussion is in the focus of scientists, tourism practitioners, marketing experts, economists' attention, as it appears to occupy a new niche in the field of tourism. Thus, the origin and formation of film-induced tourism have been comprehensively reviewed in the works by S. Beeton [4], A. I. Karpovich [5], S. Curtis [6, p. 443–445], I. Reichenberger [7, p. 107–108] and others. The best world practices of film-induced tourism are considered in the researches by W. Frost, J. Laing [8], R. Roberson, M. Grady [9], D. Juskelyte [10], L. Cardoso [11, p. 23–25], and many others.

Some aspects of the issue are covered in the publications of world-famous economists and marketers, namely in the studies of S. Hudson, J. R. Ritchie [12], W. G. Croy [13], S. Hudson, S. Moreno-Gil [14], J. Hahm, Y. Wang [15], P. T. Kotler, G. Armstrong [16]. They relate to the financial measurement of the benefits obtained by tourist destinations, as well as to marketing activities to promote the tourist brand of a particular destination.

Within the Ukrainian research area, however, publications on the impacts of media technologies on the development of tourism are rather scarce and fragmented. That is despite the obvious interest in the development of the business connected with film-induced tourism.

The purpose of the article, because of the above mentioned, is to analyse a relatively new phenomenon in business in leading countries of the world and to determine the influence mechanisms of film and television media product on the formation of a tourist destination and its brand to be used for developing tourism business in Ukraine. Thanks to the globalisation process, Ukraine as a developing country can benefit from the experience of other countries in this field.

To achieve the purpose, it is necessary:

- to define the concept of «film-induced tourism»;
- to study the world experience of the media technologies impacts on the development of tourism in general and film-induced tourism as its new type;
- to analyse the influence of film and television media products on the formation of a tourist destination and its brand.

The purpose is achieved through the analysis of:

- statistics published by the research centre TCI Research [17; 18];
- statistical data of the UN WTO Research Agency [19];
- statistics on tourist flows to the Chernobyl Exclusion Zone in the period 2017–2019 [20; 21].

The input data for the analysis are obtained from portals that promote tourism opportunities in countries and regions, including VisitScotland, Visit Iceland, VisitBritain, About France, Metrocosm.Com, ENIT (National Tourism Agency of Italy). The data are collected by automatic download from web scraping. The collected reviews are mostly in English and French. The selection includes the most popular movies and series worldwide (for example, *Under The Tuscan Sun* (2003), *Ratatouille* (2008), *The Hobbit* (2012–2014), *Outlander* (2014), *La La Land* (2016), *Game of Thrones* (2011–2019) et al.). The analysis reveals the correlation between the growing popularity of certain areas and



increased tourist flows to those places due to the appearance of locations on large and small screens in certain media products.

According to the statistical data of 2017, at least 80 million travellers chose a particular tourist destination mainly based on movies and TV series. Although film-induced tourism is a relatively new phenomenon in the tourism industry, a survey conducted by TCI Research shows that its impact has reached unmatched proportions. It is estimated that the number of visitors has doubled over the last 5 years due to the films [17].

TCI Research states that film-induced visitors are mostly represented by millennials and high-cost markets such as China. Millennials or Generation Y is the generation which customary includes people born between 1981 and 1994-2000, at the time of the new millennium they were at the young age. This microsegment is exceedingly valuable for destinations because as compared to other visitors, film-induced tourists:

- 1) are more active in sharing their travel experiences in social media (+27%) and have higher recommendation rates after visiting (+6%);
- 2) visit cultural and natural sites by 19% more;
- 3) are more often satisfied with aspects of their travel, reporting a higher level of satisfaction with tours and excursions (+31%), the beauty of landscapes (+21%), leisure and cultural diversity (+29%);
- 4) are 10% more sensitive to tourist destination advertising and more often travel in peak seasons [17].

The UN WTO Research Agency designates some of the best destinations which witnessed the increase of tourist flows due to the appearance of their locations on large and small screens in 2015-2017, including Los Angeles, Scotland, London, Florence, New York, Gon Kong, Iceland, Ireland, New Zealand, Paris, Colombia, Berlin, Dubai [19]. Although the above-mentioned locations can be regarded as a subject for the research, their examples are not determining, since these destinations have already been popular tourist centres. Moreover, the UN WTO research lacks an interpretation of the impact index, which complicates the collection of statistical data.

New York, for example, is one of the favourite locations of filmmakers. In 2015 Metrocosm.Com, the site for creating interactive maps, posted a map of the film locations of the city. According to its estimation, 517 films were shot here in the period 2011-2013. Thus, it would be reasonable to assume that each year the city becomes a shooting set for at least 170 films [22].

In their turn, tourist and entertainment sites illustrate the lists of «the most interesting locations» ranging from 10 to 101 movies and TV series. The most frequently mentioned are: *Sex and the City (1998-2004)*, *Friends (1994-2004)*, *Girls (2012-2017)*, *Brooklyn Nine-Nine (2013)*; *Breakfast at Tiffany's (1961)*, *Ghostbusters (1984)*, *Home Alone 2: Lost in New York (1992)*, *Serendipity (2001)*, *New York, I Love You (2009)*, *The Avengers (2012)*, *Frances Ha (2012)*, *Birdman (2014)*.

The analysis of the world experience as for the results of the media impacts on the development of tourist destinations shows that this influence can be bilateral — both positive and negative.



An example of attracting tourists to Los Angeles is the movie *La La Land* (2016) by Damien Chazelle. Starring Emma Stone and Ryan Gosling, the love story features several tourist sights, including the Griffith Observatory, Chinatown, the Watts Towers, the Angels Flight Railway and the Lighthouse Café. According to the survey by the Los Angeles Committee on Tourism and Conventions, 86% of the 400 respondents position themselves as «likely» or «more likely» to visit Los Angeles after watching the film. Another survey conducted by Fandango, the largest cinema and theatre ticket seller in the United States, revealed that 64% of the more than 1,000 millennials confirmed that the film pushed them to visit Los Angeles [23].

Another example is the cult American TV series *Lost* (2004-2010), the winner of Emmy Awards and Golden Globe Awards. The location of the series was the Hawaiian island of Oahu, where the camera caught about 100 objects. Even after 10 years, tours of the series locations are popular. Organized tours are offered by the LOST travel company in particular, at an average cost of \$170 [24].

Tourists, in search of favourite locations, go to North America not only to the United States but also to Canada, where Alejandro González Iñárritu was shooting the film *The Revenant* (2016). The Rocky Mountains of Banff National Park, the Bow River Valley, the Spray Lakes Road, the area in southern Alberta near the Morley Indian Reservation, the Fortress Mountain Resort, the Canadian Badlands, the Squamish Valley are in the frame. According to statistics, the number of visitors to the provinces of British Columbia and Alberta, where the film was shot, increased after its release by 12.4% and 11.5% [25].

After the success of the TV series *Outlander* (2014), Scotland experienced a real tourist boom. According to Visit Scotland, tourism flow has risen by 92% in some parts of Scotland. Thus, in 2013 the number of visitors to the places that appeared in the series was at the level of 490 thousand, and in 2018 — almost 3 million [26].

**Table 1. Tourist objects of Italy which are reflected in the movies**

The title of the movie	Year of release	Tourist objects which are reflected in the film
<i>Roman Holiday</i>	1953	The Mouth of Truth near the Church of Santa Maria in Cosmedin in Rome; Spanish Steps, Rome
<i>The Godfather</i>	1972	The municipalities of Sicily — Forza d'Agro and Savoca
<i>A Room With a View</i>	1987	Florence and the city's key attractions, including the Basilica of Santa Croce in Piazza Della Signoria
<i>Life Is Beautiful</i>	1997	Arezzo, including Piazza Grande, Caffè dei Costanti and Piazza della Badia
<i>Under The Tuscan Sun</i>	2003	Tuscany

Source: systematised by the authors after [27].

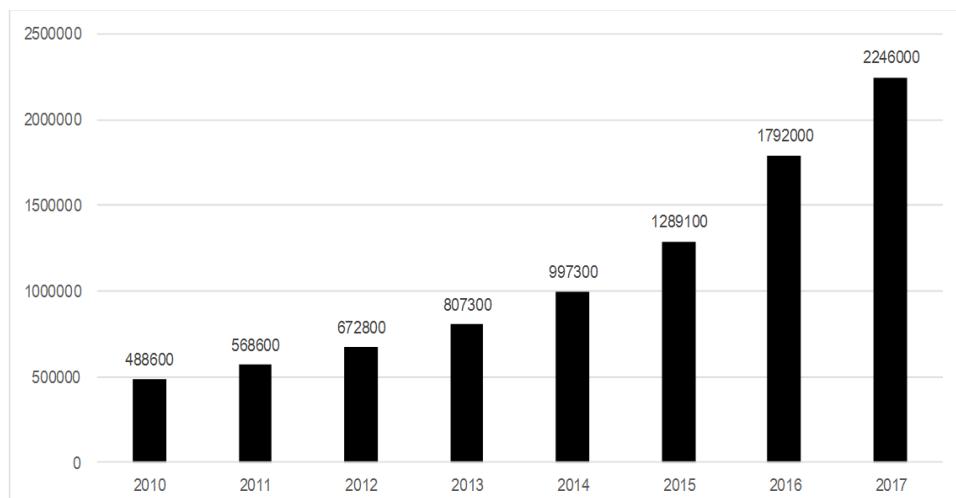


As the analysis proves, Italy has its own positive experience in this competitive market's segment. Tourists can find at least 1700 locations from well-known movies [27]. We have studied the most famous media products in which Italy is vividly depicted and enlisted the tourist objects shown in them (table 1).

Sights of France, in particular Paris, often appear on screens. Partly, this allows the city to maintain its first place among the most visited destinations. The sights, views and atmosphere of Paris are vividly conveyed by such popular media products as:

- *La Môme* (2007) describes the life of Edith Piaf in a big city;
- *Ratatouille* (2008), extremely popular cartoon, that conveys the atmosphere of Paris and Parisian cuisine;
- *Midnight in Paris* (2011), a sentimental movie, that shows Rodin Museum as the central location.

One of the brightest examples of film-induced tourism is the film trilogy *The Lord of the Rings* (2001-2003) and the prequel *The Hobbit* (2012-2014) by Peter Jackson, which was filmed in New Zealand. Thus, the number of tourists to New Zealand increased by 40%: from 1.7 million in 2000 to 2.4 million in 2006 after the release of the trilogy. According to Bruce Lahud, the regional tourism manager, the film has become the best free advertising of New Zealand. In 2015, when the last part of «*The Hobbit*» was released, there were 6,600 more vacancies in the country's tourism sector and 3.5 million international travellers added 14.5 billion New Zealand dollars to the country's economy. 20% of New Zealand's budget is formed by tourism, and every fifth visitor comes to the country to see the Middle-earth [28].



**Fig. 1. International tourist flows to Iceland during 2010–2017**

*Source:* developed by the authors after [29].



But the biggest influence on the promotion of the tourist destination had the American TV serial of the HBO Game of Thrones (2011–2019). The popularity of this show has led to massive growth in tourism, as many fans from around the world made a pilgrimage to visit the places of their favourite serial. Many of Iceland's glaciers, lakes and national parks serve as a background for «lands outside the wall». In particular, such locations as Cave Grjótagjá, lava fields Dimmuborgir, glacier Vatnajökull, Þingvellir National Park often appear in the serial.

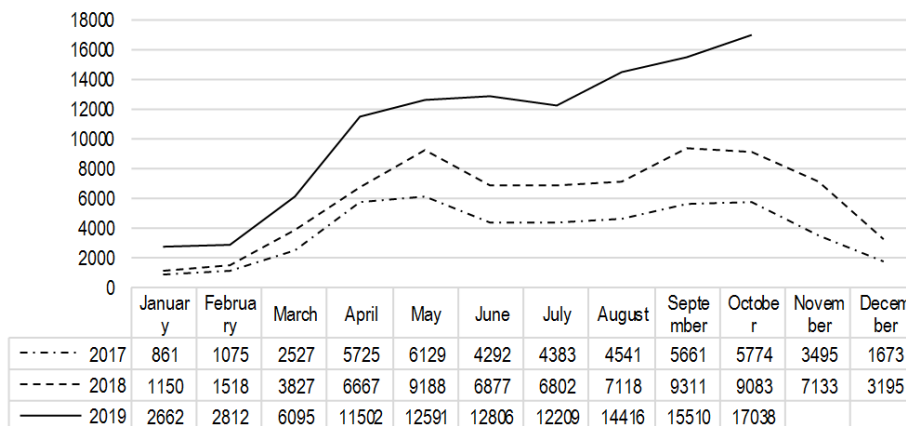
Analysing the diagram of tourist flows in Iceland from 2010 to 2017 (Fig. 1), we can compare the number of tourists before the broadcast of the series (in 2010 there were 488,600 people) and after the release of the first season (568,600 people). The overall growth between 2010 and 2011 is 15.7 %. With the release of the next series, the number of visitors continued to grow. The average annual growth rate was 24.3 %. In general, the level of tourism increased by 386 % between 2010 and 2018 [29].

So, the world experience of the media technologies impact on tourism proves that there is a direct link between the success of the media product and the increase of tourist flows to a particular destination. It is statistically proved by analysing the number of tourists and their interest in places used in movies, TV serials and cartoons. However, it should be noted that the impact of such products is easier to observe in countries and regions where tourism has become the leading industry thanks to the tourism boom, which a certain media product caused. In this case, the origin of this type of tourism affects the economy and the formation of the tourist image of the country.

As for Ukraine, according to some data, only 50 foreign movies have been made here since 1993. A scarce number of movies can be explained by the complicated procedure of obtaining visas for some foreigners and the lack of rebates [30].

Thus, the most significant and comprehensively investigated impact of a media product on tourist destination and tourism flows was performed by the release of the British-American five-episode miniserial *Chernobyl* (2019). The area where the nuclear disaster occurred in 1986 had already been a popular destination before. Every year it was visited by at least 70,000 tourists, who paid about 100\$ for tours in English from Kyiv to Chernobyl. Although most of the filming took place outside Ukraine, the number of people wishing to see the places from the serial increased by three times [21]. According to the State Agency of Ukraine on Exclusion Zone Management, 107,000 people visited the Chernobyl Zone in November 2019. The same record was set in October 2019. The increase in attendance began in spring. Most visitors come from abroad — almost 80 %. Leading countries were Great Britain — 15,738 tourists, Poland — 9,378 tourists, Germany — 7,826, the USA — 5,580, Czech Republic — 4,063 tourists. 22,468 people who visited the zone were from Ukraine. The comparison of the number of visits before and after the serial is presented on the diagram (Fig. 2). The premiere of the serial took place on May 6, 2019, the last part was released on June 3, 2019. In April 2019, the attendance rate recorded a figure of 11,502 tourists, in July 2019 the figure reached 12,209, showing an increase of 707 people or 6 % [20].





**Fig. 2. Tourist flows to the Chernobyl Exclusion Zone during 2017–2019**

*Source:* web-scraped by the authors from [20].

The Chernobyl Exclusion Zone is an independent tourist brand, but it is reasonable to assume that this tourist destination has also become a film-induced tourist brand. This is confirmed not only by attendance but also by organised thematic tours. The main specialised tour operator «Chernobyl Tour» offers TV serial fans the tours to locations which were shown in the movie:

- 1) the cellar of the Chernobyl nuclear power plant, where the liquidation staff was located on the first days after the explosion of the fourth power unit;
- 2) fire department, which the first firefighters left;
- 3) Prypiat medical and sanitary part which accepted the first victims and where highly radioactive clothes of the first liquidators were kept in its blocked cellar;
- 4) Prypiat bridge, from which, according to the serial, the inhabitants of Prypiat watched the fire at the station;
- 5) Prypiat River Amusement Park with the world-known Ferris Wheel;
- 6) other objects of 1986.

The cost of the tour for citizens of Ukraine is 140\$, for citizens of other countries — 185 \$. The price also includes lunch in the Chernobyl canteen. Only tourists over 18 years are allowed to visit the Chernobyl Exclusion Zone [31].

KyiAvia also offers a special offer based on the Chernobyl TV serial from the HBO. The tour is called «In the Footsteps of HBO». It covers 4 days / 3 nights and combines an excursion around Kyiv based on the serial (5 hours, English speaking guide, entrance tickets and an excursion to the Chernobyl Museum) besides, an English-speaking tour to Chernobyl with lunch. The cost of the tour is 220 \$. The price does not include hotel accommodation, transfer and meals [31].

In July 2019, the Department of Tourism and Promotions of the Kyiv City State Administration together with tour operators and guides presented a new tourist route «Locations of the filming of the mini-serial Chernobyl». The



tour is planned to be conducted in four languages: Ukrainian, English, German and Russian. The tourist route includes Kyiv locations shown in the miniserial, as well as the National Museum «Chornobyl» and the monument of Friendship. The excursion duration is 3 hours. The cost is 30 € per person in a group [32]. And although the press tour was held in 2019, up to the present this route is not available for booking yet.

In general, the objects of film-induced tourism include on-location, when a stable association of the country with certain characters, events forms a separate tourist lever. Romania should be considered as an example of the formation of a tourist brand under the influence of media. And although Dracula is an international brand, thanks to Bram Stoker's book «Dracula», published in 1897, it was Romania that became the «home» of the famous vampire myth. In 2005, approximately 20 Romanian travel companies offered tours based on myths about Dracula, and there were almost 50,000 associations and Dracula's fan clubs in the world. It was noted that about 55 % of visitors travelled to the locations of the myth about Dracula [33]. So, in the scientific works, there even appeared the term «Dracula tourism». Interest in the brand remains constant thanks to new movies, TV series and animated films. At the same time, it does not matter whether Romania was the location for filming. It is impossible to study the influence of each of them separately because Dracula is a stable tourist brand and any mention of Transylvania arouses interest and relevant associations in the audience.

Thus, creating a tourist image of the country around a particular movie, TV serial or animated film allows not only to increase the flow of tourists to the location but also to develop a hotel, catering and excursion services. Souvenir products are also an important part of the tourist brand. Together, these factors affect the economic development of a particular region.

Besides, film studios, theme parks, film festivals and comic book conventions can also be considered as tourist brands. Comic book convention is a meeting of comic book fans, a festival of various events for comic book fans: meetings with publishers, writers and artists, themed games, cosplay, etc., as well as multi-genre festivals of popular culture. They refer to off-location objects that cannot be combined with just one media product. They are usually associated with several media products at the same time. At present, it is impossible to ignore the popularity and influence of these objects on the development of tourist destinations.

For example, Hollywood as a tourist brand is well known throughout the world. The area of Los Angeles (California) is traditionally associated with the American film industry and is a must-see tourist attraction. In general, the whole area can be considered as a single tourist conglomerate, uniting several objects of film-induced tourism. The following tourist attractions of Hollywood should be added to the objects of film-induced tourism: Hollywood Walk of Fame, TCL Chinese Theatre, Dolby Theatre, Hollywood Museum, Madame Tussauds Hollywood.

In conclusion, off-location facilities can also become an effective motivating factor for choosing a travel destination. Their representation in the tourist



market can give a significant economic boost to the development of the destination and the creation of resorts and local centres of film-induced tourism.

Considering the above mentioned, it should be stated that the impact of media technologies on the formation of tourist destination brand is quite important and indisputable as a media product leads to an increase in the number of tourists and strengthens the economy. Although Ukraine periodically becomes a location for foreign films, they do not promote the country as a tourist destination and do not become a tool for promotion. Own production does not enter the international market and does not influence the increase of inbound tourism. Besides the successful project to attract tourists to the Chernobyl Exclusion Zone, Ukraine lacks the pragmatic formation of a tourist brand, as the state does not actively participate in the development and use of such marketing tools to attract tourists. However, Ukraine has rich potential and enough resources for the development and promotion of facilities that can promote the development of film-induced tourism and the formation of tourist brands. A striking example of the realisation of this potential was the TV mini-serial Chernobyl, there was a significant increase in the number of international tourists after its release. This forced domestic tour operators to develop new thematic excursions to the filming location in Chernobyl. At the same time, film-induced tourism in Ukraine has not become widespread yet because of the following reasons. Firstly, the production of Ukraine's films mainly takes place within the country. It does not allow to enter the international market. This results in the lack of increase of the inbound tourism flow. Secondly, there is no active state position on the development of this type of tourism. Finally, there are no proper tools to promote Ukraine's filming locations and the country does not have a proper position in the international media market. Prospects for further researches may be in the study of the mechanisms of creating tourism brands using media technologies, identification and characteristics of their features; critical comprehension of world experience and identification of positive ideas for their implementation in the domestic practice of tourism business.

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**Світлана БАБУШКО,  
Наталія ОПАНАСЮК,  
Наталія РЕКУН,  
Майя ГАЛИЦЬКА**

*Національний університет фізичного виховання і спорту України*

### **Медіатехнології та формування бренду туристичної дестинації: зарубіжний і вітчизняний досвід**

*Узагальнюються аргументи в межах наукової дискусії з питань дослідження впливу медіатехнологій на вибір місця подорожі, що дає змогу стверджувати про становлення такого виду туризму як кінотуризм. Основною метою проведеного дослідження є аналіз відносно нового в науковому просторі явища кінотуризму та окремих його видів, а також визначення механізмів впливу кіно- і телемедійної продукції на створення туристичної дестинації та її бренду. Систематизація літературних джерел і підходів до вирішення цієї проблеми засвідчила, що у світі активно розвивається й популяризується кінотуризм. Наведено беззаперечні факти визнання суспільством вагомості медіапродукту у збільшенні кількості відвідування локацій, зображених у ньому, або локацій, пов'язаних з ним, що, у свою чергу, формує бренд дестинації. Саме фільми, що завоювали всесвітню популярність після їх виходу на екрани, сприяли формуванню впливових туристичних брендів і привертають увагу численних туристів. Актуальність вирішення цієї наукової проблеми полягає в тому, що в Україні питання*



розвитку кінотуризму залишаються поза увагою науковців, а в практичній діяльності не впроваджуються провідні міжнародні практики щодо популяризації туристичних дестинацій за допомогою медіатехнологій, адже світовий досвід доводить, що існує прямий зв'язок між успіхом медіапродукту та збільшенням туристичних потоків до певної дестинації. Дослідження порушеної проблематики здійснено в наступній логічній послідовності: розглянуто теоретичні аспекти кінотуризму, особливості впливу медіатехнологій на розвиток туристичних дестинацій і використання масмедіа як засобів формування туристичного бренду; розкрито специфіку створення туристичного бренду в межах локації (on-location) та особливості процесу формування туристичного бренду поза локацією (off-location); проаналізовано досвід України з формування туристичного бренду (в межах та поза локацією) та надано пропозиції з просування провідних міжнародних практик з розвитку кінотуризму в Україні. Методичним інструментарієм проведеного дослідження стали такі методи. Теоретичні методи застосовувалися для огляду наукової, науково-популярної літератури та інших джерел проблематики дослідження; визначення й систематизації термінологічного апарату дослідження; критичного вивчення й узагальнення отриманої інформації. Аналітичні методи слугували для здійснення діагностики впливу медіатехнологій на розвиток певних дестинацій; аналізу отримання туристичними дестинаціями матеріальних і нематеріальних переваг кінотуризму. Періодом дослідження є 2010–2018 роки. Об'єктом дослідження обрано країни кращої світової практики з розвитку кінотуризму: США (зокрема туристичні дестинації Нью-Йорк і Лос-Анджелес), Канада, Шотландія, Італія, Франція, Нова Зеландія, Ісландія, а також найбільш відомі у світі кінострічки, що стали яскравим прикладом формування й популяризації туристичних дестинацій, показаних у фільмах. Таким чином, доведено беззаперечний вплив медіатехнологій на масове зростання кількості туристів, які прагнули відвідати місця зйомок улюблених фільмів. Представлено результати емпіричного аналізу залежності розвитку масового туризму та значного збільшення відвідуваності певних дестинацій завдяки медіатехнологіям. Дослідження теоретично доводить і емпірично підтверджує, що існує прямий зв'язок між успіхом медіапродукту та розвитком масового туризму. Таке явище отримало назву кінотуризм й було статистично обґрунтовано шляхом аналізу чисельності туристів та їх зацікавленості у місцях, що використані в кінофільмах, телесеріалах й анімаційних фільмах. Водночас слід зауважити, що вплив таких продуктів легше спостерігати в тих країнах і регіонах, що пройшли етапи формування туристичної індустрії як провідної завдяки туристичному буму, що викликав певний медіапродукт. Тоді зародження цього виду туризму яскраво позначається на економіці та формуванні туристичного іміджу країни. Результати проведеного дослідження можуть слугувати підґрунтям для подальших наукових розробок з даної проблематики та формування стратегії розвитку кінотуризму в Україні, можливості якого сьогодні використовуються фрагментарно.

**Ключові слова:** медіатехнології, кінотуризм, просування, туристична дестинація, туристичний бренд.