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ABSTRACT : Film-induced tourism: a new concern for place marketing managers.

Christophe Alaux,¹ Manon Châtel²

Tourism - a powerful tool used by public authorities to boost their territory's attractiveness - is evolving with the audio-visual consumer society. From globalization to the hybridization of tastes, through the multiplication of SVOD platforms, an inherent phenomenon is emerging: film induced tourism. Conceptualized in the early 2000s, it's the subject of researches in tourism, marketing or geography, questioning in turn motivational elements of tourists and the contents of films in order to detect keys of success of this phenomenon. Nevertheless, research in the field of public action is much rarer on the subject, and we observe a gap in the modalities of action of territorial managers concerning the film induced tourism. Therefore, we attempt to explore, through our present research, the issues raised by the film induced tourism for a place, as well as the mechanisms of action of place marketing managers and their practices concerning its management.

For this research, we rely on the concepts of cine-tourism (Beeton, 2005, Macionis, 2004 ; O'Connor *et al.*, 2011), as well as tourist attractiveness (Das *et al.*, 2007 ; Fabry, 2009 ; Kadri *et al.*, 2019). Based on an embedded case study (Yin, 2003), we conducted a qualitative study resulting in semi-structured interviews with 13 territorial managers from three different cities which host the shooting of the same television series.

As a result, we are able to highlight several tools and methods of action for place branding managers: before welcoming a new film shooting with prospection, internal management or pre-release promotion, as well as after film release with promotional actions on the territory, the development of touristic products or a global offer. Therefore, we bring some elements of discussion, allowing us to question the film induced tourism research in relation to the territorial attractiveness research. This paper suggests the existence of a "hiatus" between the proposals and theoretical models of researchers and what appear to be the "real" expectations and needs of territorial managers on this subject.

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Introduction

Tourism, a powerful economic tool used by the public authorities to boost territories, allows many urban spaces to be designed, created, or recreated, to meet a growing demand of escape. Public policies have followed one another in recent decades in order to promote the transformation of territories, restructure existing cities with the aim to make them more attractive; changes in spaces, but also of the activities and services produced in these territories ("Fifth Development Plan" in the 1960s, "Snow Plans" from 1964 to 1977, "Coastal Mission" from 2001 to 2006), creation of the French tourism development agency "Atout France" in 2009, etc.). Despite the considerable impact of the COVID19 health crisis, this sector has proven its high capacity for rebound (INSEE, Economic Note, October 2020). Moreover, tourism does not escape the changes induced by globalization and the hybridization of tastes (Gravari-Barbas & Fagnoni, 2013). At a time when audio-visual media and SVOD platforms and their content are multiplying, conformism in terms of the expectations and behaviors of individual-spectators, there is an inherent phenomenon: the influx of tourists on filming locations and television series. This phenomenon resulted in an important English-language literature between the late 2000s and the present day; referred to as "film-induced tourism" (Beeton 2006, Beeton 2016), it appears as "ciné-tourisme" (Grenier, 2011) in a much less prolific French literature. For example, the famous series Game of Thrones (broadcast 2011-2019) not only was a huge success with an audience counted by the HBO platform at more than 32 million viewers for the final season, but above all generated a massive tourist movement to filming locations, located in Europe³. Thus, Iceland, the main filming territory of the series, saw its tourist attendance increase by 245% between 2005 and 2015 to reach 1.73 million annual tourists, while the country has only 300,000 inhabitants (Forbes, December 2016). Also, this phenomenon can be seized by local authorities, or even provoked; we find as an example, the trilogy of the Lord of the Rings in New Zealand to seize the phenomenon. However, if this phenomenon can positively affect the territory involved, when the public authorities do not intervene or do not intervene in time, this phenomenon is sudden and harmful; this is the case of Thailand which, following the broadcast of the French-American film La Plage (1991), saw its Maya Bay beach ravaged by mass tourism and was forced, belatedly, to close it to tourists for several years.

In 2020 and thanks to the various global lockdowns, the Netflix platform recorded an increase of +37 million subscriptions⁴; we hypothesize that these massive viewings will have an impact on post-pandemic tourism. Issues related to the cinematographic tourism management of the territories, Also, different issues and stakes are related to this phenomenon. On the one hand, and for most cases, this is an issue of over-regulation and the management of tourist flows. On the other hand, the fact that this over-attendance has an impact on the image returned from the same territory, which can influence

³ Les Echos, "Game of Thrones", the series from all records", 13 April 2019

⁴ Netflix Report annual 2020

it in a negative way (a returned negative image can also come from audio-visual content, such as for example the American series Homeland and the disastrous - but realistic - image it paints of Pakistan⁵). Another issue related to the tourist flows management may also be a problem related to the cohabitation of tourists and inhabitants (Crozat & Alves, 2018), one (the inhabitant) holding a role of "the one who knows the uses and practices of the places" and the other, (the tourist) "the one who discovers them"; this relationship must be understood and grasped by territorial managers.

Justification of the interest of the research

Empirically and theoretically, there is a link between the broadcasting of audio-visual content and the increase in the tourist flow on the filming territory (Beeton, 2005, 2016; Macionis, 2004; O'Connor et al. 2011). Nevertheless, academic research concerning the practices and tools of tourism of a territory by local authorities following this phenomenon has not yet been the subject of research. The interest of our research lies in questioning the methods of action of public managers to control better the tourist attractiveness, the management of its flows induced by films / series, the associated territorial image, and the expectations and behaviors of this type of tourists (that we believe to be different from "mainstream" tourists). In addition, it seems necessary to ensure that these behaviors do not go against the interest of the territory, whether in terms of the image or its attendance, from which many territories begin to suffer (Vlès, 2021).

Therefore, we propose the following problem for our research: What are the methods of action of place marketing managers to control the tourist attractiveness of their territory through film-induced tourism?

Literature review

From tourist attractiveness and film-induced tourism to place marketing management

Regarding the touristic attractiveness, this concept which still encompasses today grey areas corresponds to several definitions according to the profile of those who define it. Thus, the definition may be of an economic, holistic, or technical (Demen-Meyer, 2005). Discipline for some researchers (Hoerner & Sicart, 2003; William, 2004), sub-discipline for others (Tribe, 1997) or industry (Kaiser & Helber, 1978), the scientific status of Tourism is still the subject of many disagreements and contradictions. Its definitions are multiple and come from several disciplines: in management sciences, but also in geography, urbanism, or sociology. Thus, for this paper, we will retain the Joliet and Martin (2007)'s definition corresponding best to the object of our study: "*the area or areas of a perimeter intended for leisure that are the object of a stronger attraction than others, inducing a*

⁵ Courrier International, Shehzad Ghias, October 2014

concentration of attendance at these points. This concentration of attractions may be due to the provision of equipment, its quality or the landscape setting of the latter". In view of the construction of our study, we retain certain dimensions of tourist attractiveness:

- The "distinctive" attributes (Bonn et al. 2007); these are natural and cultural resources (museums, theatres, historical, religious, vestiges, or zoos, etc.) that can be found in a territory. These resources are presented as unique.
- The "functional and physical" attributes (Hou et al. 2005); these are the means of transport that are made available for the tourist target, the infrastructures and the services dedicated to them (accommodation, guidance, food, etc.), likely to influence the evaluation of the territory by visitors.
- The "attractiveness-specific" attributes of Cooper et al. (1993); these are the elements of attractions that are natural or induced, the accessibility of the territory, tourist facilities, and complementary services.
- The attributes of "the attractiveness of a cultural destination" of Das et al. (2007); integrating on the one hand attributes of the territory and on the other hand holistic impressions of tourists: accessibility, tourist infrastructure, support services, historical heritage, typical character of the region, but also psychological environment.

Film induced tourism is an emerging and recent field of research for tourism attractiveness, with the first works dating from the early 2000s. Sue Beeton, an Australian researcher, is credited with pioneering the term "film induced tourism," a term that first appeared in a book of the same name published in 2005. The literature on this concept, particularly dense in the English language, is conceptualized under the term "film induced tourism" (Beeton, 2005, 2016; Macionis, 2004; O'Connor *et al.* , 2008; O'Connor, 2011); it is in a less prolific way that it appears in French literature under the term "ciné-tourisme" (Lizotte & Grenier, 2011; Grenier, 2011; Le Nozach, 2003, 2019). Also, "film induced tourism" can be defined as "*On-location tourism that follows the success of a movie made or set in a particular region*" (Beeton, 2005); "*as tourist visits to a destination or attraction as a result of the destination's being featured on television, video, or the cinema screen*" (Hudson & Ritchie, 2006). The notion of experience and personalized experiences are closely linked to the concept of film-induced tourism (Connell, 2012), "*a post-modern experience of a place that has been depicted in some form of media representation an experience that is highly personalised and unique to each individual based on their own interpretation and consumption of media images*" (Macionis, 2004, p.91), as are individual motivations. The massive distribution of new films and series each year in cinemas or on SVOD platforms (Netflix France in 2020 counted more than 4019 references, renewed regularly) and the intention of individuals, conditioned by an audio-visual industry conducive to the standardization of tastes, generates a behaviour resulting in the tourist consumption of a territory. Filming has the ability to "*promote*

environments (natural and cultural), which they use as a backdrop. The viewer has the opportunity to reject these elements or, on the contrary, to dream of them, to endorse them" (Lizotte & Grenier, 2011). In addition to the economic impacts generated, this phenomenon also has a power over the image of the territory in question, affecting it in a positive or negative way (Di Cesare & Salandra, 2015), and, thus, inducing the existence of a relationship between the phenomenon film-induced tourism, the brand image of a city and a place's image (D'Alessandro et al. 2015). The effect of the films themselves generates a new and form of tourism, whether called "film tourism" or "film induced tourism" (Connell, 2012), which induces new expectations and forms of consumption on the part of these tourists, which could be called cine-tourists, to which the territories must respond. Film-induced tourism is a great tool to promote the awareness of tourists because it presents the characteristics of the tourist product and builds the image of the destination; its advantage is specific compared to other means of communication because it appeals to emotions and visual images before tourists arrive at the destination (Mathisen & Prebensen, 2013). However, the image through the screen generates another challenge, bringing together the territory and the cinema. When we mention the theme of "the city in the cinema" (Berthier, 2005), images related to fiction appear in the minds of individuals: buildings with spectacular architecture, balanced and contrasting atmospheres, chases through the city, and yet appeal to an afilmic reality (Souriau, 1951; Bui 2018). The films propose an aesthetic image, an image that is sometimes faithful to the reality of the territory, or sometimes fantasized. An issue that can meet the territories and *a fortiori* the territorial managers is based on the expectation of individuals, tourists, and cine-tourists to find, in real this time the images that have given them sensations and emotions.

At a more global level, tourism is a part of a place attractiveness that can be defined as: " a lever for the development and the current and future quality of life of the territories. It aims at attracting and/or anchoring the different internal and external stakeholders of the territories: residents, market and non-market organizations, tourists, events, etc. Different methods can be used to achieve these objectives, in particular the place marketing approach". (Place attractiveness and new place marketing Chair, 2021). In a more holistic approach, most territories develop place attractiveness and place marketing strategies that encompass tourism activities but also economic, events and residential stakes (Alaux & Boutard, 2017; Alaux, Carmouze, & Serval, 2020). The development of these holistic approaches focus on value creation for the place with the use of place marketing methodology as a "coordinated use of marketing tools supported by a shared customer-oriented philosophy, for creating, communicating, delivering, and exchanging urban offerings that have value for the city's customers and the city's community at large." (Braun, 2008)

Film-induced tourism is an opportunity and also an issue of caution for place marketing managers. Moreover, stakeholders need to be involved in place branding management (Kavaratzis, 2012). For film-induced tourism, it's obvious that the new situation for the place should be managed in relation

with the residents of the place to avoid attractiveness issues for residents after too many visitors coming. Place marketing managers must have a broad vision for film-induced tourism to deal with tourism, residents, branding and place attractiveness.

Selected case and Methodology

To understand the ins and outs of this concept, we choose a built-in multiple case study (Yin, 2003). The case study includes a context – a television series – and several cases directly intertwined with this context – the territories that served as filming locations for this television series. The case chosen is the Chinese series 温州两家人 (unofficial translation "Family on the go" or "Two Business families" for the English translation) broadcast in 2015 on the Chinese television channel CCTV - China Central Television. Our field are the three filming locations in the Provence Alpes Côtés d'Azur region: Valensole, in the Alpes de Haute Provence department (04); Serre-Chevalier, in the Hautes Alpes department (05); and Marseille, in the Bouches-du-Rhône department (13).

Data collection and sampling

A qualitative study was conducted among 13 territorial managers of these three territories, whose activity is related to tourism, territorial attractiveness or the welcoming of film productions/ film crew. The study took the form of semi-directive interviews conducted face-to-face and distance learning during the second quarter of 2021. This methodology allows us to understand the territorial public management of the film-induced tourism phenomenon. We knew that Valensole had experienced a strong influx of Chinese tourists following the broadcast of this series, and we wanted to know more about the management of this influx, among others, by the city itself, but also by the adjoining structures (Tourist Office, Department Alpes de Haute Provence). We also wanted to confront this management with the other territories which hosted the same diffusion. A thematic analysis specific to content analysis was done, highlighting themes and sub-themes discussed during the interviews. Thus, we have proceeded to a thematic coding, using *a priori* and *a posteriori* coding. This study is an opportunity to highlight the different approaches and reactions of local authorities to this phenomenon, from filming to the consequences of its diffusion. This series is taken as an example and may be used as a gateway to a discussion around a phenomenon for other series or films in these same territories.

Results and analysis

Thematic findings from content analysis

Through to this study, we can explain two types of response to our problem on the methods of action of territorial managers: the issues related to film productions and broadcasts, and the tools concerning the management of the film-induced tourism.

1. The various territorial issues related to film productions and broadcasts.

During our study, we identified several issues appeal to film-induced tourism, but also to the filming, or territorial branding.

Films and series as a showcase of the territory.

A first result refers to the fact that film or television productions serve as a showcase of the territory: *"The positive side is that Valensole has become known in China»* said an Elected deputy mayor of tourism of the Town Hall of Valensole (Valensole). Images and pictures returned by these productions are often considered positive by the host territory and allows it to increase its notoriety, enhance its portrait depicted in the film/series and develop a tourist attraction for its destination: *"The series has made a beautiful advertisement of lavender and sunflowers. It's a very nice advertisement [...] With series and films in Provence, and it is very well known »* Territorial Manager 1 of the Tourist Office Durance Luberon Verdon (Valensole). Nevertheless, one of the challenges is to pay particular attention to the content of productions that can show a biased image of the territory or its offer, thus generating a distortion between reality and fiction, as noted by the Territorial Manager 2 of the Tourist Office Durance Luberon Verdon (Valensole): *"All the people who watch this series say to themselves: "We can get married in lavender fields" which is not true. There is a desire to follow in the footsteps of their characters and on our side not to be able to offer the reality of the field and that is the gap between fiction and reality [...] ».*

Filming, spin-offs for the local economy and for new opportunities

Another result is based on the economic benefit aspect for the territory upstream of the diffusion of the production. Ranging from a few days to a few months, a filming generates direct economic benefits: consumption of accommodation, catering, goods, equipment and local services, local hiring of professionals or extras, etc. As mentioned by a territorial manager of the Bureau d'Accueil des tournages des Hautes Alpes (Serre-Chevalier): *"We are very interested in the economic impacts: the shooting of a film is more than a month, the shooting of a series is several months and we have 40 or 50 people, sometimes 100 when there are extras, who come to work, even in remote territories, and who consume, uh... who will take accommodation for a long time, uh call on costume designers, uh makeup artists etc., so it is also economic development a shoot".*

The stakes for the territories are nevertheless stratified at several levels: some territories already have a strategy for hosting filming (conventions, processes, etc.), but the large majority of respondents (10/13) told us that they did not have a strategy for hosting filming, and it was case-by-case assessment and improvisation.

Films and series as a tourism booster: to bring in, to make stay but to know how to master it

One of the major challenges of film broadcasts is the control of the inherent phenomenon, the influx of tourists after filming. We find this concept previously mobilized in our theoretical framework and being the subject of particular attention. Indeed, the scientific literature about film-induced tourism is rich but still too few authors that are really alarmed by the consequences of the none- controlled phenomenon, such as the high attendance of cinema-tourists. Nevertheless, tourism and more particularly the management of film-tourism is mentioned as an issue of film broadcasts by territorial managers; the concentration of tourism in a single point of interest to the detriment of the rest of the city for example is a topical issue. Difficulties are also encountered to succeed in capturing this clientele, to direct it physically to places - directly or indirectly - to avoid a too great concentration on some points and too weak on others: *"One of our new challenges is to make stay on the plateau, not only lavender. They come, they take pictures and then they buy a little lavender oil, and they make it"* Territorial Manager 1 of the Tourist Office Durance Luberon Verdon (Valensole).

In addition, uncontrolled tourist flows also lead to tourist overfrequenting and, in the same way, incivilities, even tensions with the locals, as we noticed through our study: *"Years when we had far too many people, it made the locals mad, it did not go very well with the inhabitants, on the side of the Plateau de Valensole [...]. The tourists, they thought that lavender fields are made for them and for fun. The producer does not see it like that, at the end of the day, it's a waste disposal site "* Territorial Manager Development Agency of the Alpes de Haute Provence (Valensole).

Territorial cooperation for the reception of tourists and filming

Our study allowed us to raise an issue that was not mentioned in the literature and directly related to the current challenges of public management: territorial coordination. Through the responses of our respondents, we understand that the process of prospecting, hosting filming, support for teams, post-broadcast actions, etc., is part of a labyrinthine approach, due to the lack of communication and cooperation between the structures hosting-filming, tourism and / or promotion of the territory: *"It's a bit of unscrambling " [...] I'm all alone, but uh. I'm not 100% devoted to that, actually. I'm in charge of tourism development, and uh.. I commission people to help me punctually"* Territorial Manager of the Bureau d'Accueil des tournages des Hautes Alpes (Serre-Chevalier); *"Indeed, we can give information and data, but the competent services must call us to ask us for that ... that's it. But for the moment we have had zero solicitations"* Territorial Manager of the Regional Film Commission (Marseille).

In addition, we note on our field that there is a territorial network with holes at a geographical level: some parts of the territory (here, region in the administrative sense) have a concentration of public structures related to film-induced tourism, when some other parts are devoid of them: *"The concern is that we cannot act everywhere and that the Local Film Commissions are not everywhere, there is*

only a parcel and non-homogeneous cover. And that they do not make the link between filming reception and tourism » Territorial Manager of the Regional Film Commission (Marseille).

Moreover, cooperation is not only between public actors but also between public-private actors and in particular external service providers (example: tour operators), the challenge to develop exchanges of tourist informations.

2. Existing but little exploited tools and levers of action

Our study showed that the host territories of filming held levers of action to master the film-induced tourism. Nevertheless, these levers are mentioned by the respondents but none of them told us that they use all these levers. Here are some levers from our study, divided into chronological steps:

From prospecting to realization: encouraging your territory to become a good actor

Our study reveals the importance for territorial managers to participate in the promotion of their territory to host filming, in particular by participating in local, national or international events, taking the same place from festivals or fairs dedicated to the world of cinema, or eductours: *"We carry out prospecting actions: eductours, landmark tour, + focus London and presence on filming fairs organized in Paris in January each year: the goal is to enhance the territory via its resources and its support"* Territorial Manager of the Regional Film Commission (Marseille). This lever allows the territory to get known.

At the same time, the territory must think about a "typical" process and conventions, between film crew/producer and host territory (community, or public structure). The goal is multiple: to question the internal organization, and to define a pattern of reception of film crews to harmonize practices - while keeping a part of customization - a guarantee of constant quality: *"In 10 years, we have all posed flat in terms of process and structuring we have gone from a strategy of authorization of shoots to a strategy of reception. Before we were rather "we authorize ou we do not authorize". But we wanted to go further, and we promised the producers a reception strategy that we promised them to identify with them their problem, we tried to solve them in a phase of pre-instruction so that after when he arrives on the ground territory of Marseille it will be easier. Let us be a city easy to turn - quotation marks* » Territorial manager of the City of Marseille (Marseille). The territory is perceived as a facilitator when it accompanies the teams; this becomes a sale argument for the territory, especially during the prospecting phase of the film crews.

Finally, despite the few respondents revealing that they have considered and implemented territorial placement, this concept can be a direct and powerful tool for the territory on the way a territory appears on the screen. The possibility of controlling the image through contracting between the territory and the producer, free of charge or for a fee, is a significant tool that we consider to be

judicious. In addition, during filming, territorial managers can take part in the communication (subject to prior agreement with the production) of the shoot to promote its location. This promotion can also come from the actors.

Post-broadcast: the territory is staged, "the show must go on"

Another tool revealed by our study is the communication oriented to the general public of the territory on the series or the film broadcast, which would allow the general public to take note of a place that he would be likely to visit: "*Often we communicate on shoots like "Balthazar 11" and in exchange we have interviews with the actors*" Territorial Manager of the Tourist Office of Serre-Chevalier (Serre-Chevalier); "*We follow the selections or awards that the film or series has had and we relay it [...]*" Territorial Manager of the Regional Film Commission (Marseille).

To do this, and as in all marketing-oriented approaches, it is important to know who the offer is aimed at ; in terms of dissemination and reception of this new type of tourists, the cine-tourists, it is a question of knowing their expectations, in order to respond to these expectations in an optimal way (singular expectations or barriers of language and culture as on our case of study taking into account the Chinese culture and language) and to carry out a pedagogical work: "*We seek to sell Provence from China, via partners and the town halls of cities and local televisions in China, we work with the Chinese authorities and we make exchanges with the territorial managers, and the elected officials* » Territorial Manager 2 of the Community Tourism Office Durance Luberon Verdon (Valensole).

In addition, more than half of the respondents spontaneously mentioned the tourist circuits relating to the series associated with their territory, and the existing demand. In our context, this action is only at the stage of reflection for all the respondents who mentioned it, but it represents a central point of reflection for territorial managers, evoking in turn the emblematic examples of London and Harry Potter, or New Zealand and the Lord of the Rings. A desire to implement circuits around flagship series shot on the territory, accompanied by packaged tourist products is felt and is considered relevant by the territorial managers: "*We are still a lot behind and especially in terms of attractiveness. We should rely on series like Alex Hugo and offer themed tours. We are not very good, we should offer packaged products [...]. We could suggest the good restaurants, the good activities, the good walks based on a theme or a series. If there are methods to apply, I am interested*" Territorial Manager of the Community of Communes of Briançonnais (Valensole); "*[...] Pathways through the city that allow people who walk around to see that here has been filmed this famous scene, or here has been photographed this person. This is one of the subjects of cinema-tourism that should be structured and that is not yet realized today.* » Territorial Manager of the City of Marseille (Marseille).

Findings and discussion

The objective of our study was to learn more about the methods of action of territorial managers concerning the film-induced tourism phenomenon; this implies questioning the stakes and management tools inferring to this phenomenon. The results of our study make it possible to answer these questions and highlight elements relating to the action of territorial managers, such as the points of attention concerning filming, their management, but also concerning cine-tourists, their expectations and the tourist flows generated.

Several elements of our study can be discussed. Firstly, these results raise a hiatus between the literature and what could be described as the "real concerns" of territorial managers. Indeed, the current literature mainly refers to elements of cause and effect, such as the popularity of a film or a series that leads - but in an unsystematic way - to an increase in the tourist attendance of the territory in which it is produced (Beeton, 2005; Connell, 2012; D'Alessandro et al., 2015), the impact of a film on the image of a territory (Hudson, Wang & Moreno, 2011; Di Cesare & Salandra, 2015) or motivational elements concerning tourists to choose a destination that they have been able to see through a film or in a series (Macionis, 2004; Singh & Best, 2004; Beeton, 2006; Pan & Tsang 2014). There is no doubt that these elements constitute a reality on the ground. Nevertheless, our study highlights other elements, more or less present in the literature, yet spontaneously evoked by the respondents. This particularly concerns the actions of public managers aimed at controlling the phenomenon of film-induced tourism upstream, before filming, but also after filming. An operational vagueness reigns concerning the management of the film-tourism, as well as to increase the attractiveness of the destination, the way to develop a knowledge of the tools or processes that would be necessary for them to bring in and master these shoots and what they can generate (new type of tourists, new market, gateway to international collaborations, etc.). We notice a disparate progress concerning the handling of film-tourism, and also, we imagine a typology of the territories hosting filming:

- The Actor territory: proactive, he prospects and accompanies the film crews from beginning to end, defining with him his needs, informing him and helping him in his efforts. He uses shots and images for his institutional communication and plays an acting role in all phases of filming.
- The Facilitating Territory: it processes requests for filming authorizations and requests for assistance that come to it. It can stand in front at dedicated events but has not integrated a proactive prospecting approach. It provides logistical assistance to the film crew, even financially when it's possible. The territory plays a facilitating role between incoming filming applications and the components of the territory.
- The Frightened Territory: the territory processes, as far as possible, authorizations and requests for filming aid, but has no dedicated budget. It does not carry out any prospecting

activities and does not seek to sell itself or attract filming. He suffers more than he shines by the shootings and has neither the knowledge nor the means to guide them to his benefit.

Also, we recommend to the territorial managers concerned to work on their knowledge relating to the network of reception of the filming of their territories and the fields of action of these organizations. It might be important to avoid the entanglement of the action of each one and to establish a clear mapping of their missions.

In addition, we recommend taking a particular attention on territorial placement (placement of the territory in a film/series), which influences the film-induced tourism phenomenon. We tend to think that a cited territory can be an element that would facilitate the process of film-tourism in the sense that the stimulus pushing the viewer to record a decision (going to visit the scenes of the shooting) would have already been activated. Negotiations can also dispense with the financial argument (for example: loan of premises or gracious occupation of public spaces in exchange for mentioning the name of the territory in the credits, or on a stage).

Finally, we suggest the implementation of packaged tourist products in connection with the films or series that have been shot on the territory when film production is appropriate. The objective of these packaged products is twofold: on the one hand, to offer a personalized and customizable experience to the cine-tourist, and on the other hand, to allow the public authorities a better understanding and control of the tourist concentration points, making easier to capture a clientele or a type of tourists, and to lead them, for example, to a site that they were unaware of the existence or which they did not plan to visit initially.

Conclusion

Through our study, we were able to investigate a recent phenomenon and participate in the tourist attractiveness of a territory, the film-induced tourism. Presented as a singular element of reflection on research in tourism management, particularly about the particular relationships studied between film and tourism at the physical locations of filming, it is, nevertheless, the subject of little research concerning the practices and methods of action of territorial managers to promote this phenomenon and to master it at best. In a preliminary way, we were able to question territorial managers on this phenomenon, its stakes, its impacts, and the tools that they had at their disposal for its control. Our results allow a better understanding of this phenomenon for future research, having attraction at the different stages of filming (pre-diffusion, post-diffusion).

However, we will mention some limits to this research, such as the fact that this work does not distinguish the impacts of series and films (a limit from the literature that we take up on our own). We also raise the fact that this study presents a mono focal aspect of film-tourism, since only territorial managers were interviewed, and we could not compare their perception with another important target: cine-tourists.

For our future work on the subject, we offer perspectives to respond to these limits, to draw a distinction between film and series impacts, but above all to question the behaviours adopted by post-experience cine-tourists on the territory, and the extent to which territorial managers can influence them.

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