



# Enlightening Tourism.

## A Pathmaking Journal



Universidad  
de Huelva

## Editorial Team

### Editor in Chief

Alfonso Vargas-Sánchez, University of Huelva, Spain

### Associate Editor

T.C. Huan, National Chiayi University, Taiwan

### Books Review Editor

Steve Watson, York St. John University, United Kingdom

### Secretariat

Cinta Borrero-Domínguez, University of Huelva, Spain

Mirko Perano, University of Salerno, Italy

### Style reviewer and text editor

Beatriz Rodríguez-Arrizabalaga, University of Huelva, Spain

## Editorial Board

Antonio Manuel Martínez-López, University of Huelva, Spain

María Jesús Moreno-Domínguez, University of Huelva, Spain

Yolanda Pelayo-Díaz, University of Huelva, Spain

María de los Ángeles Plaza-Mejía, University of Huelva, Spain

Nuria Porrás-Bueno, University of Huelva, Spain

Francisco Riquel-Ligero, University of Huelva, Spain

## Advisory Board (Spanish Members)

César Camisón-Zornoza, Jaume I University, Spain

Enrique Claver-Cortés, University of Alicante, Spain

María Teresa Fernández-Alles, University of Cádiz, Spain

José Antonio Fraiz-Brea, University of Vigo, Spain

José Luis Galán-González, University of Seville, Spain

José Manuel Hernández-Mogollón, University of Extremadura, Spain

Tomás López-Guzmán, University of Córdoba, Spain

Inmaculada Martín-Rojo, University of Málaga, Spain

Francisco José Martínez-López, University of Huelva, Rector, Spain

Pablo A. Muñoz-Gallego, University of Salamanca, Spain

Josep Francesc Valls-Giménez, ESADE, Spain

## Advisory Board (Other European Members)

Paulo Aguas, Algarve University, Portugal

Gustavo Barresi, University of Messina, Italy

Carlos Costa, Aveiro University, Portugal

Salvatore Esposito de Falco, University of Rome "La Sapienza", Italy

Sheila Flanagan, Dublin Institute of Technology, Ireland

Tania Gorcheva, Tsenov Academy of Economics, Bulgaria

Tadeja Jere-Lazanski, University of Primorska, Slovenia

Metin Kozak, Mugla University, Turkey

Álvaro Matias, Lusiada University, Portugal

Claudio Nigro, University of Foggia, Italy

Angelo Presenza, University "G. D'Annunzio" of Chieti-Pescara, Italy

Renee Reid, Glasgow Caledonian University, United Kingdom

João Albino Silva, Algarve University, Portugal

## Advisory Board (Members from the rest of the world)

John Allee, American University of Sharjah, United Arab Emirates

Nestor Pedro Braidot, National University of La Plata, Argentina

Roberto Elias Canese, Columbia University, Rector, Paraguay

Luca Casali, Queensland University of Technology, Australia

Nimit Chowdhary, Indian Institute of Tourism and Travel Management, India

Dianne Dredge, Southern Cross University, Australia

Daniel Fesenmaier, Temple University, United States

Babu George, University of Southern Mississippi, United States

Dogan Gursoy, Washington State University, United States

Shaul Krakover, Ben Gurion University, Israel

Jean Pierre Levy-Mangin, University of Quebec, Canada

Yasuo Ohe, Chiba University, Japan

Kanes Rajah, Tshwane University of Technology, South Africa

Pauline Sheldon, University of Hawaii, United States

Germán A. Sierra-Anaya, University of Cartagena de Indias, Rector, Colombia

Xiaohua Yang, University of San Francisco, United States



# FROM BRAND PLACEMENT TO TOURISM PRODUCT PLACEMENT. FICTION SERIES AS PROMOTIONAL SUPPORT OF SPANISH TOURISM DESTINATIONS

Noelia Araújo-Vila

University of Vigo (Spain)

[naraujo@uvigo.es](mailto:naraujo@uvigo.es)

José Antonio Fraiz-Brea

University of Vigo (Spain)

[jafraiz@uvigo.es](mailto:jafraiz@uvigo.es)

## ABSTRACT

*Every day more consumers spend much of their free time to the consumption of audiovisual series, which is reflected in the notable increase in downloads and audiences. Therefore, many sectors have decided to use audiovisual series as advertising (brand placement), being one of them the tourism sector (tourism product placement). There are many worldwide destinations that have decided to set in a fiction series, thus being viewed by thousands of spectators, which has resulted in increases in visitors. In the Spanish case is not so clear the use of this strategy, as it is analysed in this article.*

## KEY WORDS

*Audiovisual series, brand placement, tourism placement, tourist destination, movie map.*

## ECONLIT KEYS

*M300, L830.*

## **1. INTRODUCTION**

To say that fiction series are in fashion is not new, it dates some decades ago. Since its inception (early 1950s), the viewer has always shown an interest in them, being more accentuated today because of the increase of them, the proliferation of genres and styles and increase media to consumption.

Recently, the drama series have become the "narrative genre of fashion," words of the director of the 1st "Festival de Series de Madrid" (2009), Alex Martínez Ruig (1). So not only our country but worldwide, series are creating trend again, now with a wide range, variety of genres and styles; looking for a loyalty spectator through a complex and ingenious plot to captures their attention (examples are *Lost*, *Heroes* or *Prison Break*) or just a touch of humour to make the viewer spend a good time resting (*Family Guy*, *The Big Bang Theory* or *Friends*).

Given the significant numbers of viewers and downloads, the series becomes a potential promotional media for several brands and products, presenting an opportunity for tourism. Worldwide many destinations have reached agreements with producers of series to appear in them. But in the Spanish case, are the series a promotional tool for tourism destinations? It is precisely the answer to this question it is sought in this article. First, it starts from the role represented by the series today and the possibility of introducing brands in the same-brand-placement-, through a review of the scientific literature. The next step is the execution of qualitative study of the official websites of the most watched national series in 2010 (with outdoor recording), through the technique of content analysis. Finally it is proceeded to discuss, according to the initial theoretical framework and qualitative study, what is the reality of the Spanish scene.

## **2. FROM BRAND PLACEMENT TO TOURISM PRODUCT PLACEMENT IN FICTION SERIES**

The presence of trademarks in an audiovisual, literary or musical format phenomenon known as brand placement, is not an innovative trend of the century, but has been growing progressively to become usual (Del Pino, 2006: 1). The lower efficiency of commercial breaks before the "change channel" or restrictions on the duration and intervals have contributed to it.

Therefore, it can be expected a reaction from the television channels that take influence in their own scripts for audiovisual products more manageable, fiction series, introducing advertising into their content items. For this, the tool choice has been the brand placement, given its effectiveness and visibility (Del Pino, 2006: 2), and its introduction in the audiovisual series is supported by a number of features that make it very appropriate advertising medium (Fernández, 2010: 5):

- The viewer empathizes with fiction series.
- Similarity to everyday life.
- Cost per impact relatively low compared with other media.
- Set up by the spectator viewing the series.
- High power of characters as prescribers.
- Longer life of location of a mark given the length of the series during its emission and replacements (or internet downloads)
- Fiction series are products with high audiences and high generating customer loyalty.
- High power of the characters and plots.
- Longer life of the location of a mark given the length of the series for future issuance and replacements (or via Internet download.)
- Fiction series are products with high audiences and generating high customer royalty.

Data from studies of fiction series issued in the last two decades support the growth of this advertising technique, reaching some series to become related with more than 600 brands stationed at issue, as is the case of *Médico de Familia* (1995 -1999), with 645. *Periodistas* follows it (1998-2002), with 516 product emplacements, *Farmacia de Guardia* (1991-1995) with 479 or *LLeno por favor* (1993) with 232 in just one year. Although each fiction series is different,- script, characters and stages-, and therefore becomes more or less appropriate to advertise certain sectors, we can speak of a trend that accommodates these 9 sectors audiovisual products, sorted by size of occurrence (highest to lowest): "feed", "beverages" "beauty, health and hygiene," "culture, education and media", "automotive", "transport, travel and tourism," "personal objects ", "distribution and restoration" and "home". In the mentioned series, linked to food brands come to have a presence of 28.6%, followed by drinks, 19%, and beauty and hygiene, 13.8% (Del Pino, 2006: 8). The travel and transport sector shows a slight position, being in seventh place in their promotion set on the fiction series, accounting for only 4.2% of cases.

But this trend has changed in the last decade, becoming fiction series not only on media advertising of brands of these sectors, but potential tools for the promotion of tourist destinations that are part of the argument in some way in the series, appearing not just the tourism brand (example the repeated appearance of the Asturias logo in *Doctor Mateo*), but the emergence of a tourism destiny as a filming location or place that is the setting own fiction series. Two substantial changes are produced, primarily an increase in the appearance of advertising on the sector that we call "travel and tourism," and second, a jump from the mere appearance of the brand (brand placement) to the appearance tourism product, the tourist destination (tourism product placement). Arguments supporting this claim are the proliferation of tourist products bounded to fiction series after the publicity received, such as holiday packages and tourist routes, and the increase of number of tourists to certain destinations after its appearance in fiction series.

### **3. AUDIOVISUAL SECTOR AS PROMOTIONAL SUPPORT OF TOURISM**

The tourism sector communication campaigns aim to generate a feeling of attraction, resulting in a combination of fiction and reality, emphasizing the identity of a destination through characteristics and feelings related to it (Hellin and Martínez, 2009: 1). Some examples are the promo spots of Galicia - "Galicia, sí es única" (2006) (2), "Galicia, destino atlántico" (2007), "Galicia, ¿me guardas el secreto?" (2011) (3)-, Andalucía - "Te quiero mucho" (2009) (4)- or Valencia - "Valencia, increíble pero cierta" (2008) (5)-, pursuing the interest of tourists through the exaltation of feelings.

Because it seeks to generate a positive feeling attached to a tourist destination, in recent years the leap has been made from commercials to promote products through audiovisual sector, which also is a mixture of fiction and actually getting a multitude of sensations arising in the viewer. So far, as seen in previous sections, it has been used as tourist promotion vehicle for the dissemination of films (film tourism), making film locations in places of tourist interest.

Example of this is also the audiovisual medium of television, a tool that can credibly convey information to the viewer, either in their own commercials, -with ever smaller impact for not cuts- or in fiction series, the most popular for the audience. Often the viewer comes to value an audiovisual product of fiction based on its similarity to reality, so that the product itself comes to creating links with the viewer through the identification mentioned above (Chicharro and Rueda, 2008: 58).

So today, the synergies between tourism and the audiovisual sector, and more specifically fiction series, begin to carry on through cost effective communication strategies and the creation of tourism products linked to series.

These synergies are promoted each other with what is known as cross media or endless narratives, understood as "the integration of multiple media to tell a continuous story" (Hellin and Martínez, 2009: 4). We must not forget that "all cultural productions, including tourism, are signs, symbols trying to transport people beyond themselves and their daily reality, under the

power of a story" (San Nicolas, 2008: 125). Stories that are materialized today in film and fiction, exaggerating and idealizing models of life (MacCannell, 2003:33). This has little to do with the image and positioned in the Hawaiian Islands as a tourist destination of rest, sun and beaches and ecotourism, and the mystery transmitted through *Lost* (2004-2010) or the image of the island of multicultural Manhattan (New York) with transmitted through the social life of a group of youths from wealthy families on *Gossip Girl*, luxury and couture.

#### **4. NEW AUDIOVISUAL-TOURIST PRODUCTS: MOVIE MAPS**

Speaking of movie map it is referred to "a tourist map which identifies areas where it was filmed a movie in order to promote tourism in such places" (Glossary of Tourism and Hospitality). The appearance of the movie maps started in the cinema after the emphasis given by the spectators to the location or locations of the plot of a film and interest in learning about the area, opportunity seized by tourist destinations such as product placement including within a movie (Morgan and Pritchard, 1998). The union of these two ideas is reflected precisely in the definition of the concept.

In marketing world, the techniques used are increasingly sophisticated, more focused on public and more visible than traditional ones (Karrh, Mckee and Pardun, 2003). For that it has emerged the promotion of destinations across the sector products audiovisual, whose results have been positive to the favourable consumer response and behaviour (Hart, 2003).

Although the movie maps began in the film world, as well as expanded marketing opportunities to video /DVD, pay television and finally free TV (Buckley,2004), the early movie maps were extended to other audiovisual products such as series, thus linking the success generated by this product to the shooting locations and plot.

This is how the concept of movie-induced tourism appears, a phenomenon that links the growth of the audiovisual industry, -especially films and television- and the tourism industry, providing employment opportunities and advertising on the chosen location for a film, series or other product audiovisual, not just

short term but also over time (Tetley, 1997). We therefore define this concept as "visits by tourists to a destination or attraction as a result of being on television viewing, video or movie screen" (Evans, 1997: 35-38). Even at the present time we could extend this definition back to the concept of profile *screenagers*, the viewing of an audiovisual product in any type of screen (computer, mobile phone or PDA etc.), and focusing not on the means of access, but the relevance of viewing on an audiovisual product.

Given these assumptions, the occurrence of movie maps -whether film or series-, is nothing more than to make real needs and opportunities identified, as for example certain series have managed to reactivate the number of visitors to certain areas or to promotion free way, like Miami that received an increase of 150% of German tourists between 1985 and 1988, years of issuance of Miami Vice (Hudson and Ritchie, 2006: 389-391; Busby and Klug, 2001: 319-321).

Consequently, at present there are already many movie series that feature movie maps, both internationally and nationally, although the film industry is ahead, with a higher trajectory and websites like <http://www.themoviemap.com>, which already can consult the main cities of the filming locations and more than 420 films from around the world.

In the case of the series, some websites began to appear also in this style, or more sites with information both movies and series, dominated the film industry, as is the case <http://www.movieandgo.com/>. This website displays information of 1164 movies and only 74 series. With regard to the series, each of them you can see the overview of the series, pictures, shooting points located on the map and, in some cases, a view of the satellite area or videos. Only three series (*Entourage*, *Friends* and the Spanish *Doctor Mateo*) is made a path for exploring the common scenarios in the plot, with estimated duration and miles to go (Figure 1).

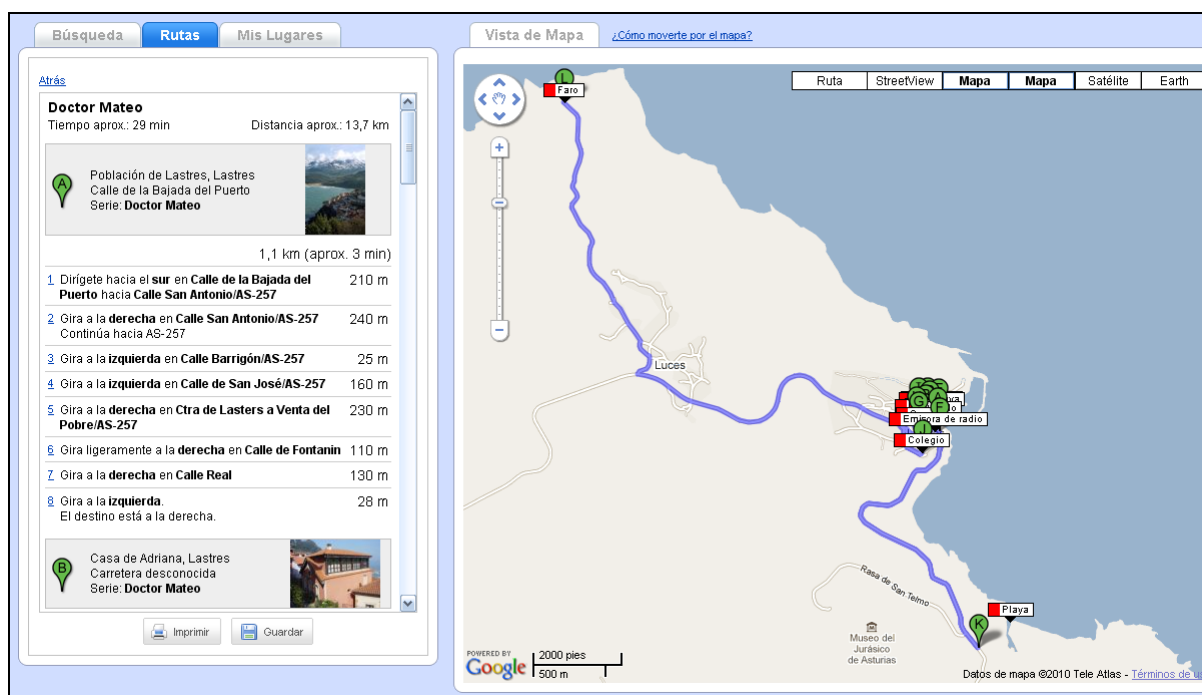


Figure 1: Example Doctor Mateo route, shot in the Asturian coast

Source: <http://www.movieandgo.com> (2010)

## **5. APPEARANCE OF TOURIST DESTINATIONS IN THE MAIN SPANISH AUDIOVISUAL SERIES**

### ***5.1) METHODOLOGY***

After contextualizing the term of Tourism Product Placement and check the appearance of products specifically designed to facilitate visits to tourist destinations viewings in the fiction series –movie maps-, in this section we will investigate what is the degree of development of this new trend in our country. To this end, we will use the qualitative technique of content analysis, that will be applied to national websites of the most viewed Spanish series in 2010. The procedure will be as follows:

- Search for national series whose audience is in the top ten of most watched programs of the day during 2010.
- Location of the official websites of these series.
- Identification of data to be collected and recorded.
- Observation of web pages and data collection.

- Data processing.
- Conclusions.

After analyzing the audiences of 2010, we get a sample to be analyzed consists of the following 15 national series (Table 1):

Audiovisual Serie	Average Audience(%)
<i>Águila Roja</i>	29,36
<i>Cuéntame cómo Pasó</i>	25,22
<i>Hispania</i>	23,66
<i>La Señora</i>	23,65
<i>Amar en Tiempos Revueltos</i>	22,33
<i>Gran Reserva</i>	21,37
<i>La que se Avecina</i>	17,77
<i>Los Protegidos</i>	17,75
<i>El Internado</i>	15,71
<i>Aída</i>	15,66
<i>Las Chicas de Oro</i>	14,94
<i>Física o Química</i>	14,82
<i>Tierra de Lobos</i>	13,56
<i>Doctor Mateo</i>	13,15
<i>La Pecera de Eva</i>	12,65

Table 1: National larger audiences series of 2010

Source: Prepared from audiences, laguiatv.com (2010)

We have 15 series with high audience, of which we ruled out *Aída*, *La Pecera de Eva*, *Física o Química*, *La que se Avecina*, *Cuéntame cómo Pasó* and *Las Chicas de Oro*, series to be filmed mostly all inside (in a set). The other 9 have exterior locations, which will be studied below.



## 5.2) NATIONAL CASES ANALYSIS

First, we will establish the items to analyze in websites:




- Brief descriptor of the series.
- Areas of field recording.
- Presence of the series in specialized websites of locations recording (movieandgo.com; the most complete)


- Existence of maps and routes of recording areas.
- Existence of other tourist promotion means of recording areas.




The following summarizes the data collected (Table 2).



	<b>Official website</b>	<a href="http://www.rtve.es/television/aquila-roja/serie/">http://www.rtve.es/television/aquila-roja/serie/</a>
	<b>Descriptor</b>	Fiction series, set in seventeenth-century Spain, released in 2009 and with three seasons.
	<b>Field recording zones</b>	More than 2000 m <sup>2</sup> of area and more than 50% of outdoor scenes. Madrid, Toledo and Cuenca.
	<b>Movieandgo.com presence</b>	Yes. 6 destinations and locations in the series. In Madrid: Castillo de Batres, estudios Globomedia and Monasterio de la Cartuja. In Toledo: Castillo de Guadamur. In Cuenca: Monasterio de Uclés. Segovia: Plaza Mayor Pedraza.
	<b>Maps or routes of recording areas</b>	Yes. A map where 6 destinations are marked.
	<b>Other tourist promotion means / travel products</b>	Yes. Blogs like <a href="http://www.losviajeros.com">http://www.losviajeros.com</a> , which has opened a forum called "Águila Roja locations".
	<b>Official website</b>	<a href="http://www.antena3.com/series/hispania/sobre/la-serie/">http://www.antena3.com/series/hispania/sobre/la-serie/</a>
	<b>Descriptor</b>	Fiction series that has launched its first season in late 2010 (September). The series moves the viewer to the Hispania-Spain-century II B.C.S
	<b>Field recording zones</b>	Vera and Cuenca (Extremadura).





	<b>Movieandgo.com presence</b>	No. Maybe for its recent launch.
	<b>Maps or routes of recording areas</b>	No.
	<b>Other tourist promotion means / travel products</b>	Packages like the house Finca Valvellidos (Jaraiz de la Vera, Cáceres), which includes one night's accommodation and one route for Hispania's locations for the price of 70 euros for two people,(January 2011 bid ).
	<b>Official website</b>	<a href="http://www.rtve.es/television/la-senora/serie/">http://www.rtve.es/television/la-senora/serie/</a>
	<b>Descriptor</b>	Historical series set in the time of the dictators hip of Primo de Rivera, located in a small provincial town in northern Spain
	<b>Field recording zones</b>	Locations: Llanes, Colombres, Niembro, Moreda, and Guadamia Beach (Cuerres) in Ribadesella. Lupiana (Guadalajara), Sepúlveda (Segovia), Miraflores (Madrid), Gózquez Field in San Martín de la Vega (Madrid).
	<b>Movieandgo.com presence</b>	Yes. 3 possible locations: Bufones de Pría (Llames), Cementerio de Niembro (Niembro) and Barru Beach (Barru).
		
	<b>Maps or routes of recording areas</b>	Yes. Map of the Asturian coast with locations in the series.
	<b>Other tourist promotion means / travel products</b>	Promotional campaigns such as Llanes de cine (llanesdecine.com) website which offers a cinematic journey to visit the scenes of filming that will reach up to 25 places that were filmed more than 42 sequences of 18 feature films, three television series (La Señora one of them) and 1 short, linking various audiovisual products.
	<b>Official website</b>	<a href="http://www.rtve.es/television/amar/la-serie/">http://www.rtve.es/television/amar/la-serie/</a>
	<b>Descriptor</b>	Fiction series that aims to move the viewer to a different era of today, the Spanish Civil War and Franco dictatorship. Broadcastdaily, 6 seasons on the air.

	<b>Field recording zones</b>	Filming on location are timely. Among the most important outdoor recording chapter are filmed in El Valle de los Caídos or around La Plaza de la Paja, Madrid.
	<b>Movieandgo.com presence</b>	No, most of the recordings are in set.
	<b>Maps or routes of recording areas</b>	No.
	<b>Other tourist promotion means / travel products</b>	First Spanish fiction series released in the U.S. through Telemundo, reaches 93% of Hispanic households.
	<b>Official website</b>	<a href="http://www.rtve.es/television/gran-reserva/serie/">http://www.rtve.es/television/gran-reserva/serie/</a>
	<b>Descriptor</b>	Current time series revolves around two families of Rioja winemakers.
	<b>Field recording zones</b>	Landscapes of towns and vineyards of La Rioja: Finca Valpiedra on the banks of the Ebro River and the town of Briones. Also, some locations in the vicinity of Madrid.
	<b>Movieandgo.com presence</b>	Yes. Briones, La Rioja. <div data-bbox="1393 715 1780 960" data-label="Image"> </div>
	<b>Maps or routes of recording areas</b>	Yes, web page: <a href="http://www.rutagranreserva.es/">http://www.rutagranreserva.es/</a> , promoted through the slogan "Gran Reserva route, a route out of range"
<b>Other tourist promotion means / travel products</b>	<p>1. <b>Gran Reserva route:</b> day tour through wineries and sites seen in the series. Includes the provision of a travel guide and wine tasting at the winery Finca Valpiedra. Price through the web: 35 euros adult and 20 euros child.</p> <p>2. <b>Gran Reserva Premiun:</b> thematic one-day visit in La Rioja, warehouses and sites viewed on the fiction series. Wine tasting and menu. Price through the web: 175 euros / person or 98 euros /person depending on size of the group.</p>	

		Source: rutagranreserva.es
	<b>Official website</b>	<a href="http://www.antena3.com/series/los-protegidos/">http://www.antena3.com/series/los-protegidos/</a>
	<b>Descriptor</b>	Series of fiction and intrigue with, for now, just one season on the air. It deals with children with some kind of paranormal power who pretend to be part of a normal family in a new neighbourhood.
	<b>Field recording zones</b>	Most exterior shots correspond to a home with a hidden mystery, "Villa Dorita", which comments on a forum in the official website, corresponds to Finca El Gasco (Torrelodones-Madrid)
	<b>Movieandgo.com presence</b>	No.
	<b>Maps or routes of recording areas</b>	No.
	<b>Other tourist promotion means / travel products</b>	No.
	<b>Official website</b>	<a href="http://www.antena3.com/series/el-internado/">http://www.antena3.com/series/el-internado/</a>
	<b>Descriptor</b>	Fiction series ended in 2010 after seven seasons on the air and audience of around 18%. It revolves around the intrigue and suspense of a group of students studying in a school in La Laguna Negra (fictional location).
	<b>Field recording zones</b>	Universidad Antonio Nebrija (Madrid), abandoned warehouse near San Martín de Valdeiglesias (Madrid) and Finca Gózquez (San Martín de la Vega)
	<b>Movieandgo.com presence</b>	Universidad Antonio Nebrija (Madrid), abandoned warehouse near San Martín de Valdeiglesias (Madrid) and Finca Gózquez (San Martín de la Vega)
	<b>Maps or routes of recording areas</b>	Yes, in movieandgo.com 

	<b>Other tourist promotion means / travel products</b>	No.
	<b>Official website</b>	<a href="http://www.telecinco.es/tierradelobos/">http://www.telecinco.es/tierradelobos/</a>
	<b>Descriptor</b>	New series that has delivered its first season (13 episodes) in late 2010, focusing on "Spain in the late nineteenth century and collecting the adventures of the brothers Bravo, two outlaws fled from justice.
	<b>Field recording zones</b>	Pueblo de Maderuelo (Segovia)
	<b>Movieandgo.com presence</b>	No, because it is recent.
	<b>Maps or routes of recording areas</b>	No.
	<b>Other tourist promotion means / travel products</b>	No.
	<b>Official website</b>	<a href="http://www.antena3.com/series/doctor-mateo/">http://www.antena3.com/series/doctor-mateo/</a>
	<b>Descriptor</b>	Audiovisual series chronicling the experiences of the inhabitants of a small town located in the Asturian coast, San Martín del Sella (fictitious name), since the arrival of a new town doctor, Dr. Matthew Sancristóbal (official website). 5 seasons.
	<b>Field recording zones</b>	The fictional town of San Martín del Sella corresponds to the Asturian village of Lastres.
	<b>Movieandgo.com presence</b>	Yes, it is the only Spanish series that shows a route with times in movieandgo.com (30 minutes for a distance of 13.7 km). 15 locations found in the chapters of this series: population Lastres (Asturias), House of Dr. Matthew (Lastres), House of plumbers (ballast), tavern (Lastres), Bakery (Lastres), Adriana's house (Lastres) Local Radio (Lastres), Local Police (Lastres), San Martín del Sella School (Lastres), Lastres Beach, La Griega Beach (Colunga), Lastres lighthouse (Luces), Luces Hotel (Colunga), chapel of San Roque (Luces) and Portwenn population (present in the sign of the town of San Martín del Sella, viewing in various chapters, showing that San Martín del Sella is a town twinned with Portwenn, population fictional British version series in which it is based- Doc. Martín-).

		
<p><b>Maps or routes of recording areas</b></p>		<p>Yes, at several points of tourist information. An example of this is <a href="http://infoasturiasempresa.com">infoasturiasempresa.com</a>:</p> 
<p><b>Other tourist promotion means / travel products</b></p>		<p>Websites and organizations that provide information of Dr. Mateo, besides those already mentioned:</p> <ul style="list-style-type: none"> <li>- <a href="http://www.infoasturiasempresa.com">www.infoasturiasempresa.com</a>: website where you can download a map of the route of Dr. Mateo, with screenings in the series places.</li> </ul>

		<ul style="list-style-type: none"> <li>- <a href="http://www.colunga.es">http://www.colunga.es</a>: official website of the City of Colunga (Lastres), which are offered free guided tours of the route of Dr.Mateo</li> <li>- <a href="http://www.trivago.es">http://www.trivago.es</a>: price comparison website for hotels, Dr. Mateo's route is mentioned.</li> <li>- <a href="http://www.asturiasverde.com">http://www.asturiasverde.com</a>: web page defined as Asturias alternative digital media, which disseminates information related to Asturias and environmentalism. It promotes one tourist resource, Lastres Lighthouse.</li> <li>- <a href="http://www.sobreasturias.com">http://www.sobreasturias.com</a>: blog that provides various information about the Asturian community (tourism resources, festivals, accommodation and destinations, among others), which has several tickets related to the series: "Lastres, Dr. Mateo people" or "Asturias, the big movie set."</li> </ul>
--	--	---

Table 2: Analysis of the most-watched national series and field recording

Source: own elaboration (2011)

As shown in Table 2, *Doctor Mateo* is the series which today has a greater number of tourist products associated with the series as well as routes, maps and information sources. It has therefore been attempted to obtain more information and the effectiveness of such strategies, contacting with agents of the area and doing them an interview in depth: the coordinator of the SITA (Tourist Information System of Asturias) and the Manager Tourism Society of Asturias. Both agree on the great opportunity for their community has been appearing in such series and the positive results they have achieved. The producer of *Doctor Mateo* was looking for a coastal area that suited the script and finally reached a sponsorship agreement with Lastres (Asturias), who obtained the agreement of positive results. They believe that if a tourist destination appears in a series it will be shown an audience that already is interested in everything that is related to the series, becoming himself a character in people. In regard to numbers, the coordinator of the SITA comments that "according to the SITA (2011), in 2008 16.9% of tourists visiting Lastres, 19.8% in 2009 and 2010 by 27,3%", representing an increase of 61.54% in just two years, taking into account that the series began broadcasting in 2009. Hence they have been involved in other high-quality audiovisual projects as the series or the film *La Señora* o the film *Para qué sirve un oso* (played by Javier Cámara and Gonzalo de Castro), both recorded in Asturias. They also refer to projects Asturias Film Commission, with the locations of series and films recorded in Asturias ([filmcommissionpa.com](http://filmcommissionpa.com)) and film Llanes ([llanesdecine.com](http://llanesdecine.com)).

## **6. DISCUSSION AND CONCLUSIONS**

The phenomenon of audiovisual series is followed by millions of viewers worldwide, becoming a fashion trend and getting to create powerful emotional connections with the viewer. Given the high audiences, as the example of the series *Lost* with a 23.76% share in the U.S. in his final chapter (Hollywood Reporter, 2010) or *Águila Roja* in Spain, with chapters in more than 30% of audience ([formulatv.com](http://formulatv.com), 2011), various sectors have expressed interest in this medium as an alternative advertising for their products. Thus was born the concept of brand placement, being usual watching diversity of brands in

chapters of the series to engage the viewer, a spectator, who can create links with the own series or its characters (Fernández, 2010: 5):

- Empathy with the series.
- Similarity with his life.
- Predisposition for the viewing of the series.
- Empathy with the characters, and therefore high power as prescribers.
- Loyalty to a series.

Therefore, the tourism, although a little late, also has decided to bet on this promotional format, a new concept, tourism product placement. In this case, the actual destination is viewing the series, as well as recording stage, either as part of the plot of the series with its own name or a fictitious one. Several studies support the effectiveness of this promotional medium, resulting in increased visitors: in the 1980 and 1990, the United States recording areas of Dallas or Miami Vice, increased 150% over the number of visitors (Hudson and Ritchie, 2006: 389-391; Busby and Klug, 2001: 319-321). Finally, to complement this new promotional medium, tourism products emerged, like movie maps. These are tools that try to attract and facilitate visits by tourists, indicating where to find places in series viewings audiovisual recording areas, leading to build with them a tourist route.

To find out what is the degree of development of this new concept in Spain, we have analyzed the filming locations and promotion of tourist destinations viewed on the 15 Spanish series with higher ratings in 2010, whose results are summarized in that:

- 6 of them discard recording outdoors, so that the entire bulk of the plot unfolds in the set and have no interest in this study (*Aída, La Pecera de Eva, Física o Química, La que se Avecina, Cuéntame cómo Pasó y Las Chicas de Oro*).
- Of the remaining 9 series, only 3 of them, and the three broadcast on TVE- (*Águila Roja, Gran Reserva y La Señora*), stand on their own official websites locations filmed outdoors, emphasizing the importance of the recordings outdoor and citing the areas selected for this (Madrid, Toledo, Cuenca, Segovia, La Rioja and the Asturian coast), coming to represent in

the case of *Águila Roja* over 50% of the filming. It shows in an indirect way that the use of outdoor locations adds value to the audiovisual product, hence the emphasis on it. *Tierra de Lobos* (Tele 5) also mentions in his own web page the filming location, but less so than those already mentioned.

- The fourth series broadcast by TVE, *Amar en tiempos revueltos*, does not mention explicitly in the home page of their official website shooting locations, which is because most of it is also filmed on set. Even so, the blog of the official website, shows outdoors in the community of Madrid (Valle de los Caídos or central streets of Madrid).
- Of the 9 series that perform some of the filming outdoor, 5 of them (*Doctor Mateo*, *Águila Roja*, *Gran Reserva*, *El Invernado* y *La Señora*) have some kind of presence, location map and photos areas of filming locations - web sites that show the shooting of feature films and fiction series (movieandgo.com and filmaps.com).
- Only from 3 series, has emerged a tourist product linked to them: "Gran Reserva, a route out of range", "Dr. Mateo's Route" and the tour package Hispania offered by house Finca Valvellidos, despite the recent issuance of such series. The first offers the most comprehensive tourism product, including a route through the areas of shooting the series (landscapes and wineries), food and transport, the second offering a map with locations and more representative resources of Llanes and the third offers accommodation and a path through the filming location for the series.
- Only one of the series, *Doctor Mateo*, presents in movieandgo.com an estimate route travel time and distance to visit the landscapes and buildings of the series, and various movie maps across different sites of Asturian agencies.

To conclude, appearing in audiovisual series is a good promotional tool for tourism destinations, still only a few of them use this strategy in Spain. Large productions such as *Águila Roja*, *Gran Reserva*, *Doctor Mateo* or *La Señora* opt for outdoor shooting, believing that enrich the series. In the case of Asturias the agreement reached between producer and tourist destination –sponsor-, has been highly beneficial to the destination, with a notable increase in visitors in just two

years. Tourist destinations have an opportunity to promote itself through a series of fiction, with a high number of viewers and thus, potential tourists and create innovative products; and audiovisual series have the opportunity to increase their value adding shootings in areas that are attractive to the viewer. We are thus faced with a strategy of cooperation between the tourism sector and audiovisual one, not yet widely exploited in Spain.

## References

Buckley, K. (2004): "DVD Sets Rules for Hollywood", *Financial Times*, January 23:12.

Busby, G. and Klug, J. (2001): "Movie-induced tourism: The Challenger of measurement and other issues", *Journal of Vacation Marketing*, vol. 7, pp. 316-332. ISSN: 1356-7667.

Chicharro, M. M. and Rueda, J.C. (2008): "Televisión y ficción histórica: Amar en tiempos revueltos", *Comunicación y Sociedad*, vol. XXI, nº2, pp. 57-84. ISSN: 0214-0039.

Del Pino, C. (2006): "El "brand placement" en series españolas. De Farmacia de Guardia a Periodistas: un estudio empírico", *Revista Latina de Comunicación Social*, nº 61, pp. 1-15. ISSN: 1138-5820.

Del Valle, E. (2011). Interview done to the Coordinator of SITA (Tourist Information System of Asturias) on April 26, 2011.

Hellín, P. A. and Martínez, S. (2009): "Marca turística y movie maps. Identidad, cine y publicidad como producto de consumo", *Revista Signos de Consumo*, nº 2, pp. 1-18. ISSN: 1984-5057.

Hudson, S. and Brent, J. R. (2006): "Promoting Destinations via Film Tourism: An Empirical Identification of Supporting Marketing Initiatives", *Journal of Travel Research*, vol. 44, pp. 387-396. ISSN: 0047-2875.

Karrh, J. A., Mckee, K. B. and Pardun, C. J. (2003): "Practitioners' Evolving Views on Product Placement Effectiveness", *Journal of Advertising Research*, vol. 43 (2), pp. 138-151. ISSN: 0021-8499.

Maccannell, D. (2003): *El turista. Una nueva teoría de la clase ociosa*. Barcelona, Edit. Melusina. ISBN 84-933273-1-X.

Menéndez, N. (2011): Manager of Regional Tourism in Asturias. Interview done on May 23, 2011.

Morgan, N. and Pritchard, A. (1998): *Tourism Promotion and Power: Creating Images, Creating Identities*. Chichester, UK: John Wiley & Sons. ISBN: 978-0471983415.

San Nicolás, C. (2008): "La industria del turismo cultural y mecanismos publicitarios de codificación de experiencias en un contexto global". En: Martínez Puche, A., Prieto Cerdán, A. and Rodríguez Gutiérrez, F. (coords.) *Los sistemas locales de empresas y el desarrollo territorial: Evolución y perspectivas actuales en un contexto globalizado. San Vicente del Raspeig (Alicante)*, Editorial Club Universitario, 2008. ISBN: 9788484547174.

Tetley, S. J. (1997): "Visitors attitudes to authenticity at literary and television-related destinations", en CD-ROM, "Worldwide Hospitality and Tourism Trends", WHATT, HCIMA. ISSN: B00007B2N6.

### Links

- <http://www.antena3.com/series/el-internado/>
- <http://www.antena3.com/series/hispania/sobre/la-serie/>
- <http://www.antena3.com/series/los-protegidos/>
- <http://www.movieandgo.com>
- <http://www.rtve.es/television/aguila-roja/serie/>

- <http://www.rtve.es/television/amar/la-serie/>
- <http://www.rtve.es/television/gran-reserva/serie/>
- <http://www.rtve.es/television/la-senora/serie/>
- <http://www.telecinco.es/tierradelobos/>
- <http://www.themoviemap.com>

## Endnotes

(1) <http://www.plus.es/festivaldeseries>

(2) [http://www.turgalicia.es/caratulas/caratula.asp?ctre=campanas&cidi=E&menu=15&subMenu\\_1=7](http://www.turgalicia.es/caratulas/caratula.asp?ctre=campanas&cidi=E&menu=15&subMenu_1=7)

(3) [http://www.turgalicia.es/videos/spotmarca.asp?ctre=spotmarca&cidi=G&menu=15&subMenu\\_1=7](http://www.turgalicia.es/videos/spotmarca.asp?ctre=spotmarca&cidi=G&menu=15&subMenu_1=7)

(4) <http://www.youtube.com/watch?v=iEd1Fi8qAy0>

(5) <http://www.increibleperocierta.es/>

---

Article info: Received 15/07/11. Accepted 21/11/11. Refereed anonymously.