

Article

Identification of the territorial conditions for the film tourism development in Slovak Republic

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Abstract: Tourist visits to a destination or attraction as a result of the destination being featured on television, video, or the cinema screen were the ones, that stimulated the creation and development of film tourism, which quickly established itself in global conditions. The main objective of the paper was focused on the identification and the perception of the conditions of film tourism development in Slovak republic. So far, a lot of film production has been realized in the country, but this potential has not yet been properly used for the creation of tourism products. Implementation of the study from a methodological point of view took place using several research methods. The pilot scientific abstraction of the issue was followed by the analysis of film conditions in the territory of Slovak Republic and their categorization. The given starting points were followed by the implementation of questionnaire research, the results of which were verified using several research methods such as Doornik-Hansen test, Kruskal-Wallis test. The results of the questionnaire research show a significant positive perception of the potential of filmmaking as a significant factor in the creation of new tourism products. At the same time, they identify key destinations that could potentially become objects of product realization. Due to the fact that this issue has not received adequate attention in domestic conditions, the study brings a new, more comprehensive view of the topic and emphasizes the power of the potential for further development.

Keywords: film tourism; film production destinations; film tourism participants; Slovak film production; film production

1. Introduction

Understanding the development of tourism knowledge and research's contribution is an important process that enables us to see where we are, have been and are going (Beeton, 2010). This statement also applies to film tourism, which has become an essential part of tourism over the last decades, and the ever-increasing interest in visiting locations where popular films or TV series have been filmed reflects a change in tourists' preferences (Bieńkowska-Gołasa, 2018). This type of tourism, sometimes called 'screen tourism' or 'media tourism', harnesses the power of cinema and media to attract visitors to specific locations (Castro et al., 2022). The development of film and television entertainment and overseas travel has later on stimulated the rapid growth of global film tourism (Teng, 2020). The concept of film tourism began to gain traction at the turn of the 20th and 21st centuries as scholars started to recognize the significant influence of media products on the perception of specific places and regions (Gannon et al., 2020). Film studies and series have been pivotal in sparking interest in unfamiliar places and driving international tourism (Hao

et al., 2023). Popular films and series with a global reach attract more tourists (Pham and Hwang, 2022). For example, the Game of Thrones series has caused an increase in tourism in countries such as Iceland, Northern Ireland, and Spain (Gómez et al., 2022). For instance, films like ‘Lord of the Rings’ in New Zealand and ‘Harry Potter’ in the United Kingdom have significantly boosted tourism in these regions (Hidalgo, 2024). The introduction to the topic can be concluded by the statement of author Connell who already in 2012 states, that ostensibly, film tourism appears to be a niche activity connected with a few specialist destinations (Kajzar and Mura, 2023). However, the interest which film tourism has generated, recognizing the occurrence of a distinct type of tourism behavior, activity and experience, within both the academic community and in a practitioner context, highlights this subject as one worthy of attention (Connell, 2012). Authors Teng (2020) adds, that although film tourism has been the focus of extensive research, few studies have explored the role of tourist engagement in film tourism experiences (Kostilnikova et al., 2022). Overall, it can be concluded that despite great progress in the field, this type of tourism is still open to new challenges for research and study within specific destinations or tourism regions, and it is no different in the Slovak Republic.

2. Objectives

In the context of the theoretical background of the issue described in more detail in the section of Theoretical background, the objectives of the study were stated. The main the main attention is paid to the identification and the perception of the conditions of film tourism development in Slovak Republic.

Given the above-mentioned crucial starting points of the film tourism theoretical conception it is possible to transform the scientific knowledge from conducted research and transfer the issue to Slovak conditions and subsequently carry out domestic study. The key research questions were:

R.Q.1: What are the main elements of film tourism that Slovak Republic disposed by?

R.Q.2: Which domestic destinations in Slovak Republic have become key for domestic film production?

R.Q.3: Which domestic destinations in Slovak Republic have become key for foreign film production?

R.Q.4: Do film locations where events are held have the potential to interest domestic tourism participants?

3. Theoretical framework of film tourists’ motivation

The phenomenon of film tourism reflects tourists’ interest in culturally relevant places linked to their favorite stories (Liu and Kou, 2024). Film tourists’ preferences include the opportunity to experience something unique about a place (Liu and Pratt, 2019).

Film tourists’ preferences vary according to their motivations, interest in a particular film or series, and level of engagement (Islam and Sadhukhan, 2024). These preferences can be classified into several categories. These include filming location and authenticity, popularity and cultural relevance of the film, experiential tourism

and on-site activities, and accessibility and sustainability (Chen, 2021). One of the main reasons why tourists visit film locations is authenticity and the fact that the area was used in the filming (Kim and Nicolau, 2024). Tourists are often willing to travel to lesser-known or remote locations if there are scenes from their favorite film (Macionis and Sparks, 2009). This includes, for example, visits to castles, parks, or villages that have appeared in films (Kim et al., 2022). These activities can include guided tours, special themed activities or even scene reconstructions (Losada and Mota, 2019). For example, New Zealand has themed tours of “Game of Thrones” sites where tourists can experience the atmosphere (Viso et al., 2023).

Affordability and sustainability increasingly emerge as part of preferences (Lovell and Thurgill, 2021). Tourists are becoming interested in film locations and how tourism impacts the local community and the natural environment (Masset et al., 2023). Places such as Skellig Michael in Ireland, which featured in the ‘Star Wars’ films, have experienced problems with tourist congestion, leading to restrictions in access and an increased interest in an eco-friendly approach to tourism (Garrison and Wallace, 2021).

Film tourism has evolved through a growing interest in media and modern technologies that promote global cultural exchange (Ruiz and Gámir, 2023). The preferences of tourists who visit film sites are influenced by various factors, from the authenticity of the place to its cultural significance and accessibility (Nieto et al., 2024). With increasing numbers of tourists comes an increased need for sustainability and appropriate destination management (Hue et al., 2021) (Matlovičová et al., 2022). Based on current trends, it is clear that film tourism has the potential to continue to grow but requires a balance between economic benefits and the protection of local resources (Nocito et al., 2023).

Research studies made in film tourism issue

The first theoretical foundations of this issue can be found as early as the 1990s. Authors as Riley and van Doren, 1992; Tooke and Baker, 1996; Mordue 1999 and others came up with pilot studies that confirmed the validity of film tourism and its contribution to the development of industry performance.

Riley and van Doren, 1992 film tourism as an underrated type of tourism promotion, which consisted of the research connected with the identification of so-called reasons for the pull tourism potential. Tooke and Baker (1996) surveys material drawn from academic research, journals and newspapers about the effect of film, both television film and movies, on visitor numbers in United Kingdom, where their data demonstrate that film causes an increase in visitor numbers at the film location. Author Mordue (1999) continued with this issue and added the research with findings based on interview with tourists, residents as informants who outline and discuss the value judgements. In more recent research, from the perspective of film tourists, in 2023, authors Wu and Ka Wai Lai provided a study in Chinese Macao focused on the three key elements of film tourism development. In their study they identify what is the influence of such element’s mechanism on the film tourism experience. The findings of the study are very helpful especially for the marketing initiatives on implications

for destination marketers to promote film tourism. Çelik and Rasoolimanesh (2021) examined the film tourism's evolution and focus on tourists' s within this industry.

Author Teng (2020) has identified the film tourism fundamental from the point of view film tourist behavior. He modelled the relationships among film tourism experiences, tourist engagement, and behavioral intentions, where he found out, that film tourism experiences increased tourist engagement, which in turn positively influenced behavioral intentions as well as that tourist engagement mediated the relationship between film tourism experiences and behavioral intentions (Mura et al., 2023).

From the point of view of film tourism destination development, Thelen et al. (2020) examined multiple local stakeholders' perceptions of film tourism impacts to shed light on the complexities of film tourism planning and development, using a longitudinal exploratory research approach in Japanese conditions. Other theories on film tourism are professionally elaborated in several publications and articles by Schmider et al. (2024); Skinner (2019); Teng and Chen (2019); Thelen and Kim (2024); Tolkach and Pratt (2021); Vila et al. (2020); Wen (2018); Wong et al. (2021); Yin et al. (2024).

4. Data and methods

The main research aim of the study is the identification and the perception of the conditions of film tourism development in Slovak conditions.

The creation of the study was based on the use of multiple research methods. They reflected the need for its individual parts. In order to substantiate the issue with theoretical foundations, the method of scientific abstraction was used. It focused its attention on the foundations of film tourism based on scientific studies from scientific databases.

Overall, the study was designed into several parts in its research content, that reflect the established research questions. Specifically, the following parts were:

Part I. Identification of the film making potential in the area of Slovak Republic.

Part II. Specification of the domestic film making potential in the area of Slovak Republic.

Part III. Specification of the foreign film making potential in the area of Slovak Republic.

For the purpose of the parts I–III, the scientific abstraction was used to providing knowledge about the issue from domestic scientific and professional sources. Within these, the main attention was paid to identifying the most frequently mentioned domestic film destinations where domestic or foreign film production was realized. The pilot information were detected through a simple keyword analysis method. Its results confirmed the initial assumptions that there is still a lack of information on this issue. This also provides an opportunity and a challenge for creating tourism products for the future.

Part IV. Identification of the film making potential in the area of Slovak Republic as a development factor in the context of:

- Perception of the filmmaking potential as a tourism development factor;
- Specification of the elements of filmmaking as prerequisites for the attractiveness

of a destination;

- Identification of the interest in filmmaking destinations by production origin.

For the part IV., the key research method was the questionnaire survey. Questionnaire survey was created as an author's questionnaire, the direction of which was oriented towards identifying the conditions for the development of film tourism in Slovak Republic and the perception of its potential as a development factor. The research questions were focused on the domestic tourism participants of Slovak Republic. The respondents were properly familiar with film tourism, know its essence, significance and examples from foreign film tourism destinations. Given this fact, they can be considered a relevant sample that can take their own position on the issue, as they have knowledge about it. Based on the set questions, the aim of the study was to identify the conditions and the perception of the development of Slovak Republic as a film tourism destination. The questionnaire consisted of 10 questions mainly based on 5-point Likert scale (first variant: Agree, rather agree, nor agree nor disagree, rather disagree, disagree; second variant: Very attractive, rather attractive, neither attractive nor not attractive, rather not attractive, not attractive). The distribution of the questionnaire took place in 2024 from June to September in two versions. The first version was a printed version of the questionnaire and the second was the electronic one. The printed version was distributed in person and was carried out by random selection. In this version the public was addressed and after meeting the condition of having knowledge about film tourism, they continued with the questionnaire. The electronic version was more of a snowball method. It surveyed the public's attitude in the same way by sharing the questionnaire on social networks. In the second case, it was expected that the sample of respondents would be in the younger age category (especially young people). Descriptive statistics was used to evaluate the data obtained from the questionnaire, and Doornik-Hansen test, Kruskal-Wallis test methods were used to confirm or refute the hypotheses.

Hypotheses of this study were as follows:

H1: The perception of the potential attractiveness for the development of film tourism in Slovakia differs depending on the selected characteristics of the respondents.

H2: The attractiveness of selected film locations in Slovak Republic as a tourism development factor varies with respect to selected characteristic (the most decisive) of the respondents.

The overall methodological process of the study is shown in individual steps in **Figure 1**.

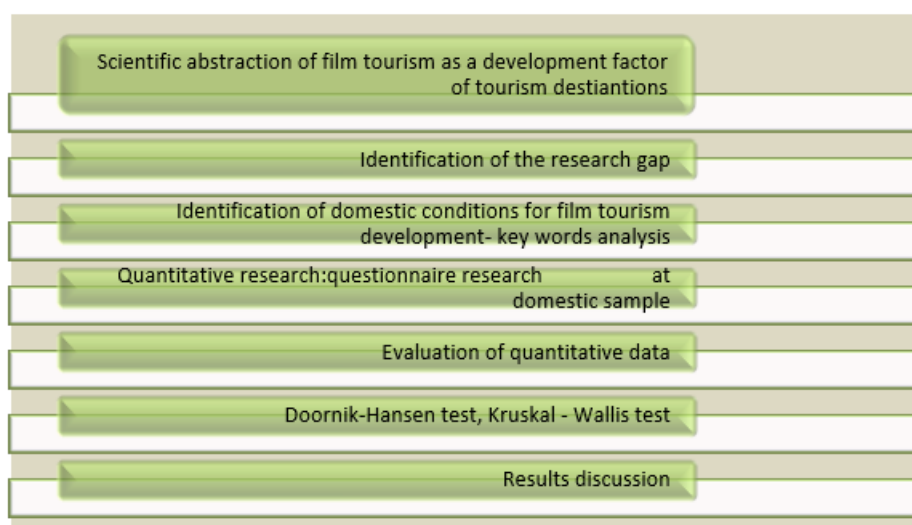


Figure 1. Methodology steps.

Source: Own processing.

5. Results and discussion

For the purpose of the data the basic orientation determination of the public on the issue, the keyword analysis method was used. Its essence is to find suitable and corresponding words for the issue in question. In this case, for the given study, the key phrase was: Film tourism in Slovak Republic.

A pilot survey of the issue showed that in an attempt to orientate the public on the issue, current sources do not have adequate information. When searching for the first 10 information sources, which are, according to surveys, supportive and opinion-forming, most websites concerned information about the publication and sale of a book about film locations in the Slovak Republic. This publication is very interesting and well-written. At the same time it seems to be the only compact and relevant work (as a starting point for the topic) at the moment. provides information about places that have become the setting for filmmaking in the domestic environment. They are supplemented by a pictorial appendix. They form a more compact whole that has the potential to serve as a starting point for the issue. Other sources included a discount portal. Portal as part of its promotion of travel packages from many service producers, also included information about film locations. Another was a travel-oriented site that also displayed relevant information (**Table 1**).

Table 1. Distribution of respondents-samples’ descriptive statistics.

Page focus	Webpage	Content portfolio	Issue year
Travel web page	cestovanie.sk	Identification of filming destinations	2021
Discount portal	travelking.sk	Top 10 filming destinations in the country	2022
Emefka.sk	emefka.sk	Identification of filming destinations	
Filmovemiesta.sk	filmovemiesta.sk	Book presentation of Tomáš Galierik: Film locations	
Publishing house	dajamabooks.sk	Book sales: Film locations by Tomáš Galierik	2021

Table 1. (Continued).

Page focus	Webpage	Content portfolio	Issue year
Publishing house	martinus.sk	Book sales: Film locations by Tomáš Galierik	2024
Cultural web page	mojakultura.sk	Book presentation and interview with Tomáš Galierik: Film locations 2	2022
Daily newspaper	pravda.sk	Book presentation and interview with Tomáš Galierik: Film locations	2023
International film festival	iffartfilm.com	Book presentation and interview with Tomáš Galierik: Film locations	2023
Slovak Film Institute	sfu.sk	Promo annotations for the book by Tomáš Galierik: Film locations	2021

Source: Own processing.

The next input part of the survey was focused on identifying the most frequently mentioned film destinations where filmmaking has been done in the past. Three main categories were identified, namely:

- Cities, town, villages;
- Historical objects (sights);
- Natural areas.

In each category, the most frequently mentioned film locations in available sources were selected, which also included the identification of the film work. The tables were divided into two categories: Domestic film production and foreign film production (**Tables 2 and 3**).

Table 2. Domestic film making production in Slovak Republic.

Filming destination	Movie title
Cities, town, villages	
Bratislava	Fountain for Susan, Red Captain, Kidnapping, Candidate, Love, Bratislava film, On the beautiful blue Danube, Rabaka, Let's run away, Vojtech, Pig, Birds, orphans and fools, Happiness will come on Sunday, On Friday the 13th
Terchová	The Earth Sings, Jánošík, Adam Šangala, Vivat Beňovský, Our Sons, Pacho, the Hybsk Bandit!, Friend Šuška, Vratko and Vratko, Popolvár the Biggest in the World, Perinbaba, Jašek's Dream, Unclear News of the End of the World
Banská Štiavnica	Midnight Mass, Gemini, Passionate Kiss
Historical objects (sights)	
Spišský hrad	
Oravský hrad	King Thrush Beard, Falconer Thomas, Love on a String, Vivat Beňovský
Červený kameň	The Last Witch, The Virgin Mary, A Pact with the Devil
Bojnický zámok	About people and wizards, The Lord and the stargazer
Smolenický zámok	Miracle nose
Museum of Slovak village in Martin	Perinbaba
Pribylina—Museum of Liptov village	Bathory

Table 2. (Continued).

Filming destination	Movie title
Cities, town, villages	
Natural areas	
High Tatras	She Fell from the Clouds, Angel in the Mountains, Copper Tower, A Novel for Men, Happy New Year, Be a Man!, Fair Play, Confidential Enemy, Love Moves Mountains
Slovak paradise	Perinbaba and Two Worlds, Svetlonoc
Súľovské rocks	Salt Over Gold

Source: Own processing.

Table 3. Foreign film making production in Slovak Republic.

Filming destination	Movie title
Cities, town, villages	
Bratislava	Peacemaker, Uprising, Red sparrow
Banská štiavnica	Dracula, The Third Miracle
Terchová	Dragon Heart
Háj	Behind Enemy Lines
Historical objects (sights)	
Spišský hrad	Dragon Heart, Dragon Heart 2, Kull the Conqueror, The Lion in Winter, The Last Legion
Oravský hrad	Nosferatu, Dracula
Červený kameň	Kull the Conqueror, The Last Legion
Bojnický zámok	Crazy sad princess, Fantagirhó 2, World without End
Natural areas	
High Tatras	Red Blood Sky, A Boy Called Christmas, 2021, Eragon, Fantastic Beasts and the Whereabouts of Dumbledore, Chief Great Serpent, Dr. Živago, Chehre
Slovak paradise	Eragon, Ravenous, Hannah, Marco Polo,
Zádielska gorge	Behind Enemy Lines
Súľovské rocks	Marco Polo

Source: Own processing.

The results show that in both domestic and foreign production, the category of cities, towns and villages is dominated by the capital Bratislava, the historic mining town of Banská Štiavnica, and the municipality of Terchová, which is considered an imaginary Hollywood. It is generally known that after 1945, Slovak cinematography underwent a major development. From Terchová’s perspective, this meant that almost every year a film was shot in this area—news, documentary, popular-educational, scientific, nature-history, musical and, of course, feature-length. After the establishment of the Bratislava television studio, television creators also began to frequent the area. Several different documentary and feature-length projects were shot in Terchová and its surroundings by filmmakers from the Czech Republic, Germany, Poland, Russia and Hungary (Terchová info, 2008). In the category of Historical sights, where castles, chateaux, manor houses, other historical objects such as technical monuments, religious monuments and others can be ranked, Spišský hrad

and Oravský hrad dominated in particular, equally in both categories, i.e., in both foreign and domestic production. In the Natural areas category, the most dominant were Vysoké Tatry- national park and Slovenský raj-national park as well. The names of Slovak destinations as well as the titles of films shot there were intentionally not translated into English in order to keep the authenticity.

Research sample identification

The second main part of the study was the implementation of a questionnaire survey on a sample of the domestic population. Its main aim was to determine the attitude towards the perception of film tourism as a development potential as well as preferences for film tourism destinations in the Slovak Republic.

Table 4 below describes the composition of the research sample using the selected variables of respondents' gender and place of residence as an example. A total of 410 respondents participated in the questionnaire research, who filled out all the relevant questions of the questionnaire. The total number of respondents who participated was 429, but due to incomplete data, 19 questionnaires were not assessed as valid and were therefore excluded from further testing. The research was dominated by women living in cities. On the contrary, the sample of women living in rural areas had the lowest number of respondents.

Table 4. Distribution of respondents-samples' descriptive statistics.

Variable	Frequency	Cumulative Frequency	Relative frequency %	Cumulative relative frequency %
Gender				
Men	154	154	37.56%	37.56%
Women	256	410	62.44%	100%
Residence				
<i>City</i>				
Men	87	87	33.20%	33.20%
Women	175	262	66.80%	100%
<i>Countryside</i>				
Men	76	76	51.35%	51.35%
Women	72	148	48.65%	100%

Source: Own processing.

The first block of questions (**Table 5**) was related to the perception of filmmaking as prerequisites for the attractiveness of the country as a tourism destination. Respondents were asked to express their opinion on a 5-point Likert scale (as follows: Agree, rather agree, nor agree nor disagree, rather disagree, disagree) their agreement with the statements. The first question aimed to find out, whether the respondents perceive the current conditions of filmmaking production in the area of Slovak Republic to have a potential to increase awareness of the country. Almost half of the respondents threat the film potential to be significant factor, that can help to create attractive tourism products. They mention, they have already had a chance to see similar tourism products, and concluded, that their existence influenced the visitors rate in such a destination. The second question discussed the film production as the

one, that has a potential to increase the attractiveness of the country. In this context the results were similar, but the the rate of approval rose to almost two thirds. The respondents said that they have their own personal experience that if, after watching a film, where a country that they did not know appeared and they were interested in the picture, then it made them look for more information about the country and in many cases, they subsequently visited it. Naturally, it is very important in what light the landscape is specified. The third question investigated whether film production has a potential to create significant tourism products. Even in this case, the approval rate is almost two-thirds. Respondents mentioned that they had the opportunity to meet several products that stimulated their travel and further participation in film tourism in other destinations. The same result was valid for the factor of increasing attendance by foreign tourists in question 4 and 5 (**Table 5**).

Table 5. Perception of filmmaking as prerequisites for the attractiveness of the country as a tourism destination.

Statement	Frequency	Cumulative Frequency	Relative frequency %	Cumulative relative frequency %
<i>Current conditions of filmmaking production in the area of Slovak Republic:</i>				
• have a potential to increase awareness of the country				
agree	89	89	21.70%	21.70%
rather agree	112	201	27.31%	49.01%
neither agree nor disagree	54	255	13.17%	62.18%
rather disagree	78	333	19.02%	81.20%
disagree	77	410	18.80%	100%
• have a potential to increase the attractiveness of the country				
agree	119	119	29.02%	29.00%
rather agree	134	253	32.68%	61.70%
neither agree nor disagree	68	321	16.60%	78.30%
rather disagree	48	369	11.70%	90.00%
disagree	41	410	10.00%	100%
• have a potential to create significant tourism products				
agree	121	121	29.51%	29.51%
rather agree	129	250	31.46%	60.97%
neither agree nor disagree	66	316	16.09%	77.06%
rather disagree	58	374	14.14%	91.20%
disagree	36	410	8.80%	100%
• have a potential to increase their visitors' rate by foreign tourism participants				
agree	114	114	27.80%	27.80%
rather agree	131	245	31.96%	59.76%
neither agree nor disagree	78	323	19.02%	78.78%
rather disagree	50	373	12.20%	90.98%
disagree	37	410	9.02%	100%

Table 5. (Continued).

Statement	Frequency	Cumulative Frequency	Relative frequency %	Cumulative relative frequency %
<i>Current conditions of filmmaking production in the area of Slovak Republic:</i>				
• have a potential to increase their visitors' rate by domestic tourism participants				
agree	137	137	33.41%	33.41%
rather agree	151	288	36.83%	70.24%
neither agree nor disagree	55	343	13.41%	83.65%
rather disagree	45	388	10.98%	94.63%
disagree	22	410	5.37%	100%

Source: Own processing.

Another question asked which elements of filmmaking appear to domestic respondents as the most attractive for future possible participation in film tourism in the country. In the first phase, decisions were made about the selection of five key elements of filmmaking production and subsequently of film tourism development. Each respondent could choose only one element, which he considers to be the most important in what mean the tourism might possible be started to be developed. As can be seen in **Table 6**, impressive historical objects (castles, mansions, manors, ...) are those that were considered the most attractive for the development and creation of tourism products. On the contrary, the least attractive of the portfolio of five elements were film events such as film festivals, film premieres and others.

Table 6. Elements of filmmaking as prerequisites for the attractiveness of a destination.

Categories	Frequency	Cumulative Frequency	Relative frequency %	Cumulative relative frequency %
Historical towns, cities and villages	97	97	23.66%	23.66%
Impressive historical objects (castles, mansions, manors, ...)	112	209	27.31%	50.97%
Natural sights (protected areas, ...)	103	312	25.12%	76.09%
Famous film personalities places	51	363	12.44%	88.53%
Film events (festivals, premieres, ...)	47	410	11.47%	100%

Source: Own processing.

Table 7. Interest in filmmaking destinations by production origin.

Variable	Frequency	Cumulative Frequency	Relative frequency %	Cumulative relative frequency %
Domestic	154	154	37.56%	37.56%
Foreign	256	410	62.44%	100%
Gender				
Men	87	87	33.20%	33.20%
Women	175	262	66.80%	100%

Source: Own processing.

Table 8. Attractivity of filmmaking destinations as a tourism product development factor.

Film destination	Very attractive	Rather attractive	Neither attractive nor not attractive	Rather not attractive	Not attractive
Bratislava	106	152	59	55	38
Terchová	192	147	30	27	14
High Tatras	248	134	10	10	8
Slovak paradise	219	178	4	5	4
Spiš castle	187	194	17	7	5
Orava castle	183	172	22	18	15

Source: Own processing.

For the purpose of the last question, such film production destinations were chosen (**Table 7**), that were the most demanding and successful with the domestic or foreign production. In each category (as divided in **Tables 2** and **3**) just two examples were chosen. They were therefore the most frequently used filmmaking destinations. In terms of categories, after adding up the results of both trials, the most attractive category was natural areas. It was dominated by High Tatras (**Table 8**). The local national park offers a wide range of opportunities for creation and at the same time a strong material and technical base for tourism. The second most attractive category was objects of cultural monuments and sights. Within it, the most dominant castles in the country spread their attractiveness almost evenly. The last was the category of cities, towns and villages. The destination that was considered the most unattractive also appeared within this category. It was the capital of the country.

The last part consisted of the hypothesis verification.

H1: The perception of the potential attractiveness for the development of film tourism in Slovakia differs depending on the selected characteristics of the respondents.

H1.1: It is assumed that the perception of the potential attractiveness for the development of film tourism in Slovakia differs depending on the gender of the respondents.

H2: The attractiveness of selected film locations in Slovak Republic as a tourism development factor varies with respect to selected characteristic (the most decisive) of the respondents.

H2.1: It is assumed that the attractiveness of selected film locations in Slovak Republic as a tourism development factor varies depending of the respondents' gender.

First, the normality of the variable, attractiveness perception of film tourism conditions development" was tested using the Doornik-Hansen test for H1.1. The P -value of the variable is $3.86559 \times 10^{-6} = 0.0000$, which is less than the significance level $\alpha = 0.05$ (**Table 9**). From the result it is clear that the variable does not have a normal distribution. For hypothesis H1.1, It is assumed that the perception of the potential for the development of film tourism in Slovakia differs depending on the gender of the respondents. After analyzing all variables, the Kruskal-Wallis test can be subsequently used.

Table 9. Evaluation of H1 hypothesis.

Variable	Kruskal-Wallis test	p-value
Gender		
Perception of film tourism conditions development	3.4763	0.0622037

Source: Own processing.

The Kruskal Wallis test has a value of 3.4763 and the p -value is 0.0622037, and this is more than the significance level $\alpha = 0.05$, so it can be concluded that there is no statistically significant difference in the perception of film tourism with respect to the gender of the respondents.

For hypothesis 2, the normality of the variable “Attractiveness of selected film locations in Slovak Republic” was first tested for H2.1 using the Doornik-Hansen test. The P -value of the variable is $1.04123 \times 10^{-26} = 0.0000$, which is less than the significance level $\alpha = 0.05$ (Table 10), so it is possible to say that the variable does not have a normal distribution. For hypothesis H2.1, it was determined whether there is a statistically significant difference in the attractiveness of selected film locations in Slovak Republic as a tourism development factor according to of the respondents’ gender. After analyzing all variables, the Kruskal-Wallis test was used.

Table 10. Evaluation of H2 hypothesis.

Variable	Kruskal-Wallis test	p-value
Gender		
Attractiveness of selected film locations in Slovak Republic	10.8628	0.000980668

Source: Own processing.

The result of the Kruskal-Wallis test in H2 had a value of 10.8628 and since the p -value is 0.000980668, which is less than the significance level $\alpha = 0.05$, it can be concluded that there is a statistically significant difference in the selected film locations in Slovakia with respect to the gender of the respondents.

6. Discussion

Film tourism, which focuses on visiting the cities and locations where popular films and television shows were filmed, has become a significant phenomenon in the tourism industry. Various factors influence interest in film tourism, with gender being one of the key aspects that can influence tourists’ preferences and motivations. According to a study conducted by Connell and Meyer (2009), there are significant differences between men and women in their approach to film tourism. Men often focus on the technical aspects of films, such as the director, camerawork, and production, while women tend to be more interested in the emotional and social aspects of film stories. These differences in interests can lead to different preferences when choosing tourist destinations, with women favoring places with romantic or dramatic backgrounds, while men may prefer action or adventure locations.

Another aspect that influences interest in film tourism is age and lifestyle, which are often linked to gender stereotypes. According to research conducted by Beeton and

Benfield (2014), younger women tend to be more influenced by romantic films and often seek out destinations that are associated with iconic locations from these films. In contrast, older women and men generally prefer destinations that are known for their cultural or historical value. Gender norms can also influence the way individuals plan their trips. Men tend to be more adventurous and willing to try new activities, while women often prefer planning and organization, which can influence how they engage in film tourism. For example, men may be more willing to take risks and visit lesser-known locations, while women may prefer well-known places with a proven reputation. Last but not least, it is important to mention that gender differences in interest in film tourism can also be influenced by cultural and social factors. Different cultures may have different norms and expectations regarding male and female roles, which can influence what types of films are popular and what destinations are sought after. For example, in cultures where women are traditionally seen as the main consumers, there may be greater interest in film tourism associated with romantic films. Overall, gender requires a comprehensive view of film tourism, taking into account various factors such as preferences, interests and cultural norms. These aspects can fundamentally influence how individuals perceive and engage in film tourism.

Based on obtained and evaluate results, it is possible to adapt strategies for creating film products with a focus on a specific segment. Since the results were not relevant for other variables, gender plays the most significant difference in which the product can be distinguished. Also based on the previously mentioned studies, it is clear that gender confirms different perceptions.

The capital of the region as the main destination of film tourism can play a key role in addressing the market. Several segments have the potential to find their product. In the case of Bratislava, film production can be divided into several products. From a gender perspective, it is suitable for both genders. Products for the female segment can include more romantic supporting elements. Short cruises on the Danube with a film theme, depicting Bratislava in them, could be particularly useful. In addition, the capital also has history in common with film production. The historic center as an important monument can thus reflect on historical films, for example by offering special cafes, mentioning previous film production in the city. Meetings with actors in them could enhance the experience and connect art with tourism. Historical sites in the country seem particularly suitable for the segment of families with children. They have the potential to make available not only knowledge about history and historical events, but also to convey information about culture through filmmaking. Interactive options, such as interactive boards and others, have proven successful in several countries. In addition, film costume rehearsal rooms and the possibility of taking photos in them could be interesting for this segment. Replicas of backdrops can also be used as a point of attention. Organizing film evenings could also support their attendance.

7. Conclusion

Film, as a major cultural phenomenon, has the ability to shape not only our perception of the world, but also our travel decisions. Film tourism, which has

developed as a result of the connection between cinema and tourism, has become an integral part of the development of many destinations. This phenomenon not only supports economic growth, but also contributes to the protection and promotion of cultural heritage.

One of the most significant aspects of film tourism is its economic contribution. Many destinations that have become famous thanks to films experience a significant increase in visitors, which leads to increased sales in areas such as accommodation, catering and local attractions. This increase can result in the creation of new jobs and support for local entrepreneurs, thus strengthening the economic stability of the region. In addition, investments in infrastructure and marketing are often motivated by the need to attract film tourists, which can lead to the long-term development of destinations. Film tourism is not only about economic aspects; It also plays a key role in cultural exchange and the preservation of cultural heritage. Films have the power to penetrate the cultural and historical aspects of cities, which can increase interest in local culture and traditions. Destinations that have become popular thanks to film productions can benefit from the growing interest in their history and culture, leading to the revitalization of local traditions and customs. In this way, film tourism contributes to the sustainability of cultural heritage and its continuity in the present. Furthermore, film tourism supports the development of creative industries in the regions concerned. Many cities and countries invest in film studios and production facilities to attract film makers. This can lead to the emergence of new projects that strengthen regional identity and contribute to the development of cultural and artistic scenes. As a result, film tourism not only generates income, but also supports creative talent and innovation.

However, it is important to note that film tourism can also have its negative aspects. Excessive tourism can lead to the over-exploitation of local resources and disruption of the daily lives of residents. It is therefore essential that destinations strive for the sustainable development of film tourism that respects local communities and their needs. Regulations and strategies need to be put in place to ensure that film tourism benefits all stakeholders and does not have a negative impact on the environment or cultural integrity. Ultimately, film tourism represents a significant tool for the development of destination regions. Its ability to generate economic benefits, promote cultural exchange and the development of creative industries is undeniable. However, it is essential that stakeholders, including governments, local businesses and communities, come together and create strategies that ensure the sustainable and responsible development of film tourism. In this way, we can maximize its benefits and minimize potential negative impacts, ensuring that film tourism continues to serve as an engine of development and cultural enrichment for future generations.

In terms of developing the country and its regions through tourism and film production, Slovak Republic already has significant prerequisites. The country has proven that it has a lot to offer filmmakers who are looking for historical, natural or specific potential. Based on these assumptions, there are opportunities and challenges to use this potential in the sense of creating products. If the results of the conducted research showed that film tourism can be an attractive type of tourism even in domestic conditions. According to the results of the research, its existence has the prerequisites for increasing the rate of visitation not only by domestic tourism participants but also

by foreign ones. The portfolio of destinations is wide and therefore has a basis for interesting results in more complex creations. However, the creation of products to support tourism depends on the activity of local actors. In this case, several factors depend on how to use this potential. The administrative conditions for the localization of the product itself, the financial difficulty, the creativity of the product creator, the surrounding tourism infrastructure, the availability of the destination and many others come into play. When developing and creating new film tourism products, even those that can be implemented in the conditions of Slovak Republic, the findings of the authors' collective Thelen et al. (2020) can be taken into special consideration. They emphasize that consultation of film tourism product which includes a diverse range of local stakeholders and long-term planning embedded into a larger regional development strategy are key factors for successful film tourism planning and development.

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