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Film-Induced Tourism in the Way of Saint James

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ABSTRACT

This research paper proposes an analytical approach to the study of the phenomenon of the *film-induced pilgrimage tourism*, along one of the most historical and relevant European cultural route: the Way of St. James or Camino de Santiago.

In the present study, and in order to point out the relation between film broadcast and film-induced tourism, we combine the review of the Jacobean cinema with the statistical analysis of the pilgrims arrived to Santiago de Compostela during the last decade. So, our main aim is to analyse the repercussion of the Jacobean Cinema in the attractiveness of the Way of St. James as tourism destination. We take into consideration the role of the film producers and we also ponder on the marketing policies of the Autonomous Community, which are aimed at promoting the pilgrim's routes, the Cathedral and the city of Santiago de Compostela. The cinema has played a less important role until now, in comparison with the impact of travel guides and the Jacobean literature, but it is increasing its impact in the international tourism markets. Recently, the American film *The Way* can be considered to be the first promoter of the film-induced tourism, because the arrivals of pilgrims from USA have been increased after the broadcast of this film since 2010.

Keywords: Jacobean Cinema, Camino de Santiago, Territorial Marketing, Pilgrimage Tourism.

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Introduction

Since its founding in the ninth century, (when the remains of the Apostle St. James — known as St James the eldest/Santiago el Mayor, in Spain— were discovered and authenticated), up till the 1980s, the Way of Santiago de Compostela or St. James has meant religion. For centuries, the Way has played a significant role in European history, due to the emergence of a pilgrimage movement, which reached its heyday in the 12th and 13th centuries. The roads to Santiago helped consolidate Christian Europe and spread cultural ideas and trends. A new impulse to pilgrimage movements, in a religious sense, took place during Franco's dictatorship (1939-1975). The figure of the Apostle was used as a symbol for the unity of Spain and its Christian status (Santos Solla, 2006). It was especially from 1965 onwards, that the *Holy Years* were used as an excuse for projecting and promoting the image of the Way of St. James, as well as the urban image of Santiago.

Therefore, not until the 1980s, and thanks to key events that marked a milestone, did the pilgrimage and the city of Santiago become really popular. First of all, the historic city was listed as a UNESCO World Heritage Site and a European Cultural Route in 1985. (Recognition also awarded to the Spanish-French route in 1993). Secondly, after being declared as the First "European Cultural Route" by the Council of Europe in 1987, it has received a significant international projection. This positive image was increased when the French Way was inscribed as a UNESCO World Heritage Site in 1993. These awards and the recognition of the Way brought pilgrims along the traditional routes once again, thus engendering a new touristic product. Today the Way of Saint James is a consolidated and attractive tourism product.

This study links the examples of Jacobean cinema and the statistical review of the pilgrims arrived to Santiago de Compostela during the last decade, in order to point out the relation between film broadcast and film-induced tourist arrivals.

1. Research methodology

This paper represents a comparative analysis, in which we take the American film *The Way* as a reference point to explain the increasing demand of pilgrims from USA since 2010. *The Way* can be considered to be the first promoter of the film-induced pilgrimage tourism in Santiago de Compostela. We study its attributes, its features as well as the positive and attractive image of the Way of St. James that has, finally, caught so many viewers' attention. To accomplish this, we present first of all a theoretical approach to the tourism destination image and the film-induced tourism concepts, as issues of geographical and social sciences. This point includes several references to the enhancement of academic knowledge about film tourism.

Secondly, more than thirty films have been reviewed. Jacobean Cinema is presented as example of the historical filmography since 1915, to explain the recent phenomenon of film tourism in Santiago de Compostela based on tradition and modernity. Local, national and international productions are quoted and used by researches focused on Jacobean Cinema. After this review, a statistical analysis has been done (by country) to confirm the increasing amount of pilgrims and visitors to Santiago de Compostela demanding the pilgrim's certificate. The increase in the number of American pilgrims is linked to the film *The Way*, as

example of the first step on film-induced tourism in the city. Other audiovisual examples are presented to illustrate the effect of films, TV and literature on tourism demand since 2004 to 2013.

Finally, this research contributes to the enhancement of knowledge on film tourism in Galicia. The novelty here lies in the relation between films and pilgrims, as part of the tourism management of the city, and in the support of initiatives, such as film commissions, film festivals or sponsorships.

2. Tourism Destination Image and Film-Induced Tourism

As means of communication, tourism images possess an informational role which act on the knowledge sphere (Arnheim, 1974), thus becoming a form of representation of the world. These *a priori* destination images exist before the actual visit to the destination, so they can be considered “anticipating images” (Raffestin, 1991; Wünenburger, 1999). The image anticipates its “well-defined programme”; it projects tourists into another temporal and spatial dimensions. Moreover, it is oriented towards the future, thus nourishing imagination. The tourism destination image is an anticipating image as its representation conceals authenticity and experience of the place (Urry, 1990; Raffestin, 1991). Nowadays, there are many powerful means of communication; all of them being able to portray a positive destination image. The film is one of them. Thanks to its techniques, it would be possible to enrich or represent the magic atmosphere of places and far territories (Hernández, 2004). During the last years, there has been an increasing interest in investigating how film production induces tourist arrivals to a place (Tooke & Baker 1996; Iwashita 2006; Kim, Lee & Chon, 2008), and also an interest in the social, cultural and geographical studies (Connell, 2012). Indeed, television programmes and movies are even more powerful since they can continuously reinforce the appeal of the destination worldwide (Busby & Klug, 2001). The film is a strategic element to construct a destination image (Mercille, 2005); its positive image can eventually lead to an actual visit to the country (Iwashita, 2006). This goal can be reached if films succeed in inducing viewers to travel and revitalise flagging regional and rural communities (Beeton, 2005).

The audience’s feelings can be touched by several different film elements, such as the scenery, storylines events and actors. These attitudes towards places enhance the construction of the tourism attraction to the country. People tend to visit particular places by specific images, memories, emotional attachments to places and meanings (Schama, 1996). Location and film experiences are enhanced in memories by associating them with the actors, events and setting (Iwashita 2006; Riley & Van Doren, 1992).

According to Butler (1990), films can influence the travel preference, and also create a favourable destination image through their representation. In this sense, the concept of “*movie induced tourism*” was formulated by Riley and Van Doren (1992) in order to indicate the influence of the cinema on tourism. In the following years, Riley, Baker and Van Doren (1998) consider it as a means to evaluate the increasing number of visits to film localizations of the famous films. Hudson and Brent Ritchie (2006) also share this definition, by stating that the film-induced tourism takes place when tourists decide to visit a place after having been attracted by its images projected on TV, videos or cinemas, sometimes linked with travel literature. In this sense, an evident impact is created by the films in pre-visit and on-site experiences (Croy & Heitmann, 2011).

Books, music and films are strategic elements to build the image of tourist destinations. Especially so, if we consider its projection on the Internet, its ability to condition the image that consumers have of a particular place and the creation of tourism products associated with the films (Santomil Mosquera, 2012). This is the case of the tour TV programs which include visits to the natural sceneries, in Galicia (Spain), of the film *The Sea Inside* (Alejandro Amenábar, 2004), or to the William Wallace Monument, in Stirling (Scotland) where we find references to the film *Braveheart* (Mel Gibson, 1995). Further locations, are Youghal (Ireland) with *Moby Dick* (John Huston, 1956), or the Thai beach where the movie *The Beach* (Danny Boyle, 2000) with Leonardo Di Caprio among others, as examples of film fan tourism.

The profitability of this successful pairing, between tourism destination image and cinema, lies in the possibility to shape, produce and broadcast a richer and more complex image compared to the traditional marketing tools. One of the major economic benefits of film-induced tourism to the local economy is the enduring tourism arrivals, which mainly concern international markets (Rodríguez Campo & Fraiz, 2010; Beeton, 2005). A further significant benefit of the cinema is the increasing cultural value of film locations. Film tourism is a medium by which a range of cultural meanings and values may be communicated. As a matter of fact, the intertwining of the different local and territorial attributes would result in the promotion of more than one tourism form. For example, if we consider a complex tourist product, such as the Way of St. James, its cinematographic image would attract cultural, religious, pilgrimage, gastronomy or sport tourism. In this case, the benefits would affect different film location sites by increasing their popularity and, possibly, by creating a specific meaning of places/locations, according to the symbolic heritage of the Way and the studies of social science and Geography about this issue.

3. A Historical Review of the Jacobean Cinema

Once taken for granted that the film production can and should be a key point of the marketing policies, it could be said that this peculiar form of tourism destination image is used as a promotional tool (advertising, sales promotion). However, this promotional tool strictly belongs to the institutions, which have to struggle in promoting the consumption of the destination; they might reach this goal through staging enhancing surprises, expectations and desires (Lopez, 2013). Yet, the reaction to the potentialities and benefits deriving from the film-induced tourism was a slow one; maybe as a result of the lack of researches on this relatively new research field (Rodríguez Campo & Fraiz, 2010). The key to a successful and worldwide recognized image depends on a tourism promotion that highlights the attractiveness of the destination in order to differentiate it from the other ones. (Santos Solla, 2006). As an example of this institutional support, the regional and local governments of Galicia have created the *Galicia Film Commission* and the *Santiago de Compostela Film Commission*.

The Jacobean cinema has not been widely studied yet. In fact, the first monograph on films related to the Way of St. James, was not published until 2008, by Ramón Herrera Torres. It was entitled *Cine Jacobeo. El Camino de Santiago en la pantalla*. Hereby we realize a review of the main films dealing with the Way, which are summarized in table 1. This exercise indicates that the image of the Way has been a historical and mystical one. Legend, myth and symbolism have characterized the films, and the different efforts have not been enough to induce and strengthen tourism. As pointed out by the French philosopher Jean Baudrillard

(1997), the proliferation of images might produce confusion between reality and imagination. This makes reality disappear in the imagination, thus engendering an artificial reality. Only in 2010 have the ingredients of the success been discovered, thus producing what we can properly call: "film-induced pilgrimage tourism". All in all, films and pilgrimage have been a significant relationship historically. Film-induced tourism has strong overtones of pilgrimage, with the tourist travelling to sites considered sacred through their connection with fame and notions of fantasy (Beeton, 2005).

The Spanish Jacobean cinema was born during the Franco Regime, lined to the rise of religious gender and reaffirmation of National Catholicism values. The film *El Pórtico de la Gloria* (*The Portico of Glory*, by Rafael J. Salvia, 1953), whose main character was the then-famous Mexican friar-actor José Mojica, can be considered the inaugural production of the Jacobean fiction films. Its plot regards the adventures of a group of children of a Mexican children's orphanage who, coinciding with the Holy Year go on pilgrimage to Compostela. The film was shot as a promotion tool of the Jacobean Holy Year 1954. In fact, Ramón Herrera Torres (2008) states that the film presents the city of Santiago de Compostela as the centre for religious, historical and cultural tourism. In spite of this, the results were not successful ones.

The film director José Antonio Nieves Conde produced a film — *Cotolay* (1966) — with the intention to exalt the values. According to critic Ramón Herrera (2008), it had many interesting features, but failed because of its protagonist, who was playing the role of San Francis of Assisi travelling to Santiago to get the money to found the first Franciscan convent in Spain. Herrera (2008) points out that both *The Portico of Glory* and *Cotolay* had to be originally released during the Holy Years (1954, 1965), but the censorship bureaucracy slowed the filming and post-production, and their broadcast was postponed. The religious film trilogy ends with *El bordón y la Estrella* (*The Bourdon and the Star*, by León Klimovsky, 1966), based on the children's book written by Joaquín Aguirre Bellver. The plot clearly evokes medieval story, as it is based on the adventures of a prisoner convicted of a crime that he did not commit and seeks for redemption in the Way of St. James.

Concerning epic films, Americans and Spanish producers led to the screen the story of the Count Fernán González in *El Valle de las Espadas* (*The Valley of the Swords*, by Javier Setó, 1962). The film, which includes a miraculous apparition of St. James incarnated in the 'Matamoros', was a resounding failure, despite its epic pretensions and being filmed in real scenarios. In 1965 the film *La Dama del Alba* (*The Lady of the Dawn*, by Francisco Rovira Beleta), based on the homonymous play by Alejandro Casona, introduced magic and superstitious elements, rather than presenting the real Way. Moreover, the female pilgrim, the main character, symbolically represented the Death.

According to the Spanish critic, *La Voie Lactée* (*The Milky Way*, by Luis Buñuel, 1969), was the first real reference point of the Pilgrim's filmography, and it evoked the relation between the Jacobean Way and the Milky one. In this sense, this film was mainly focused on aspects concerning the divine and the human, the history of the humankind, religion and heresies. Adolfo Marsillach reproduced in his *Flor de Santidad* (*Flower of Holiness*, 1972) a novel by the Galician author Valle Inclán. His intention was to recreate the story of a teenage shepherdess influenced by a mysterious pilgrim in the nineteenth century Galicia. Faith and superstition, as well as the Galician folklore enrich the plot. History and legend inspired the film *La Chanson de Roland* (Frank Cassenti, 1978), only exhibited in Madrid and Barcelona. It features the adventures of a group of pilgrims from the thirteenth century, driven by the

myth of Roland and the Battle of Roncesvalles in 778. The Way of St. James becomes a source of learning, knowledge and experience.

In 2003 *Nous irons tous à Compostelle (We will all go to Compostela)*, by Bruno Tassan, (2003) becomes the first feature documentary film, along 1,700 Kms. It narrates the walking along the Toulouse Way, the Aragon Way and the French Way, ending in Finisterre. Another documentary is *Camino de Santiago, el Origen (The Way of St. James, The Origin)*, by Jorge Algora, (2004); which is an immersion in the earliest years of the human being and the Way (Herrera, 2008). Indeed, its broadcast coincided with the celebration of the Holy Year 2004. In the same year 2004, different points of view about the Way are reflected in the *Within the Way Without (Tres en el Camino)*, by Laurence Boulting). Three very different pilgrims walk in winter, summer and spring; their stories are intertwined throughout the film with the intention to reflect upon the value of daily and unimportant details (Herrera, 2008).

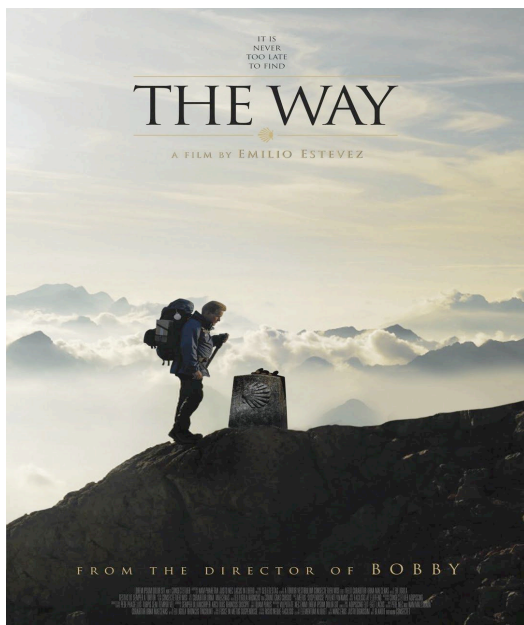
A flavour of promotion appears in the first and only part of an unfinished trilogy, *American (Americano)*, by Kevin Noland, (2005). The Festival of San Fermín in Pamplona is the main scenario, but the film ends with a reference of the Way, an experience that the protagonist is going to start.

During the last years, the Jacobean film production has experienced a trend towards comedy, with three very different examples from Germany, France and Spain. The first one is *One Day in Europe (Galatasaray-Depor)*, by Hannes Stöhr, (2005), in which a Hungarian pilgrim stops in Compostela on the day of the final of the Champions League. The French film *Saint Jacques...La Mecque, Peregrino (Santiago...Mecca –Pilgrims-*, by Coline Serreau, (2006) is led by three brothers who do not put up with each other, but they are forced to peregrinate together if they want the legacy of their mother. Finally, there is the Spanish comedy *Al final del Camino (Road to Santiago)*, by Roberto Santiago, (2009). This film narrates the story of Pilar, a journalist, and Nacho, a photographer. They hate each other. But when they're sent to cover the story of Olmo, a guru who solves relationship crises of couples doing the pilgrimage to Santiago, they're forced to pretend to be a couple.

Far from traditional formats, we find the animation productions: *Gisaku* (by Baltasar Pedrosa, 2005), made in Spain but Japanese-style like, and *O Apóstolo (The Apostle)*, by Fernando Cortizo, (2012), the first European production of animation 'stop-motion' in 3D. As far as fiction television is concerned, it is worth mentioning *La rosa de piedra (The Stone Rose)*, by Manuel Palacios, (1999) and *Camino de Santiago, (The Way of St. James)*, (1999). This last one was directed by Robert Young and based on an original story by Arturo Pérez-Reverte. Following the rules of the Game of the Goose, the plot is a series of crimes taking place at different stages of the pilgrimage route along the French Way. Also *Nuestros Caminos a Santiago (Our Ways to St. James)*, by Pablo Aranegui, (2004) is a TV series, in which the main character is a "Guardian", who walks along the different pilgrimage routes. However, the final boost to film-induced tourism came with *The Way* (by Emilio Estévez, 2010).

**Figure 1: Portrait of the Film:
The Way.**

Source: *The Way* (<http://www.theway-themovie.com/camino.php>)



**Figure 2: Portrait
Al Final del Camino**

Source: <http://www.precriticas.com/caratulas/al-del-camino/>



Table 1. The Jacobean Cinema and TV Production.

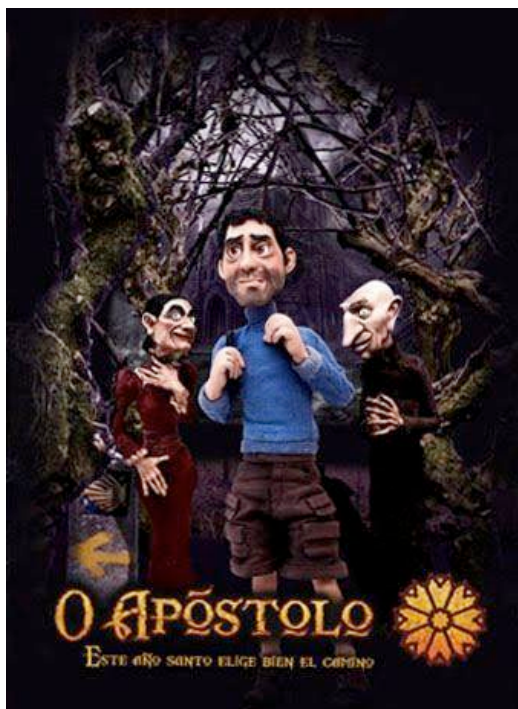
YEAR	TITLE	COUNTRY	DIRECTOR
1915	<i>Peregrinaciones Compostelanas</i>	Spain	Arzobispado de Santiago
1926	<i>Compostela</i>	Spain	Santiago City Council
1953	<i>El Pórtico de la Gloria (The Portal of the Glory)</i>	Spain	Rafael J. Salvia
1962	<i>El Valle de las Espadas (The Valley of the Swords)</i>	Spain	Javier Seto
1965	<i>La Dama del Alba (The Lady of the Dawn)</i>	Spain	Fco. Rovira Beleta
1965	<i>Cotolay</i>	Spain	José A. Nieves Conde
1966	<i>El Bordón y la Estrella (The Bourdon and the Star)</i>	Spain	Leon Klimovsky
1969	<i>La Voie Lactée (The Milky Way)</i>	France; Italy	Luis Buñuel
1972	<i>Flor de Santidad (Flower of Holiness)</i>	Spain	Adolfo Marsillach
1978	<i>La Chanson de Roland</i>	France	Frank Cassenti
1999	<i>Camino de Santiago (The Way of St. James)</i>	Spain	Robert Young
1999	<i>La Rosa de Piedra (The Stone Rose)</i>	Spain	Manuel Palacio
2002	<i>Trece Campanadas</i>	Spain	Xavier Villaverde
2003	<i>Nous irons tous à Compostelle (We will all go to Compostela)</i>	France	Bruno Tassan
2004	<i>Camino de Santiago: El Origen (The Way of St. James: The Origin)</i>	Spain	Jorge Algora
2004	<i>Within the Way Without (Tres en el Camino)</i>	GB; Spain	Laurence Boulting
2004	<i>Nuestros Caminos a Santiago (Our Ways to St. James)</i>	Spain	Pablo Aranegui
2004	<i>Paulo Coelho en el Camino de Santiago</i>	Spain	-

2005	<i>Bruder III (Brothers III)</i>	Austria	Wolfgang Mumberger
2005	<i>American (Americano)</i>	USA	Kevin Noland
2005	<i>One day in Europe (Galatasaray Dépor)</i>	Germany; Spain	Hannes Stöhr
2005	<i>L'enfant du Chemin (The Child of the Way)</i>	France	Jean François Castell
2006	<i>Saint Jacques...La Mecque (Peregrinos) (Santiago La Mec – Pilgrims-)</i>	France	Coline Serreau
2006	<i>El Camino de Santiago, no un camino de rosas (The Way of St. James, not a way of roses)</i>	Spain	José Álvarez
2006	<i>Gisaku</i>	Spain	Baltasar Pedroza
2007	<i>Quart, el hombre de Roma (Quart, the Man from Rome)</i>	Spain	Joaquín Llamas, Jacopo Rispa, Santiago Pumarola, Alberto Ruiz Rojo
2009	<i>Al Final del Camino (Road to Santiago)</i>	Spain	Roberto Santiago
2010	<i>The Way</i>	USA; Spain	Emilio Estevez
2010	<i>La Sinapsis del Códice (The Synapse of the Codex)</i>	Spain	Pablo Iglesias
2010	<i>¿Dónde está la Felicidad? (Where is the Happiness)</i>	Brazil; Spain	Carlos Alberto Riccelli
2010	<i>Camino de Santiago Pilgrimage – The Way Film</i>	Australia	Mark Shea
2012	<i>O' Apostolo (The Apostle)</i>	Spain	Fernando Cortizo

Various Sources. Own elaboration.

Figure 3. Portrait of the Animation Film: *O Apóstolo*.

Source: *O Apóstolo* (<http://oapostolo.com/>)



4. Film-Induced “Pilgrimage Tourism”: the Jacobean Case

For a long time the Jacobean Cinema has been mainly produced as a kind of fiction; its content was mainly focused on far from reality topics, such as history, legend, mystery or Middle Ages battles. This has been the reason for an unsuccessful film sub-genre. In some cases, the image of the Way of St. James shown in the films was a mysterious one; let’s think about the female pilgrim that evoked Death or about the guardian pilgrim seized along the Pilgrim. Consequently, the Jacobean route seemed to be mainly bound to an inaccessible past, still linked to the spectre of stagnation and trivialisation (Santomil Mosquera, 2012), rather than to the present.

Considering the years of production, we can establish that a certain number of films have been produced for the Jacobean Holy Years, with the intention of promoting the Way of St. James through cinema. But, this marketing tool was mainly a Spanish one and, consequently, its target was the national tourism market. Fortunately, over the last few years, this tendency has changed. First of all, the Jacobean Cinema does no longer only belong to the Spanish and French cinematography; that is, to those countries which have been closely related to the Way throughout history. Secondly, the interrelated plot and the scenario, together with history and a strong emotional experience (Tooke & Baker, 1996) make a success of it. This turning point has activated a mechanism leading to, what can be considered, the first evidence of the film-induced pilgrimage tourism: *The Way*.

The following table 2 gathers data regarding the number of pilgrims collecting their *Compostela* (*pilgrim’s certificate*) at the Pilgrimage Office in Santiago. According to the purposes of the current research, we have taken into account the most relevant pilgrims’ nationalities, in order to make evident the effect of the above mentioned films. If we relate the years when the films have been broadcast to the arrivals of the pilgrims, we would not find any relevant relation or explanation. This confirms that no film-induced tourism movement existed until 2011. In addition to this, the table 2 shows the increasing phenomenon of the pilgrims’ internationalization. It can be summarised as follows: 1) Emphasis on the different national origins; 2) Increasing number of sending countries; 2) Growing importance of the foreign pilgrim; 3) Pilgrims do not only come from Catholic countries; 3) Traditional markets are being replaced by new emergent markets; 4) Multiconfessional Pilgrim; 5) “Secular” Pilgrim.

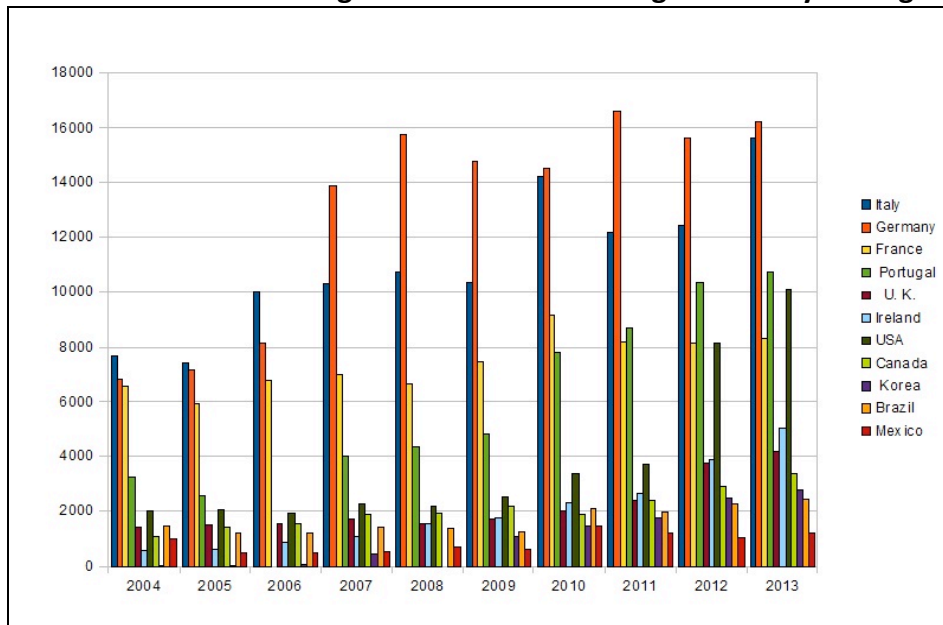
Table 2. Detailed Figures of Pilgrim Arrivals According to Country of Origin

	Spain	Italy	Germany	France	Portugal	U. K.	Ireland	USA	Canada	Korea	Brazil	Mexico
'04	137,163	7,670	6,816	6,567	3,252	1,432	563	2,028	1,090	18	1,439	1001
'05	52,928	7,430	7,155	5,909	2,574	1,512	622	2,047	1,420	24	1,163	473
'06	52,248	10,013	8,097	6,791	3,365	1,541	849	1,909	1,546	84	1,172	484
'07	55,326	10,275	13,837	6,982	4,001	1,696	1,090	2,229	1,850	449	1,395	514
'08	61,112	10,707	15,746	6,618	4,341	1,559	1,535	2,214	1,933	-	1,365	653
'09	79,007	10,341	14,789	7,459	4,854	1,700	1,722	2,540	2,194	1,079	1,248	638
'10	188,089	14,222	14,503	9,140	7,786	2,031	2,296	3,334	1,877	1,455	2,121	1,444
'11	97,822	12,183	16,596	8,166	8,649	2,389	2,677	3,726	2,362	1,740	1,983	1,189
'12	95,275	12,404	15,620	8,121	10,329	3,758	3,844	8,121	2,904	2,493	2,229	1,047
'13	105,891	15,621	16,203	8,305	10,698	4,207	5,012	10,125	3,373	2,774	2,431	1,173

Source: *Pilgrim’s Office*. Santiago de Compostela. Own elaboration.

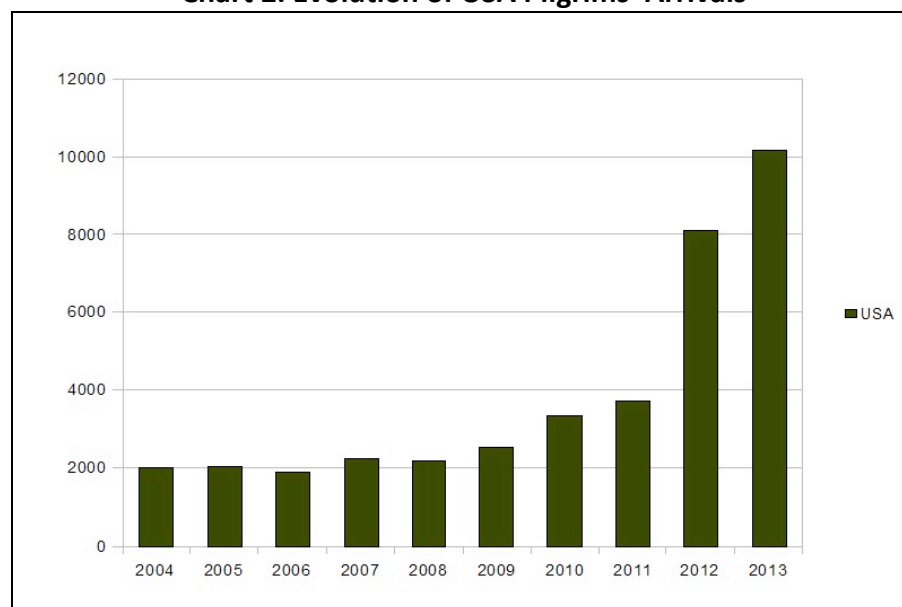
Chart 1 shows the numbers of foreign pilgrims arriving at Santiago de Compostela from 2004 to 2013. Germany, Italy, France and Portugal are the most important markets, with a positive evolution during the last decade. Other overseas countries represent the same evolution worldwide. Among them, we would like to point out the case of the USA. As detailed in chart 2, in 2013, the pilgrims from USA were more than 10,000, tripling the result of 2010. This confirms the extraordinary growth recorded after 2010, when the film *The Way* has been broadcasted in USA, even around the world.

Chart 1. Evolution of Pilgrims' Arrivals According to Country of Origin



Source: Source: *Pilgrim's Office*. Santiago de Compostela. Own elaboration.

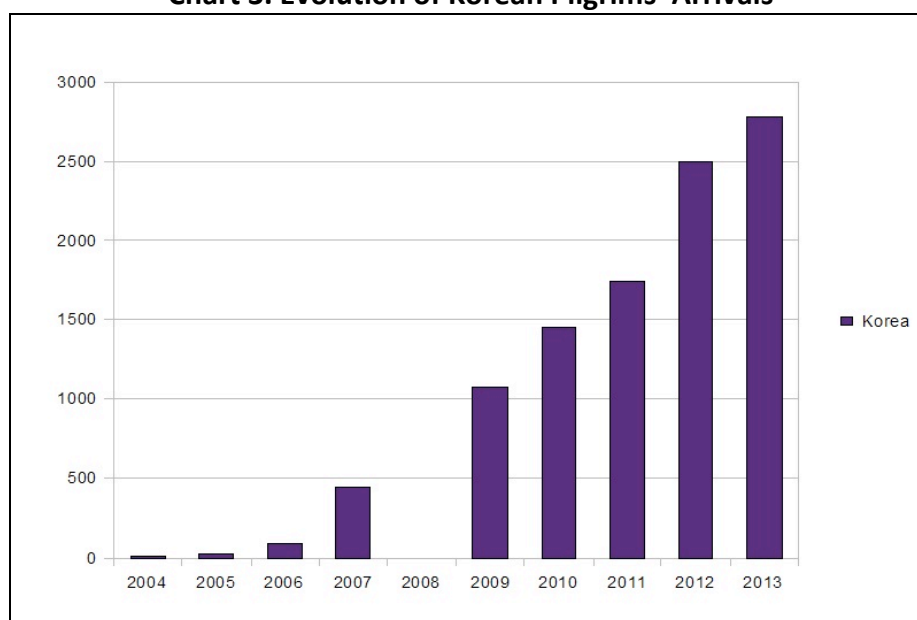
Chart 2. Evolution of USA Pilgrims' Arrivals



Source: *Pilgrim's Office*. Santiago de Compostela. Own elaboration.

On the other side of the world, we have to mention the case of Korea. Korea is the main Asian market, in terms of pilgrims arriving to Santiago and collecting their *Compostela*. In 2013 near 3,000 pilgrims have arrived from this country. As shown in chart 3, their presence is becoming highly significant, mainly after the Korean author Kim Nan Hee published a book in 2006. Since then, other books have been published, and now the Way is conquering the TV. In October 2013, the Korean producer *White Media* shot a documentary about the Way of St. James. The route began in Saint-Jean-Pied-de-Port on the 2nd October; they arrived in Compostela on the 22nd October, and then they left to Finisterre. Five special programs have been broadcast by the TV channel *Corea Yonhaps News*, in December 2013. Along their journey, they made a lot of stops and recorded different aspects of the pilgrimage route, such as its heritage and gastronomy.

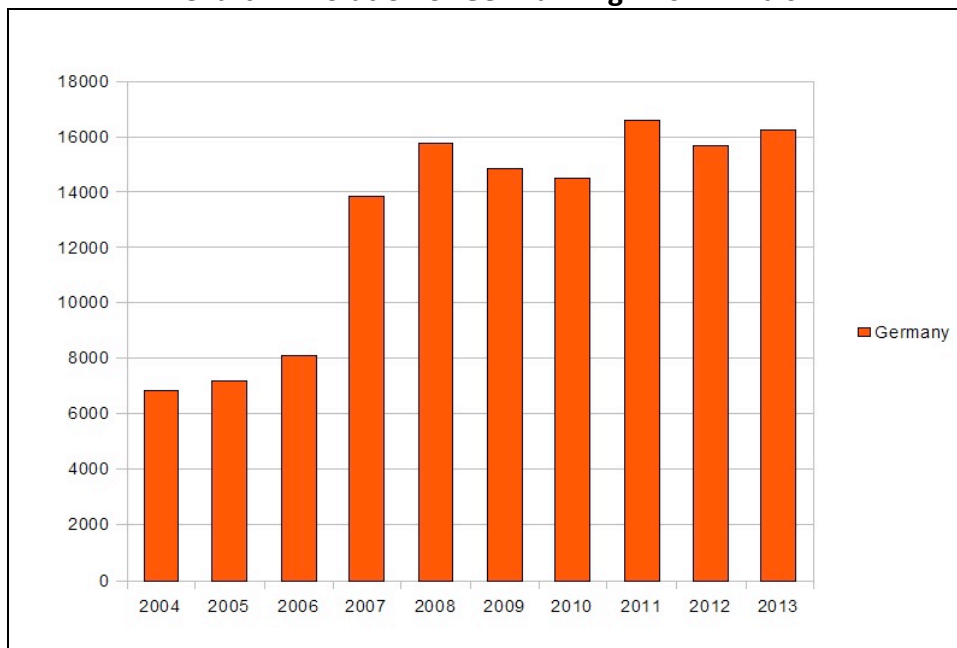
Chart 3. Evolution of Korean Pilgrims' Arrivals



Source: *Pilgrim's Office*. Santiago de Compostela. Own elaboration.

Back in Europe, another example to study is the one of the German actor, presenter and comedian Hape Kerkeling. In 2001, he walked the Jacobean French Way; he chose the pilgrimage because, at that moment he was looking for a physical and spiritual experience, as he needed a "timeout". His book entitled "*Ich bin dann mal weg*" and published in 2006 was a revolution in terms of charisma and mass media effect as television programme. It contributed to the international recognition of the Way of St. James, as well as of the city of Santiago and the whole Galician region. Thus, considering its excellent promotional effect as literary and audiovisual tourism, it marked a turning point in terms of arrivals of German pilgrims and tourists. Nowadays, Germany is the most important foreign tourist market in the Camino de Santiago. More than 16,000 pilgrims arrived in 2013, twice the result of 2006.

Chart 4. Evolution of German Pilgrims' Arrivals



Source: *Pilgrim's Office*. Santiago de Compostela. Own elaboration.

5. *The Way* (2010): The reasons for its success

After several decades, we can state that the film *The Way* has facilitated the film-induced pilgrimage tourism along the Way of St. James. *The Way* was written and directed by Emilio Estevez, the eldest son of Martin Sheen. It was entirely filmed in Spain and France along the real Camino de Santiago. Martin Sheen plays Tom, an irascible American doctor who comes to France to deal with the tragic loss of his son (played by Emilio Estevez). Rather than return home, Tom decides to embark on the historical pilgrimage "The Way of St. James" to honour his son's desire to finish the journey.

This film has been more successful than others in attracting an increasing number of North American tourists to the featured destinations. Hence, we might state that *The Way* displays a powerful tourism destination image, as it has been able to create attractive tourist destinations. (Here we use *destinations* in the plural, in order to refer to all the places along the Way). The storyline, the attribute of the historical and European landscape (tangible elements), together with the permanence of symbolism and medieval atmosphere (intangible elements) have been well exploited and turned into added values of this "unknown part of Europe". In fact, the film came as a complete surprise to the Americans, who knew very little about this Spanish route. Its intentional aesthetic communication has been a further successful factor, as the film has been co-financed by the Galician Autonomous Community, thus being part of properly market-oriented strategies. This film has successfully raised more than 10 million dollars (IMDb).

Consequently, we might declare that the film plot has developed a successful image of the destinations, able to capture and transmit the essence of the route. Tourists feel attracted by those appealing locations, thus they decide to visit them and may relive and feel the emotional connection. Such success involves various critical factors, which influence film-induced tourism (Hudson & Brent Ritchie, 2006). The story line and site are closely related

and the film involves the audience in an emotional experience which, perfectly links with the location (Tooke & Baker, 1996). Tourists and pilgrims along the Way would find easy to visit the site, apart from living the experience and fantasies portrayed in the film. The representation has strongly subjective connotations, rather than objective ones; it moves away from the traditional historical background or symbolism, in order to reproduce the values of the human being, ideals and hopes. In other words, it has interpreted the feelings of the contemporary human being.

Among the most popular and well-known Jacobean experiences, we can mention the pilgrimage rituals. Between the past and the present reinterpretation, the pilgrim and tourist would find themselves dealing with these moments portrayed in the film, in which a sense of medieval mystery is evoked:

1. *The Pilgrims' Passport or Credential*: it is an official document that certifies and identifies the pilgrim. It shows his/her personal data, maps of the Pilgrim's Way and boxes where the stamps are entered in the places where the pilgrims have passed through. This document is essential to stay in public hostels (*albergues*) and obtain the *Compostela*, but it does not give any other rights to its holder.
2. *The Compostela*: it is issued by the ecclesiastical authorities. It certifies the completion of at least 100 kilometres covered on foot or on horseback (200 km if done by bike) of the Camino of Santiago. The *Compostela* is issued to all those pilgrims who have their Credential stamped, thus proving their passage along the Camino. The journey must be undertaken for religious or spiritual reasons – even for self-searching purposes – passing through the various enclaves of one of the many pilgrimage routes (all of which are considered as valid). Those who have completed the Camino for other reasons (leisure, sports, adventure, cultural, etc.) can apply to receive another certificate upon reaching Santiago, known as the Pilgrim's Certificate.
3. *The Pilgrim's Mass with the Botafumeiro (temple censer)*: the first temple censer was built for hygienic reasons in the 11th century. At that time, pilgrims, exhausted after finishing the pilgrimage, crowded into the cathedral and, to combat the accumulation of body odours, breeding ground for epidemics, the large censer was commissioned.

Another variable is the explicit beauty of the settings of the film locations, as the landscapes of the Way of St. James are consolidated attributes of its success and motivation. The most recent researches, regarding the attractive factors of the Jacobean route, point out the slow mobility of the pilgrims, together with the deriving benefits of the route. The slow rhythms of the Way conciliate the relaxed contemplation of the landscape (Milani, 2001; Sobrino & López, 2006; Santos Solla & Lois González, 2011; Lois González & Santos Solla, 2014). The contemporary tourist looks for relaxed holidays that enhance a personal renaissance, far away from the frenetic daily routine. In this sense, the Way of St. James presents itself as a tourist option where people can spend their walking and healthy holidays to far-off countries, as well as enjoy the region's flora and fauna.

The plot of the present films reflects the new pilgrimage motivations, among which we underline the following ones: 1) The living a unique experience (different from everyday life); 2) Enjoying landscape and environment; 3) Enjoying heritage; 4) Experiencing ancestors' way of life; 5) Discovering new places; 6) Meeting new people, having time to interact with them, and rediscovering the art of conversation (Lois González & Santos Solla, 2014).

Figures 4-5. Portraits of *The Way* in the German and Japanese Markets



Source: *The Way* (<http://www.theway-themovie.com/camino.php>)

Conclusions

In spite of being the key product of the tourism development of Galicia and other Autonomous Communities, there is a gap in tourism research regarding the film-induced tourism along the Way. As previously stated, this might be due to the tourism management, and to the lack of investments on the hand of foreigners' producers. Thus, a stronger effort aimed at promoting the audio-visual production should be made, by means of a sectorial strategic planning, committed to personalize production, according to the foreign tourism markets.

In our contribution, we pretended to support the actual thesis affirming that films promotion can be useful to enhance and project the international image of a destination. Especially in the case of a complex and extended tourist product as the Jacobean Route, the film promotion, and its precious dynamic techniques and effects, would favour the promotion of different locations as well as of different tourism offers to wider audience than the usual promotional campaign. Thus, the films locations along the route might take advantage from the success of tourist arrivals. Indeed, as an international marketing tool, the film promotion enables to strengthen the added values of some destinations (Hyounggon & Richardson, 2003). Because of this, another significant benefit of the film-induced tourism along the Way to St. James would be the increasing cultural value of the film location. Film tourism is a medium from which a range of cultural meanings and values may be communicated. If we think of the case of the Way of St. James, different sites have served as film locations. Thus,

in this case, the popularity deriving from the film release affects various places, all of which acquire a specific meaning. Moreover, within these places/locations, tourists might recognize symbolic heritage of the Way.

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