Insights on the Film Tourism and Archéocinema for the Promotion of Heritage Tourism: A Critical Review

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Abstract: The link between Cultural Heritage (CH), media, and film tourism has gained increasing attention in the literature over the last two decades. The 21st-century film tourism industry edutainment must reflect the experiences of 21st-century digital/virtual requirements. Film tourism is often considered a potential marketing channel for World Heritage Sites (WHS) and CH tourism. Limited research addresses how heritage film tourism providers employ and deal with the film industry and Archéocinema media for marketing communication. This paper attempts to discuss the relationship between the capability of heritage film tourism as a promotional tool combined with Archéocinema in constructing the optimistic destination image of heritage tourism and experience as it flows in both physical places and virtual environments. It argues that both environments, as dynamic and generate meanings, merge, and embody subjectivity and objectivity now in one process. This process suggests building a critical, informative, and promotional purpose by engaging in storyline and storytelling, learning about what and how film tourism and Archéocinema can offer and representing it in a modern key within and beyond the physical dimensions of place in an ethical and transparent approach according to the London Charter and the Seville Principles.

Keywords: Media communication, computer-based visualisations, virtual and augmented reality, virtual recreation, film tourism, destination image, destination marketing, iHERITAGE Project, Nabataean Petra, London Charter and the Seville Principles.

INTRODUCTION: FILM TOURISM CONCEPTUALI-SATION

As Conrady and Buck (2009,156) note, "Cinema becomes real to such an extent that viewers gain the opportunity to enter parts of the precious imaginary. In this way, film viewing itself may be understood as a form of tourism". According to Hellemans (2014, 13), "tourism and cinema go historically hand in hand". Hudson *et al*. (2010, 178) remarked that movies, after family, friends, and the Internet," are the second most influential factor when travelling to a particular country". Therefore, as an audiovisual tool capable of carrying a message far, they are becoming familiar with edutainment, a critical political and socio-cultural tool for interaction and exchanging expressions around the plethora of themes of our everyday and lifestyle questions and dilemmas. Beeton (2016), while examining its impacts, stated that tourism could be a force for peace, an economic and social generator and diversifier, and can bring communities together or apart. He argued that during the 20th century, film and television became one of the most utilised media communications systems, which affected the tourism industry and consequently involved moving images with travel. "The creative and consistent link between the fields of film and tourism, according to Roesch

(2009, 11), is, above all, "an exciting, surprising and promising path, on which will have immense benefits for visitors and investors in the future ". To conclude, movies are integral to popular culture and everyday routines and impact many people (Zimmermenn and Reeves, 2009, 155).

A substantial academic interest in the "film tourism phenomenon" has emerged recently. Film tourism is a phenomenon related to visiting a destination or specific attractions that follow the success of a film as the tourism generated by film is a widely growing aspect within the tourism industry and is becoming increasingly popular. Film tourism, generally encompassed within cultural tourism, is related to film locations that can be seen on the big screen and television (Bernardi, 2016). The popularity of film tourism has been growing due to the development of the entertainment industry and an increase in international travel (Tuclea & Nistoreanu, 2011, 27; Bowyer, 2016,18). Film tourism activities include "reenacting scenes, tasting the food and beverages that appeared in the film, and experiencing the culture represented therein" (Kim, 2012, 389; Lao *et al*., 2023, 3), visiting film locations, film studios, movie sets and film festivals.

However, it is critical to clarify that films are not produced to attract tourists to a destination but to induce spectators indirectly as a background part of the movie's message (Butler, 1990; Hudson *et al*., 2011,

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177). In addition, the film industry is not often concerned with destination image (Beeton, 2006). Films are viewed as "autonomous" sources of information and therefore are perceived as less biased than traditional advertisements. For this reason, they tend to be regarded by audiences as more reliable sources and therefore exercise a more substantial and lasting influence on destination images (Kim & Richardson, 2003; Hudson & Ritchie, 2006; Shani *et al*., 2009; Hudson *et al*., 2011). Thus, this makes them more credible than a standard and traditional advertisement in the perception of the potential visitor.

On the other hand, thanks to widespread film and television production, the disposition to watch has become easier and more accessible. Therefore, film and television can potentially influence significant tourism trends. At the same time, they offer the first attractive impression for information and interpretation to most of the public. Cinema "remixes the real, the unreal, the present, real life, memory, and dream on the same shared mental level" (Morin, 2005). They can also reflect the broader belief that international CH tourism provides an opportunity to promote peace and understanding between peoples and nations. For example, one of the objectives of Japan's current tourism development policy is to promote mutual understanding and international peace (Sharpley, 2020).

Without a doubt, media and film tourism's importance has increased in the last decade (Lao *et al*., 2023,1). It can benefit local communities significantly and influence tourists' decisions. However, despite films and television series generally not actively involved in tourism promotional campaigns, many tourists still like visiting places they have seen in movies or television series (Dey *et al*., 2015, 275; Bowyer, 2016,18). Film tourism, however, can positively or negatively impact the locations used for filming. On the other hand, studies have exhibited that the films' authenticity and celebrity attachment play a critical role in tourism activities triggered by films (Lao *et al*., 2023, 2). Therefore, its success can significantly influence locations' success as tourist destinations (Tuclea & Nistoreanu 2011, 28-29; Bowyer, 2016,18). It largely depends on the stakeholders' perspective (Beeton, 2005), how the destination is portrayed, and which aspects are highlighted.

More analytically, research implications suggest that celebrities and films can be effective promotional tools to induce these specific films to tourists (Yen & Croy,

2016). In addition, recent survey findings (Zhou *et al*., 2023, 32) carry theoretical and managerial implications; Hengdian World Studio, China's most prominent film tourist destination, showed that "fandom or celebrity involvement (measured using attraction, centrality, and self-expression) meaningfully enhanced "destination image and place attachment, both of which also enhanced tourist loyalty. Moreover, although the direct relationship between celebrity involvement and tourist loyalty was insignificant, it supported the complete mediation of destination image and place attachment".

Meanwhile, current results also suggest that films with a negative plot reinforce the viewers' negative evaluations of the image attributes and potential disadvantages, such as over-tourism and the lack of research about the topic (Vara, 2020, 2). However, the impact on the overall image leans to be subtle. Additionally, it was presumed that "in the case of films with a negative plot, the imagery of landscapes is the element that is most likely to increase visiting intention" (Loureiro & de Araujo, 2015, 352). Several researchers also saw more personal connections between film storylines and tourism. Kim and Richardson (2003, 222) stated, "It can be inferred that the level of emphatic involvement with film characters can affect the perceptions viewers have of the place depicted in the film". Meanwhile, Beeton (2005, 229) argued that "we view movies through ourselves in such a way to gain some personal meaning" and "we put ourselves into the story, sights, sounds and emotions of the movie". Stories can "inspire, heal, inform, and empower" how we reflect upon something new, develop our imagination, or obtain further knowledge (Dunnigan, 2004, 8).

To summarise, the phenomenon of film tourism is thus often believed to be fundamental in visiting heritage and archaeological sites. Overall, experts believe that film tourism positively impacts a destination. Using modern technologies creates new travel experiences while inciting local tourism, revitalising destinations in danger of depopulation, and boosting a country's economy (Vara, 2020, 2). A body of literature in tourism studies suggests that televisual and cinematic narratives and mediated images with embedded signs, myths, and symbolic meanings create and construct frames or/and guidelines of tourists' anticipation and experience in portrayed locations (Kim, 2010; Laing and Crouch, 2009; Portegies, 2010; Urry, 1990, 1994). Findings from interviews also show that several destinations have become popular after filming took place and incited

local tourism, revitalised the destination in danger of depopulation, and boosted the economy of that country or region (Vara, 2020, 75).

Finally, a growing literature examined and recognised the considerable effect and the intermingling of destination and film tourism images. Consequently, their influence tourists' intention to visit a destination, thus, having the ability to communicate a destination image and to attract visitors to filmed destinations (Beeton, 2005; Mercille, 2005; Hudson and Hudson *et al*., 2011, 177; Croy and Yen, 2013, Fu and Xiang, 2016). Literature has identified a more comprehensive range of motivational drivers. The influence of films on travellers' motivation to visit a country is determined by creating new images, altering negative images, and strengthening weak images of a destination while becoming the main asset in promoting tourism (Beeton, 2016). Literature also suggests that a destination's depiction of motion pictures is often positively highly valued as a travel destination (Tooke & Baker, 1996, Conrady & Buck, 2009; Kim & Richardson, 2003; Beeton, 2004; Hudson & Ritchie, 2006; Iwashita, 2008; Bolan &O'Connor, 2008; Shani *et al*., 2009; O'Connor *et al*., 2010; Hudson *et al*. 2011). Most studies, however, on film culture tourism only explore the tourists' perception and behaviour of film tourism through the participation of or celebrity attachment (Lao *et al*., 2023,2).

ASSESSMENT OF ASSOCIATION BETWEEN ICTS, FILM TOURISM AND ARCHÉOCINEMA FUTURE

Recent results show that, currently, heritage visitors use information and communication technologies (ICTs) primarily to obtain information, better plan their visit, and better understand the cultural offerings. At all stages, the website is the most used ICT. By contrast, new digital technologies, for example, augmented reality, are yet only just used and, to some extent, even unknown. Recent results permit essential insights for considering scarce resources, particularly concerning what kind of ICTs should be prioritised, especially in heritage tourism. Furthermore, it is confirmed that different visitor sections have various preferences, and they show that it is crucial to communicate the accessibility of ICTs (Hausmann and Schuhbauer, 2020).

The democratisation of CH through the digital gate is a well-recognised and documented aspiration (Taylor and Gibson, 2017). The mass media, both broadcast and print, are known to influence the tourism industry in general significantly and tourists' perceptions of destinations' images (Shani *et al*., 2009, 231). Furthermore, the prevalence of ICTs has significant marketing impacts on both the demand and supply side of CH tourism (Hausmann and Webster, 2018). Therefore, ICTs are increasingly crucial in CH tourism (Hausmann and Schuhbauer, 2020). However, it is a demand to note that the knowledge of media tourism is still very fragmented (Waysdorf & Reijnders, 2017). For example, there has been very little research done on displacement theory (grounded in aspects of authenticity) within film tourism (Bolan *et al*., 2011,106). There is even a lack of 'longitudinal' studies on film tourism, despite films' long-term impact on tourism (Beeton 2008, 40; Bowyer, 2016,20).

Furthermore, we must acknowledge that the integration and collaboration of film elements is an incredibly effective track for the pioneering development and upgrading of the experience of the cultural tourism industry (Lao *et al*., 2023,1). In defining the film's concept, Dunnigan (2004, 7) stated that it started as "a narrative and dramatic tradition in which the art of storytelling is a central concern". Though, the effects of films on human behaviour are well-known. For example, Slocum 2001; Kim, 2012, 388; Bowyer, 2016, 19) note that many social scientists assume the film industry is an agent of social control and change. Some scholars have divided these impacts into two phases, specifically, "the "production period" (the direct impact of filming activities during film production) and "post-production" (the film tourism activities and experiences generated by the influx of film tourists after film production and the subsequent public relations of film tourism)" (Lao *et al*., 2023, 2).

On the other side, Bowyer (2016, 113) showed a correlation between the tourist age and the influence of the use of a place as a filming location on their reason for visiting and their perception of it. Younger people are generally more film and media orientated and tend to be more influenced by films and television series when deciding to visit a particular place, whilst older people tend to be influenced more by its heritage. This could also, in the segment, be due to younger people being more likely to need an element of novelty during their trip, which can be provided by places used as film locations (Bowyer (2016, 54).

However, current studies on tourism destinations mechanism and cultural tourism progress, primarily from the viewpoint of tourism destinations and tourist experience, have infrequently explored the cultural

tourism mechanism growth from the interest-related community interaction perspective in the film-enabling context (Lao *et al*., 2023,1). Furthermore, existing studies have rarely explored the association between Archéocinema (Archaeological cinema) and the film tourism cultural development mechanism from the mentioned perspective in the film-enabling context (interest-related community interaction).

Archéocinema intends to inspire the viewer to experience or re-experience the heritage sites and monuments, developing cultural and tourism awareness and experiencing different sensations and emotions each time. Attractive and promotional scenes, objects, and even characters, celebrities can be injected into "a real context," enhancing them so that the real and the virtual coexist and interlink. Despite where they are physically located, augmented reality and Archéocinema today permit us to recreate scenes and events that let us jump into a technologically advanced experience. Thus, this can attract a new, ignored young generation to respect and enjoys CH tourism.

Nevertheless, the association between Archéocinema and the film tourism industry may seem almost a blunder at first glance. However, in recent years, we can find many ways of their interaction; meanwhile, both improve access to historic sites and discovery experience. Archéocinema shows "the diversity of the connections between archaeology and film" through media communication (Thilo Jordan, 2005). Furthermore, it can develop the personal and collective culture: accessibility to culture. Therefore, investigating film tourism and Archéocinema effects should be fundamental. This is mainly because of their potential to generate a desire among viewers to experience places associated with historical stories (Shani *et al*., 2009, 233). First, however, we suppose that we understand the film tourism industry and Archéocinema as an immersive and realistic experience, in the case of historical sites and monuments that are no longer visible, through the current concept of Archéocinema. Furthermore, when heritage sites are used to film locations and the potential effects that this may have (Bowyer, 2017, 110), in this case, the need to maintain contact with the public and attract new audiences and visitors to heritage sites is noticeable. Thus, the goals that serve the audience are launched by enjoying the feeling of the atmospheres of landscape, nature, streets and houses, temples, theatres, and places of ancient civilisations and exploring the different eras: from prehistory and protohistory to classical, late classical, medieval, and modern times (Leonardi, 2021a).

On the other hand, virtual communities are clusters of Internet users who establish webs of personal relationships. Virtual societies have cultures and expectations (Lao *et al*., 2023, 4). The film tourism industry and Archéocinema have used the new digital/virtual leisure environments and virtual recreation to offer film products based on an incredibly fantastic edutainment approach. The term edutainment was coined in 1973 by National Geographic documentary filmmaker Bob Heyman to summarise the two main goals of cultural communication: education and entertainment (Corchia, 2021). Edutainment also means any education that entertains though it is associated with video games with an educational aim (Haddad, 2016). Meanwhile, virtual recreation, according to Seville Principles (2011), ratified by the 19th ICOMOS General Assembly in New Delhi in December 2017, " involves using a virtual model to visually recover an archaeological site at a given moment in the past, including material culture (movable and immovable heritage), environment, landscape, customs, and general cultural significance".

The advances in digital multimedia and communication technologies continue to make the world a smaller area (Haddad, 2016). Among these, Virtual reality provides a nun existing space/time environment by entirely 3D reconstruction and recreation; meanwhile, augmented reality is an enhancement. A current study proposes and empirically verifies a conceptual framework, explicating why and how the LBAR (location-based augmented reality) application may enhance place satisfaction for heritage tourism (Tsai, 2020). Thus, offering a large amount of content and detailed information on the film tourism production works increases engagement and entices the public to take advantage of Archéocinema. In addition, virtual tours, podcasts, and the digitisation of many museums' catalogues have been provided, increasing engagement and enticing the public to take advantage of these achievements.

Raising awareness through social media, school and higher education programmes, leaflets, and websites, amongst other routes, is also critical. Short courses on this issue could also be arranged for those who work at the site and the film companies. Another option would be to create information points throughout the site to inform visitors about all the site elements (Bowyer, 2016,103). Ultimately, Virtual archaeology's

main aim "will always be to serve society as a whole and contribute to human knowledge" (Seville Principles, 2.4). Virtual archaeology is a "scientific discipline that seeks to research and develop ways of using computer-based visualisations for the comprehensive management of archaeological heritage" (The Seville Principles) that can play a significant role in film tourism production and Archéocinema works.

The objective, though, is to raise awareness of the different involved communities, including the scientific community, of the crucial need to collaborate worldwide in the growing field and integration of virtual archaeology, virtual recreation, and virtual and augmented reality in film tourism and Archéocinema. However, given the complex nature of "computer-based visualisation", "it cannot be addressed using a single form of knowledge but instead needs the cooperation of a large number of specialists (archaeologists, computer scientists, historians, heritage interpreters, designers, digital media experts, architects, engineers, etc.)" (Seville Principles Principle 1.1). Therefore, in order to start with, the site managers and local and international tourist boards will need to create an intelligent, standardised questionnaire/survey, which would be filled at tourist board offices, visitor centres, and local hotels or handed out by tour operators about the association and integration between film tourism and Archéocinema future.

INSIGHT INTO TOURISM COMMUNICATION, ICTS AND COMPUTER-BASED VISUALISATIONS, FILM TOURISM INDUSTRY AND ARCHÉOCINEMA

Tourism communication has changed in many directions. Multimedia has become a significant vehicle of awareness and style leadership in communicating remote environments and spectacular sights (Zimmermenn and Reeves, 2009, 155). Meanwhile, digital technologies increasingly dominate film tourism marketing and research, where communication between all parties is possible. Therefore, they are no longer as distant as before. 3D virtual reconstruction and virtual recreation have also been successful and will continue to generate interest rapidly in the CH film tourism industry. These digital tools are expected to be rapidly developed in the coming decade to support the pre-existing traditional ones. Moreover, they give the means to communicate and share many everyday experiences, strengthening participation in collective and societal life while promoting mutual enrichment, open-mindedness, and acceptance of each other. In

particular, more insight into the role of film production in location visits would benefit, as this has received less attention than the other modes (Waysdorf & Reijnders, 2017,187).

Archéocinema also did learn to present itself to a broad audience through moving images, even in an "augmented physical cinema." Thus, users will be able to enjoy the story inspired by the narration of the place, demonstrated on the screen of their devices, "as if they were in the same place where the movie is shot," as promised by the current UNESCO iHeritage Project (https://www.palermotoday.it/social/iheritage-siti-unesco-realta-aumentata.html). However, this is not just entertainment for its own sake. More generally, Waysdorf & Reijnders (2017,188) have also shown how fandom has become essential in imagining other lands, times, and people. It has become a way of exploring the world.

The film tourism industry and Archéocinema use dynamic heritage stories, events, celebrities, locations, and monuments that can be leveraged to convey messages, deliver content, enrich the user experience, and engage in activities that, if filmed traditionally, can be tiring. Based on this dynamic nature, Archéocinema and film tourism has become valuable tool for cultural and sustainable tourism, awareness and promotion programs to increase engagement and diversify the offer. However, more attention should be given in the literature to historical films, as historical stories can affect contemporary destination images while appealing to broad audiences, both locally and globally (Frost, 2006; Shani *et al*., 2009, 237). In addition, as argued by Beeton (2006), there is still a limited understanding regarding the effects of films with a negative plot.

With Archéocinema, new perspectives in the application, research, and communication with archaeology and heritage tourism are anticipated, even in research results. From this point of view, significant digital channels based on Archéocinema can be utilised for CH tourism promotion: if, on the one hand, these films gave rise to social pages and websites, on the other, affected due to copyright issues and CH ownership ambiguity from the perspective of those whom they were already using them. Each story and event happens in the physical sites of production, albeit not all of them create and construct such additional values and contexts anchored to the site or the place. The site resonated with 'a compounded spatial complexity' (Torchin, 2002) in the audience's mind.

The values evoke various symbolised and contextualised personal meanings from different representational files in the production. The positive relationship between celebrity involvement and tourist loyalty and the mediating roles of destination image and place attachment represents novel findings in the studies of film tourism. It possesses theoretical and practical implications (Zhou *et al*., 2023, 38). It can enrich Archéocinema with new perspectives in the application and in communicating with archaeology and heritage tourism. From this point of view, significant celebrity involvement and tourist loyalty, combined with the new creative digital channels of Archéocinema, can be utilised for CH tourism promotion.

Thanks to the historic film industry's attractive themes, there has been an increase in official websites and social media accounts compared to previous decades. The growth of social media has meant that 'fan culture' is more visible and produces a new way for fans to interact with even television shows, as can also draw in younger tourists (Bowyer, 2016,111), as it has become essential in promoting the places used as filming locations. However, a systematically informative and promotional purpose to participating in storyline and storytelling has become part of our culture as a form of communication and entertainment (Dunnigan, 2004); learning about what the film tourism production industry can offer and representing it in a modern key is appreciated. In this regard, the wish to preserve a virtual relationship between the film tourism industry and the audience is already manifested through various experiences developed in digital gaming, even in Archéocinema. Furthermore, by making it very hyper-realistic, the background of archaeological and cultural remains is created in a very realistic way, allowing the viewer to dump in search of the remains of the past. The heritage aspects of sites used as filming locations should be promoted through websites and social media. This could include 'pinning' the site, which should theoretically bring it to the top of any search engine. These measures should significantly help raise awareness of this site element with the younger generation (Bowyer, 2016,104).

Virtual recreation should be used to increase the credibility of the film's historical scenes. The film has many ways to represent the past, for instance, to guide the film's narrative, convey a sense of historical scene representation, and send a message to glorify a particular historical era. In addition, this treatment allows the viewer to connect with the past's customs, traditions, and events (Leonardi, 2021b). So now, we must accept the adventure, enhance this new approach, and work together for greater awareness that "the physical and digital world can coexist and indeed complement each other" (Leonardi and Leonardi, 2021).

Finally, it is essential to address the needs of younger tourists and how sites can capitalise on their use as filming locations to promote the site to this specific audience, who may not be fully aware of its heritage values, and to those who come initially because of their use as filming locations (Bowyer, 2016,107). Therefore, there is a need for more Archéocinema festivals to address the involvement of the interested public to examine the archaeological contributions together with experts and guest celebrity speakers to give a short introduction about the new expected role of Archéocinema. Even performs a discussion with the audience, thus offering them the chance to shape their opinion about this Archéocinema kind of media implementation. It is essential also to highlight that although these films use CH and historical sites and thus encourage the public to visit them, they do not address any awareness of what these CH sites face, such as the need for conservation and protection.

ASSESSMENT OF THE ROLE OF THE UNESCO iHERITAGE PROJECT IN HERITAGE FILM TOURISM AND ARCHÉOCINEMA

The objective of the UNESCO iHERITAGE: ICT Mediterranean platform for UNESCO CH (15 September 2020 - 14 October 2023) is to support the technology transfer and commercialisation of new ICT: Augmented Reality (AR), Virtual Reality (VR) and Mixed Reality (MR) tools aimed at enhancing the access to Mediterranean UNESCO CH through "augmented and immersive experiences, by creating cross-border living labs" for innovation and research. The EU-funded iHERITAGE will afford new resolutions through an innovation-driven growth process to endorse "cross-border technological transfer, Living Labs, industry-academia collaboration, and the creation of spin-offs and new products, using the latest" (ICT): AR, VR and MR.

The project will address socio-economic challenges at a cross-border level by actively involving young people, women and needs who participate in training courses, Living Labs, and creating spin-offs, thus increasing employment opportunities and fostering innovation. The project aims to support collaborations

among universities, SMEs, start-ups, and spin-offs devoted to creating AR/VR/MR products. Decades of new AR/VR/MR technological solutions will open the way for the first-time and democratic relationship with oral traditions, CH and archaeology, revealing forms, contexts and contents that would otherwise be invisible and reserved only for insiders.

Eventually, iHERITAGE will improve access to UNESCO CH, on-site and off-site, and contribute to establishing "the Regional Centre for Safeguarding and Valorisation of Mediterranean Intangible" CH, to be recognised under Category 2 of UNESCO (https://www.enicbcmed.eu/projects/iheritage). iHERITAGE Project will produce an innovation-driven growth process linking a wide range of stakeholders from six Mediterranean countries by a unified approach to promoting "cross-border technological transfer, Living Labs, industry-academia collaboration, creation of spin-offs" and novel products employing the up-to-date ICT technologies: AR, VR, MR, for the improvement of the level of interpretation of Mediterranean UNESCO CH and maximisation of the commercialisation of research results (Lucio Tambuzzo, https://www.enicbcmed.eu/projects/iheritage).

The project gathers ten partners from six Mediterranean countries participating in the cross-border iHERITAGE project: Italy: Sicilian Region-Department of Tourism, Sport and Entertainment; Circuit Castles and Medieval Villages; University of Palermo – Department of Architecture Egypt: Confederation of Egyptian European Business Associations; Spain: Association of Mediterranean Chambers of Commerce; Public Foundation of the Andalusian Legacy; Jordan: Jordan Society for Scientific Research, Entrepreneurship, and Creativity; Department of Antiquities; Lebanon: Lebanese American University; Portugal: University of Algarve (https://jssr.jo/en/iheritage-jo/).The UNESCO WHL sites involved in the process of valorisation envisaged by the project are (https://jssr.jo/en/iheritage-jo/):

- 7 UNESCO WHL sites in Sicily, including an Arab-Norman itinerary in Palermo, the Cathedrals of Cefalú and Monreale, the Archaeological Area of Agrigento and Temple Valley, and Syracuse and the Rocky Necropolis of Pantalica.

- Alhambra, Generalife and Albayzín, Granada in Spain.

- Memphis and its Necropolis – the Pyramid Fields from Giza to Dahshur in Egypt.

- Nabataean Petra Archaeological site in Jordan.

Thanks to the EU-funded iHERITAGE project ICT Mediterranean platform for the UNESCO CH, new techniques to enhance its level of interpretation, taking into account the advantage of new technologies and commercialising the latest research results. The public can watch the historical sites and monuments as they were in the past and live each feature from their residence through smartphones and tablets. Thus, the iHERITAGE project created innovative solutions for promoting some UNESCO sites in certain Mediterranean countries (https://www.enicbcmed.eu/projects/iheritage).

Some of the iHERITAGE project's primary goals are game-changing activities, 3D reconstructions, recreation, and the integration of new information and Communication Technologies (ICT), such as Augmented Virtual, Mixed realities, and digital holography in the tourism and cultural value-adding industries (https://www.enicbcmed.eu/contribute-virtual-reconstruction-or-holographicexhibition-9-unesco-world-heritage-sites-iheritage). Meanwhile, the iHERITAGE project's Archéocinema can let the user live many well-renowned scenes of films taken in the archaeological sites of the Mediterranean partners countries (Italy, Egypt, Spain, Jordan, Lebanon, Portugal) in AR (Leonardi, 2021c), including Nabataean Petra in AR, such as the famous "Indiana Jones" (https://jssr.jo/wp-content/uploads/2021/01/iHERITAGE-Press-Release.pdf). With iHeritage, it will be possible to benefit from augmented reality content that makes the visit more interactive: one of the experiences allowed is to enjoy an excellent guide. However, we can mention that these augmented virtual opportunities open the gateway to various CH applications. The aim is to enhance CH interpretation through diverse practices and paradigms, including Archéocinema as part of the iHeritage project for UNESCO CH, born to propose innovative solutions for some UNESCO sites of certain Mediterranean countries.

A visit to these ancient sites and monuments would acquire added value. Thanks to a device, it would be possible to know the exact points where the film's scenes were shot. Based on Archéocinema, which has positively promoted these rich historical sites, the remote virtual visit can be booked and guaranteed by

an on-site guide, who will share his or her view of the visitor's environment and extra digital content with the remote user. However, thanks to the Archéocinema multimedia content, it can attract a wider audience. It will promote the visit to these historical sites in person and remotely. These tools of enrichment of experience through digital multimedia content, including Archéocinema, have thus opened a new gateway to attract tourism, determining the possibility of undertaking different and more innovative cultural promotion approaches.

In short, although the purpose is edutainment Archéocinema linked to promoting sustainable tourism, it also returns an image of archaeology and the museum itself, allowing for a flexible transversal approach to different disciplines, including history and art. A recent study has proposed that "history-linked and heritage-based tourism, and its engagement in the never-ending telling of stories, is becoming solidly entrenched as a contribution to the popularisation and consumption of the record of history" (Fagence, 2019). Archéocinema is anticipated to open new gates for using digital methods and techniques to interpret and promote heritage tourism. Therefore, we must establish principles and criteria for assessing the quality of these projects, including virtual recreation and virtual reconstruction, in the innovative cultural promotion approaches of the film tourism industry and Archéocinema. It is also vital to address the issue of whether the film tourism industry and Archéocinema are well integrated into the promotion and management of the site. Furthermore, whether all the involved parties have good levels of communication with each other (Bowyer, 2016,12).

HERITAGE FILM TOURISM LOCATION AND ARCHÉOCINEMA: THE CASE OF NABATAEAN PETRA

Film industry locations, not just plot and characters, are crucial elements of film productions. In addition, locations form an essential part of any film or television production. For example, according to a study presented by Travel Competitive Intelligence Research in 2018 (TCI Research), more than 80 million travellers choose worldwide film destinations, demonstrating the strong tourist attraction of places that have become famous through film or television. Meanwhile, six years before, in 2012, the TCI reported only 40 million tourists (Real and Herrera, 2018,13). Roesch (2009) also interviews location tourists, showing that some people travel to Tunisia only to visit Star Wars film locations. A mixed research method was carried out through an online questionnaire, in which 201 subjects participated, and seven participants were contacted to perform semi-structured interviews. The findings indicate that more than 53% of the participants have made a film tourism trip. At the same time, the most performed film tourism activities were visiting a film location, a movie set, a film studio and a film festival (Vara, 2020,2).

Nevertheless, the research demonstrated that using film locations as travel destinations is valuable. It is profitable to lure television and movie companies to a location in the first place and make the best subsequent use of that production (Tooke and Baker 1996; Zimmermenn and Reeves 2009, 158). Zimmermenn and Reeves, 2009, in their research about film Tourism, stated that "locations Are the New Stars". More analytically, they discussed that film locations tend to hold an idle potential to market a place involved in shooting a movie or a TV show (2009,155). Due to this, tourism marketers are increasingly working with film producers to promote their destinations as film locations (Zimmermenn and Reeves 2009, 156).

On the other hand, "film possesses the power to create strong emotional ties to a place, as well as presenting certain activities that visitors and recreationists may desire to imitate or experience" (Beeton, 2008, 40; Bowyer, 2016, 30). Thilo Jordan (2005) considered the film the first representative of archaeology with the development of the new digital media. Despite the critical role visual aid performs in the experience of CH tourism, few studies have particularly examined the visual presence of heritage tourist destinations (McMullen, 2018). It also must be said that the degree of fanaticism of the film location tourists can change over time. In the first years after the film's release, the film locations are more likely to be visited by tourists with a very high degree of fanaticism. As time passes, this fanaticism decreases, and film or TV series moves slowly to the background as a primary goal for travelling (Hellemans, 2014, 16).

This investigative section aims to briefly show the critical role of Archéocinema and the film tourism industry's use among heritage accommodations in the WHS of Nabataean Petra. This location has already been a tourist attraction for many years, and as an international touristic location became more attractive because of its appearance in many films and television series. However, despite the growing importance of

Petra as the first tourist destination in Jordan, very little is known about the image of this location in the eyes of travellers, and the factors that film tourism influences it. More analytically, Nabataean Petra is Jordan's major tourism attraction, with almost one million annual visitors.

The WHS of Petra Archaeological Park is a fascinating combination of well-preserved rock-cut monuments and breathtaking landscape scenery. It is a central and first heritage destination for a diverse tourist market. Moreover, it is in a cultural landscape setting where many archaeological and rock-cut historical monuments are well preserved. In approaching the city centre, one immediately observes how the Nabataeans planned their city to maximise and take advantage of the accessible majestic topography of the landscape, thus, discovering the "enigmatical harmony between man, nature, and the divine rather than one of an "organic design"(Haddad, 2022), Figure **1**.

Figure 1: View of Petra's city Centre shows the harmonious relationship between the natural and urban landscape, mainly of some of the tombs and the Main Open-Air Rock-cut Theatre of Nabataean Petra.

Petra, already among the world's first tourist destinations and the primary Jordan Film location,

proves why so many directors and location scouts love shooting in it. Many movies and documentaries filmed in Petra include some of the iconic movies in film history, for example, Sinbad and the Eye of the Tiger (1977), Nur Kasih: The Movie (2011), Xin A Li Ba Ba (1988), Esau and the Palestinians(2010), National Geographic: Archaeology(2016), Petra(1938), Search for the Real Atlantis (2022), Petra - Wunder in der Wüste(2012), Wojoh(2021), Hevia: Tanzila(2000), Petra, une cité surge en plein desert(2010), Sacred Sites of the World TV Series(2016), Magic Sand(2019), and "Transformers".

This prospect was stretched to other sites in Jordan, like Wadi Rum, for example, Lawrence of Arabia (1962), Prometheus (2012), Theeb (2014,) Aladdin (2019), and Star Wars: The Rise of Skywalker (2019), The Martian (2015) and Indiana Jones and the Last Crusade (1989). However, Indiana Jones and the Last Crusade (Figure **2**) is the most noteworthy movie filmed at Petra, as a case of signing international film tourism that can be one of the key reasons to travel. It can be said that most people already had a confrontation with the film location in Petra during their trips. Many local tour guides point out an area or landscapes or scenes from the film that has been used as a film location, which can give the tourist new and surprising information. What makes this case remarkable is that in the case of Indiana Jones, the viewer might get inspired to visit the beautiful landscapes of Nabatean Petra for the plethora of its natural and cultural sites shown in the film.

Figure 2: A scene in front of the most famous monument, the Treasury at Nabataean Petra, the colossal rock-cut memorial that has become the symbol of Petra, Indiana Jones and the Last Crusade (1989) | Filming Locations in Petra & Almeria | Harrison Ford, - YouTube.

Furthermore, for many tourists, knowing that the "Indiana Jones and the Last Crusade" location or landscape has been the filming location of a specific film is simply part of the pleasure of travelling through that area. However, this film amplified awareness of Petra and increased tourism to the site. In adding

together, the creation of an Archéocinema as part of the iHeritage project–will allow users to live famous movie scenes shot inside the archaeological site of Petra in augmented reality. This includes the famous "Indiana Jones" (https://www.enicbcmed.eu/contribute-virtual-reconstruction-or-holographic-exhibition-9-unesco-world-heritage-sites-iheritage). Thus, the idea of Archéocinema becoming a valid supporter for the enhancement of archaeology is now a fact concerning the site of Petra, even to other locations in Jordan. For example, some "Indiana Jones and the Last Crusade" scenes were shot, which would be available in AR directly on-site. This movie also put historic Nabataean Petra "on the collective bucket lists of Western audiences" (https://jordantraveler.com/jordan-film-locations/).

On the other hand, as in the representing case of Petra, very little is known about how the resonance of landscape depiction and place attachment may affect information gathering about different filming locations and, consequently, consumers' travel intentions. Current results indicate that landscape depiction positively affects place attachment, information gathering and travel intentions, thus providing destination management organisations (DMOs) opportunities to interact with potential tourists and promote filming locations (Mitev *et al.*, 2017, 1). Film tourism appears to create a new kind of cultural landscape, a conception of landscape that goes beyond known ideas and concepts of history, culture and society. It could be perceived that film tourism is strongly connected to nostalgia and identity (Zimmermenn and Reeves, 2009, 157). Many people visiting a destination are already satisfied if they can enjoy magnificent landscapes similar to those in the show without needing to see the exact location of a specific scene (Hellemans, 2014, 66).

Finally, as noted by Frost (2006), there is a need for further analysis of the impact of historical films on destination images, which have not received much attention in the literature (Shani *et al.*, 2009, 233). Considering that the first filmmakers' challenge was capturing images that might interest people, what is required is to identify the benefits of the filming locations and Archéocinema. Also, to explain what makes people visit a destination that appeared in an international production film and understand how tourism promotion occurs through these films. The site manager must also work more in this area to see how it can be promoted more effectively (Bowyer, 2016,107).

A BRIEF DISCUSSION AND RECOMMENDATIONS

Today, it is precise to conclude that many locations and sets of movies have become a source of tourism, especially those associated with popular or successful films such as Lord of the Rings (Bowyer, 2016,11) and the famous "Indiana Jones" and "Game of Thrones" films. Game of Thrones and other widespread films and television series can be used positively to draw in tourists to a WHS, especially the younger ones, while also allowing visitors to understand better the site itself and its role within the country's natural and CH. However, future research must look at WHS and other heritage sites in this respect to ensure their significance is preserved and adequately integrate the new element of their use as filming locations (Bowyer, 2016,115). In addition to an integrated approach of new ICTs, they are combined with the phenomenon of Archéocinema, digital gaming-changing activities, 3D reconstructions, recreation, Augmented Virtual, Mixed realities, and digital holography in the tourism and cultural value-adding industries. Meanwhile, virtual heritage and archaeology now play a significant role in exploring immersive CH products that enhance our understanding of our ancestors' living environments (Haddad, 2016).

Cohen (1986) proposed that movies can persuade the viewer with three appeals: literary ethos, logos and pathos. In literary ethos, the vehicle of persuasion is an individual. It may be the screenwriter/director/producer, the actor, or the fictional character the actor portrays. Literary logos use logic and reasoning to persuade. Finally, literary pathos persuades by appealing to emotions and is the most common type of media fiction. According to Cohen, these different appeals can overlap, as a movie can appeal to logic and emotions (Hudson *et al.*, 2011, 178). According to Leonardi, Roberta (2021c), certainly Archéocinema "holds a great potential, expressing it is a challenge to be seized!"

From this point of view, significant Archéocinema and digital channels must be allocated within a flexible and resilient approach to enhance heritage tourism promotion ethically: if, on the one hand, these Archéocinema of these films gave systematic ethical rise to social pages and websites, on the other, the perspective of flexible and resilience copyright issues must be started now be established in a related International Charter regarding Archéocinema conception and its role in film tourism and how to deal with all the involved parties. From the point of view of film tourism, just as an example, one of the more

problematic films, "The Bourne Supremacy", is a massive international hit, the plot seemed to wander around Europe, but most of the film was shot in Berlin. There was little publicity surrounding this, which raises interesting questions; Would it have damaged the feel of the film, knowing that the locations were not as far-ranging as they appeared? Furthermore, would film fans be as interested in visiting locations passed off as 'Munich', 'Moscow' or 'Naples' as fans of The Third Man are in visiting the 'real' Vienna? (Zimmermenn and Reeves, 2009, 161).

Considering the aspects explained above, in a world where television and cinema productions are becoming increasingly alluring, the power of attraction they can exert over people is unquestionable. Projecting a destination through the big screen is an attractive and economical approach for national and international entities to expand knowledge about a country's historical and cultural aspects (Vara, 2020, 76). A rapid expansion in literature over the last ten years and a developing body of knowledge demonstrated by the quantity of new research on film tourism and heritage (Loureiro & de Araujo, 2015, 352; Leonardi and Leonardi, 2021; Zhou *et al*., 2023). However, meanwhile, film tourism is a powerful marketing and promotional tool (Cynthia and Beeton, 2009, 118) and can provide both long and short-term promotion for a destination (Rewtrakunphaiboon 2008, 2; Bowyer, 2016,18). On the contrary, there is an unclear acritical issue of how this will affect the site's significance (e.g. it is OUV/Authenticity/Integrity and physical state). The impact on the site's significance/OUV/authenticity/integrity/physical state can be challenging. No objective evidence indicates why people visit (Bowyer, 2016,111). Although there are a significant number of studies on film and television cultural tourism, we can note the followings:

The study of film tourism has addressed concerns about the understanding of places through media narratives (Torchin, 2002; Waysdorf & Reijnders, 2017, 170-71). Previous studies have discussed a range of challenges and issues in film tourism. However, a holistic discussion of the triple bottom line of economic, social, and environmental issues regarding film tourism is still uncommon (Buchmann *et al*., 2009, 42). Therefore, much work will need to be undertaken to establish the impact of the likely increase in tourist numbers and the filming process itself on the physical state of the site, which should include some form of risk assessment (Bowyer, 2016,107).

Despite films and television series, as mentioned, generally not being actively involved in tourism promotional campaigns, many tourists still like visiting places they have seen in movies or television series (Dey *et al*. 2015, 275; Bowyer, 2016,18); therefore, audiences do not usually expect marketing communication regarding a destination in the context of a movie (Loureiro and de Araujo, 2015, 355). Consequently, destination marketing organisations (DMOs) face the continuous challenge of achieving and maintaining the desired image, as it is a crucial factor in the success of the tourism industry (Jenkins, 1999; Shani *et al*., 2009). Furthermore, film tourism can be an effective marketing tool for destinations that lack financial backing for solid advertising campaigns, especially during an economic downturn (Hudson *et al*., 2011, 177). Hudson and Ritchie (2006) proposed a detailed model for exploiting film marketing opportunities. For example, destination marketers can offer grants and tax benefits to studios which use the location, appoint public relations specialists to deal with film studios or even sponsor the film directly. In addition, more opportunities exist to promote its locations after a film is released (Shani *et al*., 2009).

A common conclusion amongst studies is; meanwhile, there is an acknowledgement of film tourism's potential to influence viewers' image and visit intentions to the depicted places. However, we must acknowledge that the process from seeing a movie to purchasing a holiday is complex, alters various factors, and cannot be classified as a simple cause-effect. Therefore, despite its classification as an 'autonomous' source, films also place fundamental challenges and opportunities for destination marketers (Shani *et al*., 2009,232). Limited empirical studies in this field have attempted to address film's influences on viewers' perceptions (Bowyer, 2016,18). Meanwhile, integrating the various aspects of heritage and filming at a site, containing elements and the communication between all the parties involved, such as film commissions, tourist authorities, film productions, and distribution companies, should be established (Zimmermenn and Reeves 2009, 158) are significant (Bowyer, 2017,110).

The main issue is integrating the film and heritage site elements and their promotion and the communication between each party involved in the sites' management. Moreover, stakeholders in the destination must attempt to work with TV series producers in the promotional campaign for the series, which is the pull factor with the most significant influence on viewers' decision to visit the portrayed

destinations. In this sense, using social networks and similar types of digital media is essential in ensuring that the promotional campaign effectively reaches young people, the age group most prone to travel to the locations seen in the series (Araújo *et al*., 2021, 9).

Finally, there is a crucial need to reexamine the role of the film tourism industry concerning Archéocinema in constructing the optimistic destination image of heritage tourism and experience as it flows in both physical and virtual environments. According to the requirements of our digital age, both environments, as dynamic and generate meanings, merge, and embody subjectivity and objectivity now in one process. This process advocates building a critical, informative, and promotional drive. Engaging in film tourism storylines and storytelling is one of the oldest formulae of communication and entertainment; thus, learning about what film tourism and Archéocinema can offer and representing it in the digital age within and beyond the physical dimensions of place in an ethical and transparent approach. However, to achieve this, there is a need for more novel techniques to enhance its interpretation, level of taking advantage of up-to-date technologies and commercialising the latest research results, in which Archéocinema projects to let the user live many well-renowned scenes of films which can have numerous impacts in the destination image.

SUMMARY AND CONCLUDING REMARKS

The phenomenon of film tourism is still a new field of research, and as there are still many gaps and it is not yet entirely understood, future research in this field is essential. While many scholars have correctly described and defined film tourism aspects, few have reached a sufficient model. This is expected as it contains many disparate elements from other unconnected film tourism. The work undertaken has gone a long way to answering many questions but has also raised more questions that need to be addressed in future studies (Bowyer, 2016,111). Further studies should focus on what and how film tourism and Archéocinema can offer and represent it in a modern key within and beyond the physical dimensions of place in an ethical and transparent approach according to the London Charter and the Seville Principles.

Some films themselves had become the primary motivation to visit a destination. Meanwhile, cinema has great potential to influence the image of tourist destinations; virtual recreation, virtual and augmented, mixed reality, and edutainment design also represent a

new, complex area of digital design development in the film tourism industry and Archéocinema. In addition, the technological and digitally based film industry's different applications offer new solutions to interpreting and promoting CH. Thus, adding to the legacy and beneficial commerce the cultural property provides.

Therefore, defining the legal scope and reach of the film industry's and Archéocinema digital property and CH is crucial for users, creators, consumers, cultures, and society. Furthermore, the public interest in CH tourism and promotion may be affected when projects /works are not open to the community due to copyright or CH ownership ambiguity. Therefore, Archéocinema and digital channels must be allocated within a flexible and resilient approach to enhance tourism promotion ethically.

A dialogue must be made between all the involved parties; the CH community, the tourism industry community, and film industry thinkers, makers, and producers to improve and strengthen their valorisation and propose the needed change. Furthermore, a solution must be adopted to strengthen these elements to balance further visitor requirements and the need to protect and conserve the site (Bowyer, 2016,103). Sullivan (2016, 645) concludes that the understanding and sharing CH multi-modal and multimedia platforms, cross-cultural collaboration, and inter-disciplinary approaches "contribute to the global economy by building and preserving collective memory platforms and practices within the new media landscape"[1].

We know well how much the Archéocinema world is developing in this sense, enhancing archaeological heritage and monuments from a tourist point of view and providing proper support for the knowledge and enjoyment of culture and the tourism sector. Undoubtedly, Archéocinema has an unlimited future as it becomes an active subject in the construction of cinematic history, which seems to be a task that needs to be tackled quickly. Archéocinema can be understood from our digital technology resources, the stories, plots, and storylines we choose to film, and the images we

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[1]Sullivan, 2016, p. 645, note 218, "Protecting intellectual property and CH in "cyberspace" has been a growing concern for many, and has become a priority for several industries, in that, without safeguards for digital heritage, the Internet and all aspects of new media cannot realize the enormous potential as commercial, educational, and entertainment mediums. The various answers to the legal questions presented by CH and new media have wide-ranging outcomes and impacts. The determination of ownership and authorship establish various rights and responsibilities in relation to the maintenance, upkeep, financial burden, and have an extreme impact on whether these works of new media and CH survive or are lost".

choose to capture. However, with this realism, it is possible to attract an audience that expands the place of cultural edutainment, thereby learning through the exciting atmosphere and identifying some aspects of the tangible and intangible cultural world that otherwise would never have been remembered (Leonardi, 2021a).

The issue should be understood from our technological resources and the concepts of the stories we film and the images we capture. In this process of innovation of the film industry, the dilemma is the experience of the virtual reconstruction and recreation of the environments of everyday life and the possibility of interaction with characters who tell their own story, allowing the creation of a close bond between the viewer and the place visited or will be visited. However, the issue is whether the context's historical and architectural reconstruction and recreation are done according to the latest historical and archaeological assumptions and discoveries. This issue is a dilemma and will make the historical reconstruction realistic but also accurate and ethical, both architecturally, socially, and legally.

In short, while there is some limited communication between all the involved parties, there is an urgent need for a meeting between the film industry and the new concept of the Archéocinema communities to glimpse the needed transparency of exploiting the virtual world. The aim is to use archaeological sites and monuments and reuse the 3D virtual reconstruction and recreation considering the ethical CH key concepts of authenticity, integrity and transparency based on the London Charter and the Seville Principles. Thus, this will allow sharing, interaction and taking benefit of these fantastic tools. Therefore, expanding the idea of attracting and edutainment by watching and viewing so, visiting, and promoting our tangible and Intangible CH based on modern tools can break the distances between past, present, and future. In this tremendous global digital challenge, if archaeology is the research of the human past remains and activities, why not accept and develop innovative new research tools such as Archéocinema for a promising future? In short, history will no longer be dull and dusty if lived with a different "lens" (Leonardi, 2021a).

Therefore, why not rethink historical, scientific rigour within an ethical transparency edutainment approach combined with using Archéocinema and a digital gaming industry of this magnitude? What is urgently needed is to support primarily young people's entrepreneurial skills and research through extensive free training courses in artistic and cultural education—furthermore, raising awareness of the need for further research on the crucial highlighted issues. This can be achieved in several directions, including social media, short courses and other educational programmes that could be crucial in addressing any problems that may arise. This could be noticeably useful in cases where extra conservation may be needed at sites due to damage from filming and locations where the local community is significantly affected during filming and by the possible increase in tourist numbers (Bowyer, 2016,114).

These courses and training should allow intersecting different disciplinary skills and integration into these courses. Furthermore, these courses can improve self-employment opportunities through support to spin-offs and offer an essential boost to employment in this intelligent and digital/virtual creative industry. The iHeritage project has already started, and it is anticipated, at least, to increase young people's entrepreneurial skills**.** The project provides the first step in addressing how to support and deal with the WHS and other heritage sites as filming locations on visitor perceptions of the sites and their influence on a decision to travel there.

In this context, film tourism, Archéocinema, and destination marketing managers have to work with the film producers to align their interests, ensuring that the films to be produced will transmit an appropriate image of the destination. Ideally, this work should go beyond the relationship with the ongoing films, including the attraction of new productions and the joint work with them since the pre-production phase, to ensure that positive associations between the film and the destination will be created (Araújo, 2012,22). We think that Jordan has a glorious opportunity to become an important place for CH film tourism shootings, not only because of the economic part but also because of the landscape, geographical and stable political situation, and established film-making infrastructures. So, we hope this situation does not become a fad, and the government keeps working towards this iHeritage and other similar projects.

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