

FICTION SERIES AS STRATEGIC COMPONENT OF THE LEISURE AND ENTERTAINMENT INDUSTRY

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ABSTRACT: Nowadays, entertainment industry has a considerable importance as a component of leisure and rest time of the population. This is why the different sectors of this industry (Culture, Sport and Tourism), are seeking to design and offer new products to meet the needs and demands of a discerning and informed consumer, aware of its rights and purchase options. Cultural industry is the whole of companies and institutions whose main activity is the production of culture in a massified way. Among the means of cultural production, television, radio, cinema and newspapers stand out. Currently, audiovisual products are obtaining outstanding figures of consumption. Because of this, other sectors of the entertainment industry, such as tourism, are seeking synergies with fiction series. There is a high demand for audiovisual products, which are an excellent opportunity for the spreading and positioning of destinations and tourism businesses. There are numerous examples of fiction series, current ones as well as from the end of last century which have caused a significant increase in the number of tourists visiting their shooting locations after their broadcast. Audiovisual series have become promotional instruments of tourist images of multiple destinations and they have influenced in strategic planning for tourism stakeholders (public and private). Therefore, the entertainment industry, especially fiction series as a strategic element, is analyzed in this article. **Keywords:** cultural industry, fiction series, tourism, movie tourism.

RESUMEN: En la sociedad actual, la industria del ocio y entretenimiento tiene un importante peso como componente del tiempo libre y de descanso de la población. Es por ello que los diversos sectores que conforman dicha industria (Cultura, Deporte y Turismo), buscan diseñar y ofertar nuevos productos para satisfacer las necesidades y demandas de un consumidor exigente y bien informado, conocedor de sus derechos y alternativas de compra. La industria cultural es el conjunto de empresas e instituciones cuya principal actividad económica es la producción de la cultura de forma masiva y en serie. Entre los medios de producción cultural destacan la televisión, la radio, el cine, los diarios, etc. Actualmente, los productos del sector audiovisual están tomando especial relevancia al obtener cifras históricas de consumo. Debido a ello, otros sectores componentes de la industria del ocio y entretenimiento, como es el turístico, buscan sinergias con las series de ficción al ser productos audiovisuales

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altamente demandados que constituyen una excelente oportunidad para la difusión y el posicionamiento de los destinos y empresas turísticas a través del emplazamiento en los mismos. Son numerosos los ejemplos de series de ficción, tanto actuales como de finales del pasado siglo, que han provocado un notable incremento de turistas en sus localizaciones de rodaje tras su emisión. Las series audiovisuales han llegado a convertirse en instrumentos de difusión de la imagen turística de diversos destinos influyendo, por ese motivo, en la planificación estratégica de agentes turísticos (públicos y privados). Por todo ello, la industria del ocio, y en especial las series de ficción como elemento estratégico de la misma, son analizadas en el presente trabajo. **Palabras claves:** industria cultural, series de ficción, sector turístico, movie tourism.

RESUMO: Na sociedade actual, as indústrias do lazer e do entretenimento assumem grande importância na ocupação dos tempos livres das populações. É por isso que os vários sectores que constituem essas indústrias (Cultura, Desporto e Turismo), procuram conceber e oferecer novos produtos que satisfaçam as necessidades e a procura de um consumidor exigente e bem informado, conhecedor dos seus direitos e das alternativas de compra. A indústria cultural é constituída por um conjunto de empresas e instituições cuja principal actividade económica é a produção da cultura de forma massiva e em série. Entre os meios de produção cultural destacam-se a televisão, a rádio, o cinema e a imprensa. Actualmente, os produtos do sector audiovisual assumem especial relevância, ao atingirem níveis históricos de consumo. Por causa disso, outros sectores que integram as indústrias do lazer e do entretenimento, como é o caso do turístico, procuram sinergias com as séries de ficção, por serem produtos audiovisuais muito procurados e constituírem uma excelente oportunidade para a difusão e o posicionamento dos destinos e empresas turísticas. São numerosos os exemplos de séries de ficção, tanto actuais como dos finais do século passado, que provocaram um aumento significativo de turistas nos respectivos locais de rodagem. As séries audiovisuais passaram a ser instrumentos de difusão da imagem turística de diversos destinos, influenciando desse modo o planeamento estratégico dos agentes turísticos (públicos e privados). Por tudo isso, este artigo analisa a indústria do lazer, e especialmente as séries de ficção, como um importante factor estratégico. **Palavras chaves:** indústria cultural, séries de ficção, sector turístico, cineturismo.

INTRODUCTION: THE EMERGENCE OF THE LEISURE SOCIETY

In this century, the changes that have taken place in society have been so numerous and fast (emergence of new technologies, globalization, increasing competitiveness, demographic changes, greater access to education and training, etc.) that they have led to a new consumer, with a totally different profile from the previous century, in constant evolution and adapting to new trends and fashions. The 20th century consumer is more demanding because of increasing access to information through new technologies, making him familiar with the characteristics of different products or services and his rights.

In addition to access to new technologies, we must emphasize the sociological evolution of individuals, which has led to a series of changes in mentality. Today's consumers don't look for social visibility, but psychic gratification, all that makes them achieve auto realization: beauty, independence and elegance, among others (Lopez, 2009).

Concerning leisure, the current thinking is too far from the previous century, where the biggest incentive was to work more hours in order to receive more money. Nowadays consumers not only feel the need to earn more money, but to have free time and ways to spend that money (Lopez, 2009). So we come to what is already known as *New Age* or

Leisure Society, understood not only as the available time after work, but as a promotion of new values (Rivas, 2006), today enhanced by the increased purchasing power and increased life expectancy. This growing sector - 1) media, 2) leisure and 3) entertainment - which in the case of Spanish industry is estimated to grow by an annual average of 7.9% between 2008 and 2012 and has over 20 % of GDP, is closely related with a multidisciplinary field that includes culture, sport, leisure and hospitality (Cuenca, 2008).

In this new society, a deep change in values has taken place, reinforcing tourism and leisure where some time ago other disciplines such as religion or politics had more importance.

THE USE OF LEISURE: CURRENT DEVELOPMENTS AND PREFERENCES

As just evidenced in the previous section, increasing leisure time has become a key factor that has led to the pursuit of recreation and leisure activities to take up that time, while contributing to the development of the individual himself (Rivas, 2006). It is in this situation that Entertainment Industry, Society of Leisure Consumer or New Era appear, motivating consumption of new products and services associated with this sector.

Regarding terminology, the expressions used are different depending on the different authors that refer to the concept. The use of these terms apparently does not clarify if one is referring to the issue of a difference in terminology or if otherwise it highlights the nuances that distinguish them, emphasizing the following expressions (Veal, 2009):

- *Leisure Society*: expression used to refer to a leisure-oriented society.
- *Society of leisure*: is apparently similar to the previous one (leisure society), but is less used.
- *Civilisation of leisure*: term used only by the author Dumazedier, trying to emphasize the cultural factor.
- *Age of leisure*: less used and close to civilization of leisure.
- *Leisure-orientated society*: provisional expression.
- *The new leisure*: concept that emerged in 1930 to reflect changes that were taking place in this field.

Whatever nomenclature, we refer to an industry in which we find the fields of culture, sport, recreation and tourism, and which has become one of the sectors with greater impact on Spanish society. Following this new trend, a number of changes that have promoted its consumption have come true, such as the promotion of tourism and culture as entertainment or improving infrastructure related to the sport.

The key concept in this new society is leisure, a term that comes from the Greek word *skholé* translated as leisure, recreation, relax, lack of work or pause (Toti in Rivas, 2006). Greek philosophers (Platón, Aristóteles and Sócrates) had used it in their works exalting the time off work as dignifying and ennobling of man, linked with freedom and pleasures of body and spirit (Rivas, 2006). These same considerations were present in the Arab and Egyptian cultures, so this is a concept with more than 20 centuries of history. Today, the concept has not evolved so much. Leisure time is still considered as the free time of a person, the cessation of work, fun or restful occupation (Royal Spanish Academy).

Although the background of the concept remains the same, from its inception to the present, the use that free time has changed completely. Both in ancient Greece, as in the present, the goal of leisure is rest, the release of fatigue, entertainment or activities contrary to the routine that can be classified in two categories according to Friedman (1996):

- **Real Activities** based on change of place, pace, style. This category would include travel and sports, among others.
- **Fictitious Activities** based on identification and screening, such as cinema, theater and novels, among others (Dumazedier, 1971).

Leisure is understood as a sociocultural phenomenon linked to lifestyle and ways of thinking, hence as society has evolved, this phenomenon has developed simultaneously. It has now reached such a diversification in the individual's preferences, that for some people it has become more of a burden than a release (Coronado, 1986), thus leading to a change in one of the very meanings of the concept, without considering the freedom effect of entertainment itself. In order to analyze the evolution of entertainment, we must bear in mind the concept of quality of life. Although there are studies in the United States relating to leisure time dating from 1915 which reached its peak in the decade of 1930, ironically coinciding with the Great Depression-era of rising unemployment and reduced hours of work (Veal, 2009), it was not until the 1960 that this phenomenon started to gain relevance in Spain. We must not forget that the country had gone through really difficult times and that the main social concern was to survive and meet physiological and safety needs, the first two steps of the hierarchy of Maslow pyramid (Maslow, 1943), without which individuals do not aspire to a greater need. The 20th century in Spain has been characterized by shortages and instability, suffering a civil war (1936-1939) followed by a dictatorship (1936-1975), with decades of post-war marked by poverty and authoritarian control. Therefore it is not until the last third of this decade that interest in the human and social welfare awakens, a concept that is going to be studied in several fields:

health, education, economics, policy and services in general (Gómez-Vela & Sabeh, 2000).

Returning to the field in question, with the return to a capitalist model after the end of the dictatorship, there is a rebirth of the leisure civilization following a series of transformations and economic and social developments in the country in the last three decades, marked mainly by what Rifkin called in 1996 as “End of Work.” The result was a new philosophy of life, which can be summarized as “work fast to live slowly” (De la Villa, 2009, p. 47).

A period of economic growth begins in Spain, producing for two decades a strong economic power at the expense of increasing the working time and decreasing its quality (Paramio & Zofío, 2008). But this situation is not permanent, and leisure turns into prominent social status or position, where work also has a place, not as the ultimate goal, but as a means of personal fulfilment and achievement to survive and enjoy free time. The word “work” comes from the Latin word *tripalium*, understood as an instrument of torture. Both in ancient Greece and in the Judeo-Christian tradition, work was considered a painful and obligatory activity (Gomes & Elizalde, 2009). As the concept of leisure has not presented a significant evolution since its inception until today, the concept of work itself has only emerged in XIX century, with theories such as the one presented by Marx who argued that the work should be a possibility of enjoyment of life or the latest thinking of Antunes (2004) who argues that “the basic purpose of social being is to seek fulfilment in the job.”

We arrive at the present time full of contradictions, which show the coexistence between work and leisure. In today’s capitalist society, although initially the system of production and work was seeking the maximum economic productivity, the pair has been developing in the welfare state, so that all workers enjoy free time to devote to consumerism or reflection and praxis (Gomes & Elizalde, 2009). Thus, the result of “work fast to live slowly” appears to reduce working hours to 8 hours, with two objectives (Paramio & Zofío, 2007):

- Increase general leisure time (easier to devote to leisure).
- The emergence of mass consumption as social practice (“consumer society”).

As well as the reduction of working time, a legal framework that promotes the reconciliation of work and personal life appears in Spain, seeking greater flexibility in working in a society that rewards the quality of life on the standard of living.

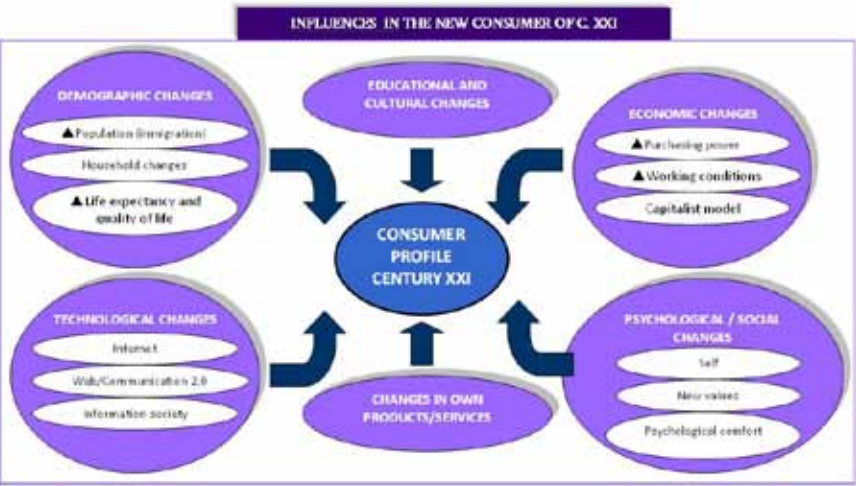
CONSUMER OF THE CENTURY AND ITS LINKS WITH THE LEISURE INDUSTRY

Since the beginning of the century a chain of changes starts both in the production system and in consumption patterns that have led to the development of trends and consumer needs, resulting in a con-

sumer that is characterized by its demand and activity. Regarding consumption of services provided by areas closely linked with leisure and entertainment, one can see that more trips are realized, but fewer activities such as enjoying cultural and artistic events are bought (Gershuny, 2005). Consumption patterns have changed as well as the locations or means of payment. It is sometimes even difficult to separate the several areas-occupational, personal, leisure-, entering into a continuing relationship.

We cannot deny that the evolution of technologies and immersion in the Information Age have fostered this attitude, especially with the emergence and rapid uptake of the Internet, because consumers in have a fast access to information, becoming familiar with the characteristics of the product or service they are interested in, as well as their rights and benefits of the product / service from competitors (Lee, 2009). This explains the level of demand and activity, continuous search for information and even provision of comments on blogs, websites or forums, being aware of what consumers buy and demanding to receive the offer, or even some added value such as warranty or customer service.

While access to information and technology assessment has been an important factor in the process of creating this new consumer, we cannot claim it to be the key. We must not forget a host of changes that have led to it, such as psychological self-transformation, in which the client is not seeking social visibility, but psychological comfort (status, beauty, elegance, independence ...) (Bravo Lopez, 2009). In the words of Vicente Verdú (2006, p. 126), “every purchase is presented less as a disbursement as a spiritual input.”



Source: Personal compilation based on Verdú, Bravo and Jewel (2009).

Figure 1. Influences in the new century consumer.

To all this we must add, in the case of Spain, economic changes (economic growth after the era of dictatorship and better working conditions), demographic changes (population increase above all due to immigration-the greater number of households, changes in the age-factor-...), changes in education (increased access to higher education) or even changes in their products, such as the life cycle (Figure 1). Today some products with a short life cycle, the so-called “disposable”, have become fashionable, such as those in the fashion industry and new technologies (Bravo Lopez, 2009). The potential customer is aware of these changes and these affect his behaviour when consuming a product / service.

Returning to the subject of this subsection, we highlight in these new trends and habits, the result of the above factors, the interest aroused by the leisure and industry around it, following the aforementioned “work fast to live slowly.” In the living slowly come into play a series of activities and actions that attempt to revalue the positive identity of playfulness and optimize the available free time (De la Villa, 2009). If we moved to the UK, European country as a pioneer at the beginning of the Industrial Revolution, 18th and 19th centuries, and therefore the first to experience all the changes sociological, cultural and technological changes that it caused, we can analyze the evolution suffered in the enjoyment of time is not intended to work, since the decade of 1960 to the decade of 2000 (Table 1):

Table 1. Minutes per day spent in leisure activities for over 18 years in UK.

Concept/year	1961	1983	2001
Sleeping	564	550	558
Eating	94	82	65
Home and children	213	268	244
Shopping, leisure and outdoors time	87	121	136
TOTAL	958	1021	1003

Source: Personal compilation based on Gershuny 2005.

We note that although the total time outside work has not increased dramatically (from 958 to 1003 minutes), somehow this time has been used considering the time spent away from home from 87 to 136 minutes (an increase of 56.32%).

Returning to the Spanish case (Table 2), if we analyze the evolution of Spanish households spending since the end of this decade (2006 to 2008), spending on leisure, entertainment and culture (group 9) represents 6.89% of total expenditure, continuing the increasing trend (9.79% more in 2008 comparing to 2006).

Table 2. Spanish household expenditure (euros) 2006-2008.

	Total Expenditure			% over total 2008	% change 2006 a 2008
	2008	2007	2006		
Total	534.941.264,97	520.986.259,74	484.572.438,89		10,39
Group 9. Leisure, entertain- ment and culture	36.847.578,93	36.586.694,57	33.562.867,67	6,89	9,79

Source: Personal compilation based on INE, Household Budget Survey, base (2006).

Referring to more recent data, in the case of Spanish entertainment industry it was estimated that it would grow by an average of 7.9% between 2008 and 2012 (Pricewaterhouse Coopers, 2008), exceeding the growth experienced so far and currently has more than 20% of PIB.

The latest data obtained from the INE, do nothing but support the aforementioned arguments, showing figures that defend the current interest in Spain in activities related to leisure, including audiovisual services, tourism and recreation, culture and sports (Table 3). We analyze data from the point of view of supply and demand.

Table 3. Activities during leisure time in Spain.

Activity	Hours/day men	Hours/day women
Participation and social life	3:05	3:01
Watching TV / video	2:53	2:52
Listen to radio / music	1:36	1:46
Reading	1:13	1:04
Other leisure activities and free time	2:41	2:08

Source: Calculations based on INE (2006).

From the point of view of demand, more and more minutes per day are devoted to leisure, watching television (an average of 2 hours and 52 minutes long), music (1 hour and 41 minutes) or other activities under Leisure and free time (2 hours and 24.5 minutes) (INE 2006). Looking at it from the standpoint of supply, the number of companies related to leisure increases, reaching in 2006 the figure of 70,000 (INE, 2006).

AUDIOVISUAL MEDIA: EVOLUTION AND GROWING TREND OF CONSUMPTION

In this century, changes both in the audiovisual sector and in the consumer profile of this sector have been remarkable. While consumers have changed their practices, habits and preferences (Field, Martínez & Juanatey, 2003), the audiovisual sector has also evolved through new strategies and ways of marketing.

The audiovisual sector has diversified its offer by offering a huge variety of genres that can reach a greater number of consumers (the current trend is an individual consumer) and consumer interest has increased towards the genre of fiction, not only movies, but especially when offered in series (Field, Martínez & Juanatey, 2005), not only on television, but through other media.

Since the apparition of cinema at the hands of the Lumière brothers, or even from other inventors, pioneers in different locations, because the attribution is not entirely clear, in the late 19th century, which we can qualify as the beginnings of the audiovisual sector to the present time, this sector has suffered remarkable changes. Currently we have a sector that has made a major expansion, but extended to fields that go beyond the film, such as television, videos and all the multimedia world in which we live today (Internet, video games and interactive TV among others). This is a sector with great weight in today's economy, not only for itself and the growing demand that it has aroused and continues to attract, but also by high and direct linkages with other sectors such as technology, computers or telecommunications, whose expansion encourages the development of these sectors, and vice versa, thus leading to significant synergies achieved (Martí & Muñoz, 2001, p. 124).

Within the entertainment industry, which can encompass this sector, as we saw in the previous section, "the weight that is remarkable, showing a turnover of 23,354,849 euros, thousands of audiovisual services in Spain, film, radio and television, and keeping 154334 people busy (INE, 2006).

We cannot deny then, that nowadays this is a key sector both nationally and internationally and economically strategic, considering the growth prospects in the medium to long term (Fernandez, 1998). Since

the late 1980s, the audiovisual sector has entered a peak, arousing interest from experts in this field to become a service used by millions of people worldwide. In the European context the importance of this sector was not despised, as noted in the European Parliament in 1989 (Fernández, 1998) “it is a vital sector in the cultural identification of peoples, regions and nations. The sector has multiple effects on other sectors such as electronics, information technology, telecommunications ... to drive their development, and industries such as advertising and marketing to serve as a vehicle or tool for connecting with people (influencing patterns consumption)” (p.40). therefore, for the last two decades it is evident the importance of this sector due to the possibility of developing similar areas and also for the possibility of its use as a promotional channel of influence to the consumer behaviour.

Until now, we have been considering the audiovisual sector in an intuitive way, without reference to a definition. We will now adopt the audiovisual term defined by the SAR as the combination of “sound and sight, or used at once. It is referred particularly to teaching methods that use sound recordings accompanied by optical imaging.” With such a definition appears necessary or simultaneous connection of hearing and sight inducing that radio would not be part of this sector. However, most studies consider it within the audiovisual term the use of images and / or audio, in particular, “the inclusion of fixed images such as paintings and photographs, moving images such as film, television and video, and sound recordings of music, voice or other sounds, or as a component of moving image documents” (Turner, 2010, p. 84).

If we go beyond this looking for the definition of audiovisual sector, following the definition of the European Commission, chap. 27 (1993), it is understood as “the production and distribution of motion pictures, the activities of radio and television and recording studios.” With this definition of the 1990’s, in this case that would not be included in this sector would be multimedia services, but clearly the growth they have had since 1993 to current year (2010). So in the last decade, various authors who have worked in this field, have considered it as part of this industry, defining this sector as “the diverse set of markets characterized by direct or indirect participation in simultaneous delivery and reception of sound and moving images “(Martí and Muñoz, 2001, p. 126). From this definition, the audiovisual sector from the point of view of the product, would include the following sectors: film, television, video / DVD and multimedia, again being excluded radio and recorded music (and new formats such as audio podcasts), so that after the controversy arises from one author to another is added to the fifth subsector of the four already mentioned (Table 4) in the present work, trying to cover the largest field in the sector concerned, the audiovisual.

Table 4. Classification of the audiovisual sector.

Activity	Film	Television	Video/DVD	Multimedia
Content Creation	Production film	Film and Television Production companies	Film and Television Production companies	Software and videogames companies
Provision of services	Show rooms	TVs, content integrators	Film distributors	Editors, content integrators, telecom operators
Transmission/distribution	Film distributors	Telecom operators: terrestrial, cable, satellite	Shops and video stores	On line (Internet, interactive television) Off line (CD ROM-DVD)
Consumer equipment (Manufacturer)		TVs, videos, audio systems	TVs, videos, audio systems	TVs, personal Computers, videogames.
Producers and distributor equipment (Manufacturer)	Equipment rooms, equipment and optical audio, photo labs, other transmission systems	Transmission systems, network infrastructure, optical and audio equipment, other	Equipment for the duplication of contents	Equipment for the duplication of contents

Source: Personal compilation based on Martí and Muñoz (2001).

THE SERIES AS A STRATEGIC COMPONENT OF AUDIOVISUAL SECTOR

Although the audiovisual sector comprises numerous products within the four areas cited in the previous section (Table 4), there is a specific product in recent years which has become the star of the sector. We are referring to the audio-visual series, “gender narrative fashion” in the words of the director of the First Festival Series Madrid (2009), Alex Martínez Ruig. So not only in our country but worldwide, re-created series, now with a wide range offer, tend to vary in genre and style, looking mostly to the loyalty of the audiences through a complex and ingenious plot that captures their attention (examples are *Lost*, *Heroes* or *Prison Break*) or simply a shrewd touch of humour that provides an enjoyable rest (*Family Guy*, *The Big Bang Theory* or *Friends*).

Like this we understand as series “a unit of audiovisual content, the fruit of an idea, intended to amuse the recipient and, therefore, keep their attention through a pleasurable activity that distracts from their occupations” (Luengo, 2008, p. 321). And to maintain such an interest in the viewer the main trend is to address patterns or problems relat-

ed to domestic issues, family and friendship groups, so that consumers feel identified (Kilborn, 1992). To further strengthen the relationship between spectator and series, they highlight day to day problems (Geraghty, 1991), and to attract new industries with new trends, tastes and ages, elements of fiction have been included as well as teens and children (Geraghty, 1991).

It is not therefore a new phenomenon. Its origins can be located in the soap operas (Allen, 1985) of the 1950's, aimed primarily at housewives (Allen, 1985), as moving backwards to the decades from 1970 to 1990, many were the series with great success then: *Dallas*, *Colombo*, *The House on the Prairie*, *The Love Boat* and *Charlie's Angels* in the 1970's, *Dynasty*, *McGiver*, *The A-Team* or *Knight Rider* or the 1980's and *Ally McBeal*, *Buffy the Vampire Slayer*, *The Baywatch* or *Step by Step* in 1990.

For that reason here series have now achieved prominence again with the advantage of an easier access to them: Internet downloads, DVDs or digital TV. Now consumers can choose what, when and how to consume these series.

Far is that last chapter of *Dallas* issued in Spain in August, 8th, 1982, which paralyzed part of the population watching TV, not to be missed as "JR, the quintessential bad, he collapsed." Just two years ago in the United States it was an unprecedented event, with an estimated 82% of audience (El País).

Today those figures are unthinkable, the result of this breadth and diversity of supply, as well as the possibility of other alternative means of television consumption. As an example we will mention a very recent case, the last episode of *Lost*. In the last months, a high expectation was created for this series, as well as to its possible end. Despite the many series that currently coexist, it has become a case that has attracted many segments of viewers. The final chapter, two hours and a half, managed to attract 13 million viewers in the U.S., which represented a 23.76% share, the largest audience in two years. Still results were lower than expected, considering the massive amount of anticipation and advance publicity-(Hollywood Reporter, 2010). As we see such audience is significant today, but it cannot be compared with the spectacular case of *Dallas*.

As mentioned, these figures are remarkable nowadays, where television programming is varied, but most of the followers of this series (*Losties*) will choose another type of consumption, which will be mainly reflected in the increase in downloads via the Internet. Therefore television audiences are no longer the only indicator of success or failure of a series, but new indicators appear such as downloads via the Internet or the sale of DVDs. Thus, through such indicators, the current impact of fictional series in society can be analyzed, becoming a perfect way to reach large numbers of potential customers, once there are mil-

lions of users that claim and show interest in the same, as shown in the table of downloads of the most advanced series of 2009 (Table 5).

Table 5. Series Most Downloaded in 2009.

Serie	Style	According <i>BigChampagne</i>	According <i>TorrentFreak</i>	Downloads according <i>BigChampagne</i>
Heroes	Fiction	1	1	54.562.012
<i>Lost</i>	Fiction and drama	2	2	51.151.396
24	Drama	3	6	34.119.093
<i>Prison Break</i>	Drama	4	3	29.283.591
<i>House</i>	Drama	5	5	26.277.954
<i>Fringe</i>	Ficción	6	-	21.434.755
<i>Desperate Housewives</i>	Drama	7	7	21.378.412
<i>Grey's Anatomy</i>	Drama	8	9	19.916.775
<i>Gossip Girl</i>	Drama	9	-	19.706.870
<i>Smallville</i>	Fiction and drama	10	-	19.598.999
<i>Dexter</i>	Fiction and drama	-	4	-
<i>Terminator The Sarah Connor Chronicles</i>	Fiction	-	8	-
<i>True Blood</i>	Fiction	-	10	-

Source: Personal compilation from BigChampagne (2009)

SYNERGIES BETWEEN AUDIOVISUAL AND TOURISM. THE EMERGENCE OF NEW AUDIOVISUAL BASED TOURISM PRODUCTS: THE MOVIE MAPS

Up to this point, we have defined the entertainment industry, exhibited its considerable weight in today's society were listed as leading components of the same as the audiovisual sector and the fields that comprise it, with particular emphasis on one of the most successful products today, the audiovisual series. Already in the course of work close links between the tourism sector (part of the industry) and other factors such as visual have been established, but at this point we can underline some relevant examples that do nothing more than showing

the close relationship between both sectors and the possibilities of co-operation and synergies between them.

Until a few decades ago, these two sectors have evolved independently, each one seeking to obtain benefits. But in recent years, this situation has changed, seeing the impact that the inclusion of one in the other can cause higher than expected profits. This is the case of increased visits or interest in the destination after viewing any audiovisual products, especially in film and fiction series or other genres. As already mentioned, the power distribution of a film or series at the moment is great, given the proliferation of new technologies and especially the Internet, which makes a destination or a location to reach a greater number of potential consumers if they are the same consumers of audiovisual products. In addition, there is no denying that the followers of series or movies feel a special bond with all that surrounds it, reaching to take an interest in its actors, filming locations and destinations that consequently appeared. The enthusiasm that such products has unleashed is evident in figures such as downloads, television spectators or cinema ticket sales.

We are not facing a new phenomenon, because doing a bit of memory in the decades from 1970 to 1990, many were the series with great success at the moment; and many feature films have been released since the advent of cinema. There have been studies that demonstrate the impact that some audio-visual series have had on the consumer (Table 6).

Table 6. Impact of visitors in an area following a series.

Serie	Location	Impact on the number of visitors and tourism receipts
<i>Pride and Prejudice</i>	Lyme Park	Growth of 178% of visitors after the BBC broadcast
	Sudbury Hall, Derbyshire (interior scenes)	visitors in 1996 increased by 59% over 1995
<i>Dallas</i>	Southfork Ranch, Dallas	500.000 visitors per year
<i>Cheers</i> (1982-1993)	Location in Boston	equivalent to \$ 7 million to promote advocacy through unpaid
<i>Miami Vice</i> (1984-1989)	Miami	German visitors increased by 150% between 1985 and 1988

Source: Personal compilation from Hudson and Ritchie (2006, p. 389), Busby and Klug (2001, p. 320).

Consequently, a new product emerges which was previously used in other areas of the audiovisual sector, the movie maps, both internationally and nationally, with just the film industry taking advantage

with a higher trajectory and websites such as <http://www.themoviemap.com> where you can already see the major cities of the filming locations and more than 420 films from around the world.

In the case of the series, some similar sites have also appeared, or more sites with information about both movies and series, as is the case <http://www.movieandgo.com/>. On this website there is information of 1164 movies and only 74 series. With respect to the series, each of them can see the overview of the series, pictures, shooting points located on the map and, in some cases, even a view of the area via satellite or video. Only three series (*Entourage*, *Friends* and Spanish *Doctor Mateo*) can calculate a route for exploring the common scenarios in the plot, with estimated time and miles to go.

Of the 74 selected series, 23 are Spanish and the rest international, mainly American. In the Spanish series are those which present highest rates and also the internationals those that have had higher rankings or awards. There are 23 Spanish series that already have locations within a map and numerous foreign coincide largely with those in Table 5, series downloads and searched 2009 (*Lost*, *Heroes*, *House* or *Grey's Anatomy* among others).

CONCLUSIONS AND FUTURE RESEARCH

Given the significant figures used in the audiovisual sector, especially in drama series - a high level of downloads and high audiences, and the interest aroused in the audience, influencing the lifestyle of some spectators, it is evident the interest of other related sectors such as tourism, seeking synergies with them. In this perspective an opportunity is presented for tourist destinations to reach large numbers of potential tourists through this medium, being present somehow in a product of remarkable visual impact.

At present, both nationally and internationally, there are many examples of series or other visual formats (miniseries or feature films in particular), with high viewing figures and notable recognition among viewers (*Doctor Mateo*, *Águila Roja*, *Gran Reserva* or *El Internado*, as national examples, and *Lost*, *House*, *Grey's Anatomy* or *Heroes*, as representing the international scene). But there are still few products in this sector used as a means of promoting a tourist destination in a conscious way, being by far the most innovative the ones that we can refer to as movie maps. Therefore, future research will attempt to measure the impact of experiencing a tourist destination after viewing an audiovisual product in the current timeline, and the willingness of viewers to link their visit after a series of fiction or other product sector feels the interest, to justify and thus encourage cooperation between the audiovisual sector and tourism so that both may benefit.

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