

FILM TOURISM AND LOCAL ECONOMIC DEVELOPMENT. THE FESTIVAL OF CINEMA OF HUELVA

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In the last decades, though the tourist demand continues growing, the tourist offer, both companies and tourist destinations, grown in major rates, which affects in an important increase in the levels of competition in the sector (Barroso González y Flores Ruiz, 2006). To face this intensification of the competition, the territories will have to implement tourist policies directed to the creation of an attractive and diverse tourist offer, which turns out to be really competitive on the tourist national and international markets. In this respect, one of the types of tourisms that is more growing in the last years is the cultural tourism and, inside this one, the film tourism (Rodríguez et al, 2013), that appears as one of the types with major potential of growth to design the tourist offer of a destination.

For this reason, the present investigation analyzes, from a quantitative point of view, the local economic impact that can generate the film tourism, across the organization of festivals of cinema, as strategy of local economic development, applied to the analysis of case the Festival Iberoamericano in the city of Huelva.

In this respect, first, it is necessary to outline the importance of the cultural tourism for the management of the tourist destinations. This importance, according to Rodríguez et al (2013), rests in the following aspects:

- The important quantitative growth that is experiencing this type of demand as consequence of the current social and economic trends (Big, 2001), which does that the above mentioned growth is superior to the average of the sector.
- The importance that, from a qualitative point of view, this type of tourism has as element to make tourism less seasonal, territorial and temporary, of an offer and tourist demand as the Spanish, with a great percentage of Sun and beach tourism. Not uselessly, Spain is the fourth cultural European destination and has managed to praise almost 5 % of the tourists of the Sun and beach towards cultural offers.
- The tourist searches new satisfactions in answer to expectations of leisure, demanding a combination of vacations, tourism and cultural entertainment.

- The diversification of the motivations of the tourist. Nowadays is difficult to satisfy all the tourists attracted by the cultural tourism, offering them only a cultural tourist product. In this context, they acquire importance different types of specific tourisms, belonging to the cultural tourism, such as: architectural tourism, museum tourism, gastronomic tourism, idiomatic tourism, religious tourism, musical tourism, film tourism, etc.

All these aspects do that the cultural tourism is acquiring special importance in the last decades, from the quantitative and qualitative point of view, at the moment of increasing the competitiveness of the tourist destinations. In this respect, Richards (1996) says that the cultural tourism is one of the segments that more has grown in the last years, being the festivals an important tourist attraction, because it allows to cover, simultaneously, the needs of leisure and culture of the individuals (Yerman et al., 2004).

In spite of all the existing variety of film tourism types (Beeton, 2005), Domínguez Azcue (2014) does an effort for synthesizing them, shaping the following three big groups of types:

- a) Film tourism in actual scenes: they are places of the actual environment that the tourists decide to visit after having seen them, or to be thinking about having viewed them, on the screen.
- b) Film tourism in created scene: they are artificial locations, created specifically to be able to roll a movie or with tourist intentions, as the cinematographic fairgrounds. Another typology considered here are the premieres of movies or festivals of cinema, which, as Beeton (2005) and Roesch (2009) recognize, can cause an increase of tourists and visitors in the destination.
- c) Film tourism like business tourism, which is given when a destination reaches an agreement with a producer to roll a movie, in order that all the workers of the producer (actors, scriptwriters, the directors, barbers, etc.), turn into tourists of the own destination.

In this respect, the present article analyzes the film tourism of festivals, paying particular attention to the economic repercussions that it has for the territories where it develops. Later, a study of case is realized to determine the economic local impact that generates the Festival of Latin-American cinema for the city of Huelva.

A model who has been used frequently for the study of the economic local impact of the cultural events on the territory is the method of the effects (Devesa, 2006; Herrero *et al*, 2006; Devesa y Herrero, 2008; Devesa *et al*, 2012, between others), which is applied in the present investigation to determine the economic impact of the Festival Iberoamericano of Cinema in the city of Huelva. This model determines the flows of income, related to a cultural event, as is the case of the festivals of cinema, and with it to determine the effects of the same one on a territory. This method defines the existence of three types of impacts or effects. They are: the direct ones, the indirect ones and the induced ones.

As summary of the principal conclusions that are extracted from all these studies, it might be said that the festivals, in general, and the festivals of cinema, especially, acquire

a fundamental role at the moment of: a) to improve the cultural offer of the cities; b) to preserve the local culture; c) to improve the well-being of the citizens; d) to increase the social cohesion; and e) to contribute to the economic local development.

From an economic and quantitative point of view, the studies of the economic impact, realized with the method of the effects, reveal the important potential that these events have at the moment of generating economic flows in the territories, since the income that they generate is much more important than the expenses.

To calculate the economic local impact that generates the Festival Iberoamericano of Cinema, in the city of Huelva, we use the method of the effects. The principal sources of information were the following ones: a) Questionnaire structured for answered by the public of the festival; and b) the information provided by the organization of the Festival, fundamentally, the budget of the 36 edition.

With this analysis, we can conclude that the Festival Iberoamericano of Cinema, in the year 2010, generated 1.54 million Euros, while the budget that had assigned to the organization of the Festival represented 44.2 % of the total of these financials flows. Consequently, it is possible to conclude that, ratifying the conclusions of other studies, which use the same methodology, the Festival Iberoamericano of Cinema represents a real investment for the city, because it generated a financial flow estimated in more of the double with regard to the initial investment that is realized by the organization of the same one.

The sectors most benefited by the celebration of this Festival are the hotel and catering business, that is to say, the sectors most related to the tourist sector. Nevertheless, also there are other benefited sectors; they are: the services of edition and press and the retail trade of the city.

With this study of case, we demonstrate, as they conclude other many studies of consulted cases, which the organization and celebration of the Festival Iberoamericano of Cinema generates an economic impact very positive that it can turn in a strategic action for the economic local development of the city of Huelva.

Nevertheless, in future works of investigation it will have analyzes the qualitative impact of this festival in such aspects as: a) the tourism in the city; b) its culture offer c) the tourist image of the city; d) the characteristics of the demand of this type of tourism; e) the impact on the well-being of the local population, etc. Not uselessly, all these qualitative aspects are necessary in all local development strategy.