

Cinematic Plateau and Sustainable Tourism

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Abstract

When we are speaking about the cinematic plateau, cinematic natural landscapes or even the cinematic city, it means the locations outside the cinematic studios, the landscapes or locations which are set by a cinematographer in the background of his/her story.

The cinematic plateau brings about sustainable tourism, because it does not need any specific season or special calendar and it is sufficient for the tourist to visit just the plateau and register the moment with the space.

Producing film and registering the moments in special locations, the cinematographer unconsciously encourages the viewers to take a trip to the locations of shooting for recollection and to inject a new blood into the economic vessels of these regions.

Focusing on the province of Almeria in Spain, this research is an attempt to learn about the cinematic plateaus, to introduce touristic spaces, to study how to attract cinematic tourists and to present new approaches for the dynamism of this industry.

Keywords: cinema, tourism, cinematic tourism, Almeria, video game

1. Introduction

The darkness of space, large dimensions on the gray screen, high noise and dominancy of the atmosphere on viewer, are the tools of the cinematographer to make the viewer take a trip. To the extent that the cinematographer is successful in creating visual spaces to the same extent, the viewer will have clearer images of that film in the mind while leaving the cinema and perhaps, if one day the condition is in place and they could pass by the location of shooting of the project, they will be interested in registering the memory and moment near that cinematic plateau.

The weight of image in cinema is distinguishable as compared with other Medias. Having the possibility of pivotal focus on the viewer, cinema can utilize the visual facilities much easier (Verón, 1997). The selection of natural and intact or even fabricated plateaus but different can make a film remain in viewer's memory. There have been many lucky people whose remote villages have attracted the a cinematographer's heart and made the cinematic works to be produced in that region and thereby, that region to become favorite not through its people but due to the power of cinema image and to take a prefix or suffix with so and so cinematic movie. For example: *Death and the Maiden* by Roman Polanski in 1994 in Valdoviño village in La Coruna province, Spain (Polanski, 1994).

The connection of cinema and tourism is of great significance. Even after selecting the title of the film, the cinematographer can help with the tourism industry. As an example, though all locations of the film by Michael Curtiz have been in Burbank, California, and the film only tows the title of *Casablanca*, but many addressees and the youth of 40's and 50's used to choose the *Casablanca* of the Morocco to renew memory with their dreamy film (Álvarez, 2006) (Curtiz, 1942) where they thought they could see their lovely nostalgias in that trip or even the new movies such as *Hotel Budapest* which had been shot in Górlitz, Germany but the tourist are searching for the locations in Budapest (Anderson, 2014).

2. Method

The link between cinema and tourism is naturally reciprocal, but this research only deals with the effect of cinema on tourism. In this research, the field and library studies have been employed. The researcher has observed all cinematic defined routes for the phenomenon of tourism in Almeria. He has participated in cinematic markets and Almeria cinematic festival. Furthermore, he has talked with the citizens and has interviewed with the officials of the private sector on cinema and tourism and has utilized the already-performed researches on this subject-matter.

3. Result

Perhaps the poorest and the most impassable villages could be a paradise for cinematographers. So, employing the leading individuals who knows about cinema in the committees of tourism departments will cause the first stage which is the very introducing of the location to cinematographers occurs properly. Then, it is the cinematographer that inspired by the region will create his/her works and can gives a new identity to these regions, the regions whose fames might not reach to the tourists' ear if no film is made in it. In the second stage when the loading of the story is made on locations, the cinematographer should move ahead the story by relying on the space. As it was stated, his/her decision to show this new space is of great significance as equal as the selection of the title of the film. The third stage refers to the unconscious of the viewer and to make effort to discover the memorable plateau and the last stage is to invest in new technologies and augmented reality games to attract the general tourists and sustainable development through the element of cinematic plateau and technology.

Reviewing the use of Almeria city and region as a plateau, preparing various types of short and long movies in the available literature including library or internet sources – which was presented in the first part of the paper- narrates the role of the geographical venue in socio-economic and cultural development of a society. Almeria region, due to location in the middle of Europe and America continents and enjoying the specific geography of the Middle East has been converted into a paradise for the cinema directors and producers. This geographical position with the help of the urban smart planners has given a cultural identity to this city and has shown to the people that it is possible to use this valuable position to promote the urban elements, life components and social livelihood. The people' s awareness of these capabilities, making efforts to adapt the venue with the filmmakers' objectives, the presence of famous figures in this city, all and all have brought about an environment which in the light of it, a city with a specific identity deals with the increase of its productivity.

To all these, the clever effort of urban planners should be added that by using the seashore and increase of sports facilities have given this possibility to use the environment for recreation, rest and sport besides filmmaking cultural work. The presence of cultural and artistic giants in this city and interaction with indigenous people, in addition to entrepreneurship has helped noticeably with the increase of the level of social awareness. In addition to fulfillment of their dreams in the cinema screens, the people can witness a change in their own livelihood and job which is amazing and interesting for their own children.

4. Discussion

4.1 *The Link between Tourism and Cinema*

Upon completion of a cinematic film, talks about it start, talks about players, type of garment, fashion, and cinematic locations provided that it is different and novel. Today, the world of social Medias is present to the individuals of the society much closer than anybody or anything else. When a new idea takes form such as taking a Selfie with Petra in Jordan where the Indiana Jones was produced, the idea of trip is created in the viewer's mind and tourism starts. The individuals who view the location or plateau of a film for the first time and then take a trip there are called "Set-Jettters" (Alvarez, 2006). This trend has perhaps started since fifty years ago and still continues up to the present. If after seeing the film of Roman holiday, the set-jettters used to take a trip to Rome, today they have the dream of the locations for the film of "The Tourist" in Venice and Paris (Milstein).

The circulation of information of today is at the service of tourists and tourism .Even the individuals who have not seen a set, might take an action to disseminate photo or film with a pivot of a cinematic plateau just for reputation and collecting followers and likes and in fact, consider these regions as the target of their tourism (Cinematic Tourism).

Cinema can revolutionize the tourism and build a turning and historical point in the biography of a cinematic location, a village and a city. For example, after showing the film of "Brave Heart" in Scotland by Wallace Monument, the growth of tourism has occurred by 300%, or the film of Memories of Africa (Memorias de Africa) in the plateau of Sahara National Game Reserve, Kenya with 250.000 tourists reached by 700.000 visitors after showing the film. (BOLAN, 2008). Today organizations, weblogs and many websites such as the Location Magazine are introducing cinematic plateau to the cinematographers and each as an intermediary, try to attract capital of the cinematographers and to sell their propagation space to the local people to connect the plateaus to the cinematographers. So, knowing about plateau and cinema will cause the creation of new opportunities in economy, society and even the culture of the people hosting the cinema.

4.2 *The Characteristics of Tourism Arising from the Cinema*

Building the plateaus or introducing locations, cinema provides new facilities for tourism and this is the authorities and people of these locations who can utilize this opportunity. The cinematic tourism is divided into two sections:

4.2.1 Sustainable Tourism

In this type of tourism, weather, time and season is not an issue. The tourist takes a trip to the locations where shooting has been made there due to the presence of historical monuments, fabricated plateaus or landscapes.

4.2.2 Time-Bound Tourism

In the sideline of cinema, this model of tourism takes shapes. By time-bound tourism, it means holding festivals and markets to attract the tourists. This type of tourism usually takes form with the backup of sustainable tourism. For example, the Western Festival in Mini Hollywood of Almeria or Western Market in Tabernas which is held due to the presence of Western cinematographers and aiming at specialized tourists of cinema and the general tourists of the region (Úbeda, 1999).

4.3 Cinema in Almeria

Plains, mountains and blazing deserts, old castles and Plastic Sea, blue seas and intact forests are the main capitals of this land. The spaces in which it is possible to reconstruct the Sahara desert to mountains of Afghanistan and cactus plains of Arizona and Amazon forests of Vietnam. This diversity of geography has facilitated the work for the cinema and T.V. producers in different seasons of the year. Though the western cinema has been the most important location of Almeria but there are many other important films which have been produced in Almeria and after the degradation of the western cinema. Many cinematic genres have utilized the potential of Almeria such as, action, war, historical, adventurous, police (crime), horror, imaginative and other genres (Eskandari, 2017).

Cinema was started in Almeria in 40's. Though the first films were commissioned by the then General Franco state and short but in 50's, the Spanish and European cinematographers came into Almeria. The first cinematic huge product in Almeria was started in 60's, a film which is considered among the masterpieces of cinema by many critics. Lawrence of Arabia, winner of 7 Academy Awards, known as the Oscars, make the name of Almeria known more than any other time in the past. David Lean, the director of this work selected the Carboneras region in the north east of Almeria for the reconstruction of Aqaba Arabic village and the attack of the Ottomans. In the beginning, it was due to make the shooting in the desert of Jordan but taking into consideration the highly tension days of social and political status of Jordan, it was decided to make shooting in a place where its security is guaranteed. Thus, the nearest and most similar venue for reconstruction of the desert of Jordan was considered and Almeria was chosen for the shooting target. Cabo de gata, Tebernas, Pechinas and Sierra de Almaila were the locations of shooting. (Márquez Ubeda, 1999).

The deprived village of Almeria was then witness to the presence of rich people. But the infrastructure for housing of these individuals was not sufficient. The interesting point which occurs in the sideline of the presence of cinema in Almeria is the change in peoples' life style and alternation of the economy of Almeria. Grand Hotel Almeria, Hotel Costasol, golf ground, marine club and many today's modern facilities have been built to host the stars of the world cinema and the American style of life changed the feature of the city in an extraordinary speed. Many of people were going to cinematic locations after the work and were being absorbed as a seasonal workers or extra (background) actors. (Martinez-Salanova Sanchez, 2006). Prior to the emergence of multi-dimension visual effects in cinema, costs and labor force were very costly. For example, David Lean was forced to build 300 residential units to reconstruct Aqaba Arabian village and shooting a few sequences.

Assuming that only 300 masons begin to work and considering the number of the films produced there, the amazing statistics of 28 highly cost movies in the years of 60's, one can be assured of the economic thriving state of Almeria.

The presence of cinematographers and stars of the world cinema made the central government of Spain to build an equipped airport to facilitate the arrival of cinematographers into this disadvantaged village. The noticeable point which occurred in those periods was that Almeria could override many neighboring cities which were larger and more profitable, thanks to the presence of world cinematographers and gradually, it witnessed the reverse migration of the Almeria's people, those who had migrated for a better life to Cataluña and cities of this region. (Caparrós Masegosa, 1997). A part of the urban development took place due to the presence of cinema in Almeria and the other part which should maintain this modern heritage is still associated with some weak points.

4.4 Expedience and Appreciation

In 1959, the authorities of the province decided to perform an economic change and provide sustainable development through attracting cinematographers and then tourists. They defined three pivots to prevent from migration to cities, absorption of foreign capital and sustainable development for the economic stability in a long term. Some of the factors which had provided conditions for performing this long-term objective were the will of the military government of Franco to open the atmosphere, cultural cooperation agreements with Latin American countries and seeking progress in the side of cinematographers of 50's in Hollywood to have an international language in the cinema (Caparrós Masegosa, 1997).

Though the political and security stability is very important but one should not ignore the natural and cultural facilities of Almeria and the people of Almeria. The low price labor force, lack of strong workers syndicate and the intact nature,

natural light, and low rain were all factors which converted the south of Spain into the cinematic paradise of the cinematographers. The workers syndicates in the America were so strong to the extent that they could harass the cinematographers and investors and slow the trend of work.

4.5 *The Western Plateau and the Fever of Western Spaghetti*

Based on Maesso's recommendation, Michael Carreras, the director of *The Savage Guns* (Spanish: *Tierra brutal*), produced the first western film outside the America in Almeria. The blazing deserts and dry plains of Almeria were in fact the association of Arizona desert. Thus, the modern method of filmmaking reached the Spain and Europe and the western spaghetti or Paella Western¹ of the Europe encircled the Almeria. The film of *Taste of Revenge* which was built in Tabernas, Rioja, Cabo de Gata and San Miguel were associated with box and critics and converted the yesterday deprived land of Almeria into the cinematic paradise of the world. Sergio Leone came to Almeria in 1964 and produces the lofty works of the world cinema such as *A Fistful of Dollars*, *The Good, The Bad and the Ugly* in 1964 to 1968 and institutionalizes the western in Almeria. The Western Spaghetti is not limited to the name of Sergio Leone. Other outstanding directors, such as Giulio Petroni, Sergio Sollima, Sergio Corbucci, and Robert Siodmak selected Almeria as the location and the product of the western cinema directors was the production of more than 170 outstanding movies [including Spanish Paella and Italian spaghetti films] (Mart ínez Moya, 1999).

The track of western is still seen in Almeria. Sergio Leone laid down the bricks of the Hollywood cinema in Almeria in 40 kilometers of the city and in the route of Almeria to Murcia. A cinematic town with the reconstruction of western atmosphere and whatever a city belonging to this genre is in need of it. In addition, by collecting animal species in this region, the Biodiversity Park took shape in this region. Mini Hollywood and the thriving state of this region made the other cinematic towns to be erected there to compete in the region including Texas and Western Leone cinematic towns which are active in the whole of the year with tourist attractions and holding live western shows and daily ticket sale, they have converted a desert in the margin of the city into the main venue of tourists (Ubeda, 1999).

4.6 *Challenge of Sustainable Planning to Attract Cinematic Tourists*

4.6.1 Crises of Dealers

In the past decades, cinema had become pervasive to the extent that the workers used to leave their daily jobs and other works were suspended in the land and air. So, Almeria has also experienced the demonstrations of contractors in objection to the cinema and paralyze of their works too. The imbalance of the price of Peso and US Dollar in the past pulled everybody towards cinema but standstill occurred when purchasing the lands and increasing the rents by the dealers made the cinematographers escape from the region, those who had come there with a calculation of profit and loss. A number of the people of arts consider the wane of the western cinema and lack of an alternative as the factor of the wane of cinema in Almeria and some others attribute it to the lack of strong support vis-à-vis investors. However, what obstacles do exist ahead of cinematographers, investors and local authorities. The intermediation of the region people has causes the acceleration of prices and consequently the lack of profitability to produce a film in Almeria. Furthermore, there are not specialized workshops and advanced filmmaking studios at the level of Hollywood in this province. The other challenge is that the African countries near the Europe have arrived into the competition of cinematic plateau and in addition to allocation of specialized facilities to the filmmakers; they have exempted them from paying taxes in many cases (Salazar I. Z., 2010).

4.7 *Measures Adopted to Flourish Cinematic Tourism*

4.7.1 Passage of Celebrities

Cervantes Theater is located in the heart of Almeria, where there are many entertainment centers, market and state offices. However in the vicinity of this old theater, stone stars are seen on the land each of which plays a common history and identity with this city and cinema of this city. One of the measures adopted by the municipality to attract tourists is to invite the stars and graving their names on the Almeria's cobblestones similar to that which has been performed in Los Angeles (Requena, 2015).

4.7.2 Cinematic Road

In cinematic maps , the geography of the produced films in the province have been designed and tourists can pave the separates routes of western films, video clips , historical films and new films and whatever has remained from the locations or cinematic towns. For example in the deserts of Tabernas, at present it is possible to observe the remains of the left location of Moses film or in Lacazia castle to visit a yard in which the series of *Game of Thrones* has been shot (Moya J. E., 2008).

4.7.3 Short Films

It is for 14 consecutive years that a festival namely *Almeria en corto* hosts every year the under-30- minute films by the

¹ Paella Western films are applied to the western films which were produced by the Spanish cinematographers.

young and professional filmmakers and pursuing talent, it considers certain facilities for the winners of the festival.

The organizers of this festival have taken a step beyond and as the cultural section, every year they invited outstanding Spanish and foreign directors to display their films related to Almeria in the sideline of the festival. Furthermore, every year, new books in the domain of cinema are unveiled in Almeria and this cultural action by itself is a driving force for the industry of publications and dynamism of cultural people of Almeria.

4.7.4 Western Gastronomy Tour

In most of the restaurants in Almeria, there is a meal namely *CHERIGAN* in the list of food orders which has been taken from the word *SHERIF GUN* and is related to the western foods which have arrived into Andalusia cooking in the past years. The inclusion of this food is a part of the effect of western cinema on the culture and also an attempt by the people to attract tourists.

4.7.5 Cinematic Guide

In the whole city, there are signs which indicate the venue of shooting of one of the famous films in the past. The specifications of the film, awards, plans and images of the sequences which had been shot in that region of the city exist in the sign and make the tourists familiar with the cinematic information.

However, one of the other measures adopted by the authorities of the province is consulting with the University of Almeria to localize the industry of cinema and T.V. and launching this field of study. This project is one of the necessities for localizing and reviving the cinema industry in the region. Training the cinematic technicians and technocrats so that the cost of filmmaking could be lowered for the large companies and the unemployment could have a decreasing trend and the next generation would not need to migrate to Madrid and Barcelona to learn cinema and protect their cinematic heritage.

In a conference which was held in 2016 in the sideline of the festival of western films entitled 'Cinematic Tourist' in Tabernas, the biggest challenge in the sustainable development of cinematic plateaus and attraction of tourist was put forth as protection and maintenance of these plateaus. It is such that the rate of tourist in summer and other seasons are distinguishable and the gap of tourist in other seasons causes damage on the nature and even damages are made by the passerby and ordinary people to the plateaus. This makes the cost of reconstruction of the project difficult with high risk. Another point discussed in the conference was the necessity of protecting the environment of the region because of the presence of cinematographers and leaving the plateaus in the nature. Thus, the main question of this research is: How is it possible to institutionalize the sustainable development by cinema and give a thriving state to it in all seasons of the year to avoid any damage on the environment and secure the investors' capitals?

The response is laid down in the age of technology. In 2016, Pok énon Go became a revolutionary start in technological games which encompassed many dimensions from the sociological point of view, because the margins which took shape beside this game were more noticeable than the game itself. Some of the physicians have evaluated this game to be positive in behavioral change of the individuals and have considered it as useful to encourage the patients with kinetic problems to walk and to motivate their incentives. (Ruiz-Ogarrio, 2016). A group of military advisors and security authorities have banned this game in military bases. Also a group of taxi drivers have expressed their dissatisfaction because of the traffic for the passengers and debates on its profits and damages have been diverse (Tim Althoff, 2016) (FORERO, 2016).

Now suppose a mobile game has been designed whose treasures and scores are gained by travelling and historical monuments or marginal and remote touristic centers have a greater scores. For example, the desert of Tabernas in 40 kilometers of Almeria-Murcia gives two times treasures to the tourist and treasure seekers and if they stay there for 5 hours, they can increase their treasures by quadruple. What is happening during these five hours?

If investor thinks about the return of his/her capital in long term, he/she can deal with the design of such a mobile game or publicizing through this method in movement successful games such as Pok énon Go and in addition to attracting tourists in historical or recreational sites, could help with the local economy of the residents and sustainable development of the region. It is suggested that in the future, a part of the taxes of each region to be allocated to investment in such spaces. Utilizing the nostalgias of the children and purchase of the right of using the personalities of Nintendo Company can lead to a revolution in tourism and minimize the risk of losing the seasonal tourist. In fact, The Andalusians stated a plan similar to the proposal of this research in 2011 in J úzcar village to have a change take place in the rural and unknown venues tourism. The J úzcar village is located in 22 kilometers of RONDA city in Malaga province. This village in a contract which signed with Sony Company converted all elements of the city into the favorite and nostalgic character of SMURS and painted all physical space of the city into the color of this favorite personality. Thus, this small and remote village which had not even been fully asphalted, in 2011 could attract 80 thousands tourists towards itself after dissemination of this news in the first six months of the year. In addition to competition with Chefchaouen village in Morocco which attracts the tourists to the Morocco with magical deep blue, it has been able to make a new chapter in defining the rural tourism with a reliance on animation industry (Fotheringham, 2011).

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