

Cinema and Tourism: films as tools for discussing the tourism activity

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Abstract

It is not a recent phenomenon that films encourage viewers to visit the places where they are set. This movement is called film-induced tourism and it has been gaining more and more studies and supporters. The associations that can be established between cinema and tourism, however, go far beyond this type of tourism, and this essay intends to present one of these associations: the one that investigates how films can be tools for teaching and learning in a Bachelor's Degree in Tourism Course. With this scope, an eclectic study corpus was carried out, from which 40 films were selected in order to stimulate the discussion about the tourism practice. To optimize this discussion, topics that cover tourism market segmentation, tourism elements, jobs in the tourism industry, film-induced tours and the relationship between tourists and residents were established. The analysis of the findings showed that the films discussed along this essay can be used in the scope of different subjects in the context of Tourism undergraduate courses, as tools to illustrate and debate various aspects of the tourism activity.

Keywords: Cinema; Tourist Activities; Tourist Services; Tourism Education and Training

Resumen

Cine y Turismo: películas como herramientas para la discusión de la actividad turística

No es un fenómeno reciente que las películas alienten a los espectadores a visitar los lugares donde se desarrollan estas obras. Este movimiento se llama turismo cinematográfico y está ganando más y más estudios y seguidores. Sin embargo, las asociaciones que se pueden establecer entre el cine y el turismo van mucho más allá de esta modalidad de turismo, y el presente ensayo pretende presentar una de estas asociaciones: la que investiga cómo estas obras pueden ser herramientas para la enseñanza y el aprendizaje en el proceso de formación en Turismo. Para este propósito, se organizó un corpus de estudio ecléctico, del cual se seleccionaron 40 películas que pueden estimular la discusión sobre la práctica turística. Para optimizar dicha discusión, se establecieron temas que abarcan la segmentación de la oferta turística, elementos del turismo, trabajos en el sector, rutas turísticas, además de la relación de los turistas con los residentes. El análisis de los resultados mostró que las películas discutidas pueden usarse dentro del alcance de diferentes disciplinas de los cursos de Turismo, como herramientas para ilustrar y debatir varios aspectos de la actividad turística.

Palabras Clave: Cine; Actividades Turísticas; Servicios Turísticos; Educación y Formación en Turismo

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Resumo

Turismo e Cinema: filmes como subsídios para a discussão da atividade turística

Não é fenômeno recente que filmes estimulam seus espectadores a visitarem os lugares onde são ambientados. Esse movimento se denomina turismo cinematográfico e está ganhando mais e mais estudos e adeptos. As associações que se podem estabelecer entre cinema e turismo, contudo, vão muito além dessa modalidade de turismo, e o presente ensaio pretende apresentar uma dessas associações: a que investiga como essas obras podem ser subsídios para o ensino e a aprendizagem no processo de formação em Turismo. Com essa finalidade, organizou-se um corpus de estudo eclético, do qual selecionaram-se 40 filmes que podem estimular a discussão acerca da prática turística. Para otimizar tal discussão, estabeleceram-se tópicos que abrangem a segmentação da oferta turística, elementos do turismo, empregos no setor, proposição de roteiros turísticos e relacionamento de turistas com residentes. A análise dos resultados evidenciou que os filmes discutidos podem ser utilizados no âmbito de distintas disciplinas de cursos de Turismo, como ferramentas para ilustrar e debater variados aspectos da atividade turística.

Palavras-chave: Cinema; Atividades Turísticas; Serviços Turísticos; Educação e Formação em Turismo

INTRODUCTION

This essay is part of a more comprehensive and continuous flow research entitled “Tourism, Fiction and Other Artistic Creations: multiple associations”, which aims to analyze the relationships that can be established between tourism and literature, theater, cinema, television series, soap operas, cartoons, visual arts and music. The findings that will be presented in this essay concern exclusively the relationship between tourism and cinema.

The researches that have been associating cinema and tourism mostly raise discussions about the so-called film-induced tourism (Nascimento 2009; Beeton, 2016) – analyzing films as incentives for touring in film locations (already existing or purposely created), conforming to this type of tourism, which also includes visits to film studios and thematic film festivals (Beeton, 2015). There are also studies, such as Nicosia’s, which focus on the tourism promotion of a certain place, as a result of the Film Commissions’ work (2015), or either on the image that a film may convey about a certain destination (D’Alessandro, Sommella & Vigagnoni, 2015). There are also studies focusing on film-induced tourists, their expectations and behavior (Roesch, 2009), or, on the other hand, on the perception that residents have of the use of their territory as a film-induced tourism destination (Mendes, Vareiro & Ferreira, 2016). In order to expand this list of associations between cinema and tourism, this essay intends to contribute with something new, proposing the use of films to exemplify, elucidate and lead to discussions about the tourism activity itself, its elements, the tourism market segmentation, jobs in the tourism industry, the relationship between tourists and residents and film-induced tours, as a contribution to the process of education and training in a Tourism undergraduate course.

MATERIALS AND METHODS

Aiming to investigate the use of films as teaching and learning tools in the process of Tourism education and training, providing discussions of subjects inherent to the tourism activity, this essay is qualitative, descriptive and comparative, since it compares not only fiction and reality, as well as films among themselves.

This work's construction process consisted of four stages. The first one consisted of looking for films that could integrate the investigation corpus, for whose selection there is no pre-established protocol: The films can be of any genre – comedies, dramas, suspense films, horror films, etc.; fiction or non-fiction films; contemporary or ancient films; public and/or critical successes or not. What effectively legitimizes a film to integrate this corpus of study is the fact that it portrays situations that make one think (Benedetti, 2018) and stimulates discussions about the tourism activity: how it happens; its elements, products and services; how tourist destinations are organized and presented; how tourists behave, where they stay, what they eat, how they interact (or not) with residents and how the job situation in the tourism industry is are just a few examples of discussions based on what a film presents. Even when the film is a fiction one, it can lead to actual analyzes of the tourism activity. A set of 40 eclectic films that can be easily accessible on the streaming platforms has been defined to allow anyone interested in watching these films and using them for research, comparison and teaching purposes to do so.

The second stage analyzed each film to identify the associations with the tourism activity that it provides. For this purpose, a form was filled in order to identify which themes related to tourism could be seen in the film and this process resulted into seven topics: tourism market segmentation; transports; accommodation; travel agencies and tour operators; jobs in the tourism industry; film-induced tours and the relationship between tourists and residents.

It is important to clarify that the criteria that guided the definition of these topics are related to the SISTUR tourism system, elucidated by Beni (2006); to tourism market segmentation, which establishes tourism modalities (Mistério do Turismo, 2019); to jobs in the tourism industry according to indications by Kanaane and Severino (2006) and Silva, Holanda and Leal (2019); as well as to the concept of tours and itineraries discussed by Chan (2007) and to the relationship between tourists and tourist destination's residents based on Canestrini's critical analysis (2003).

In the third stage, the 40 films were inserted in a table (Table 1), in which they are distinguished by the topics and their details, resulting from the associations they provide. It was decided to order them chronologically, based on the year of the films' release to highlight historical moments related to their productions. In addition to the titles, the table also shows their directors, screenwriters, year and countries of production, as well as the topics covered and the details concerning the themes that the films allow to discuss.

The fourth and final stage consisted of comparing and discussing the results, considering seven topics that are related to some tourism teaching subjects and that are identified in the table as follows: (i) tourism market segmentation; (ii) transports; (iii) accommodation; (iv) travel agencies and tour operators; (v) jobs in the tourism industry; (vi) film-induced tours; (vii) relationship between tourists

and residents. In most cases, the topics were subdivided to better subsidize the analysis and the didactic uses, pointed out in the table as themes for discussion.

FINDINGS AND DISCUSSION

The findings of the present research are organized in Table 1, with the presentation of the films that were selected from the study corpus, based on the topics of the discussions that each of these films provides to illustrate possible associations between cinema and tourism. As already mentioned, the 40 films selected and analyzed are arranged in chronological order in the table, in which in addition to the title of the film and the book or event on which it is based, there are also their directors and screenwriters, countries and year of production. The next column presents the research topics covered in the films, while the last, as already explained, details the discussions that each film provides.

Table 1 - Selected films with the topics they cover and the detailed themes they provide for discussing the tourism activity

Film	Director	Country; Year	Topics	Themes for discussion
	Screenwriter			
1. Journey to Italy (<i>Viaggio in Italia</i> , inspired by the novel <i>Duo</i> , by Colette)	Roberto Rossellini	Italy, France; 1954	Tourism Market Segmentation	Cultural Tourism
	Roberto Rossellini, Antonio Pietrangeli, Vitalino Brancati		Travel Agencies and Tour Operators	Tour Guides
2. To Catch a Thief	Alfred Hitchcock	United States; 1955	Tourism Market Segmentation	Sun and Beach Tourism
	John Michael Hayes		Accommodation	Traditional Five Star Hotel
3. The Sound of Music (Adapted from the homonymous musical by Richard Rogers and Oscar Hammerstein, based on The Story of the Trapp Family Singers, by Maria Von Trapp)	Robert Wise	United States; 1965	Accommodation	Hotel: Von Trapp family's residence in the film
	Ernest Lehman		Film-induced Tours	Thematic Tours in Salzburg, Austria
4. Airport (Based on the homonymous novel by Arthur Hailey)	George Seaton	United States; 1970	Jobs in the tourist industry	Airline: flight attendant
	George Seaton			

(Continue...)

Table 1 – (Continuation)

Film	Director	Country; Year	Topics	Themes for discussion
	Screenwriter			
5. Death in Venice (<i>Morte a Venezia</i> , based on the homonymous novel by Thomas Mann)	Luchino Visconti	Italy, France, United States; 1971	Tourism Market Segmentation	Sun and Beach Tourism
	Nicola Badalucco Luchino Visconti		Travel Agencies and Tour Operators	Historical Evolution
6. I Nuovi Mostri	Dino Risi, Ettore Scola, Mario Monicelli	Italy; 1977	Transports	Air Transport: security
	Ettore Scola, Ruggero Maccari, Agenore Incrocci, Furio Scarpelli, Bernardino Zapponi, Giuseppe Moccia		Jobs in the Tourism Industry	Airline: flight attendant
7. The Shining (Based on the homonymous novel by Stephen King)	Stanley Kubrick	United States; 1980	Accommodation	Hotel: food and beverage; seasonality
	Stanley Kubrick, Diane Johnson			
8. A Room with a View (Based on the homonymous novel by E. M. Forster)	James Ivory	United Kingdom; 1985	Tourism Market Segmentation	Cultural Tourism
	Ruth Praver Jhabvala		Accommodation	Bed and Breakfast
			Travel Agencies and Tour Operators	Tour Guides
9. Dark Eyes (<i>Oci Ciornie</i> , inspired by four Anton Chekhov's stories)	Nikita Mikhalkov	Italy, Soviet Union; 1987	Tourism Market Segmentation	Health Tourism
	Alexandr Adabascian, Nikita Mikhalkov, Suso Cecchi d'Amico			
10. According to Pereira (<i>Sostiene Pereira</i> , based on the homonymous novel by Antonio Tabucchi)	Roberto Faenza	Portugal, Italy, France; 1995	Tourism Market Segmentation	Health Tourism
	Roberto Faenza, Sergio Vecchio, Antonio Tabucchi			
11. Before Sunrise	Richard Linklater	United States, Switzerland, Austria; 1995	Transports	Rail Transport: rail services and passes
	Richard Linklater, Kim Krizan			

(Continue...)

Table 1 – (Continuation)

Film	Director	Country; Year	Topics	Themes for discussion
	Screenwriter			
12. Titanic (Inspired by the sinking of the RMS Titanic)	James Cameron	United States; 1997	Transports	Water-based Transport: historical evolution; safety features
	James Cameron			
13. The Legend of 1900 <i>(La Leggenda del Pianista sull'Oceano,</i> based on the play Novecento: pianist by Alessandro Baricco)	Giuseppe Tornatore	Italy; 1998	Transports	Water-based Transport: historical evolution
	Giuseppe Tornatore			
14. The Talented Mr. Ripley (Based on the homonymous novel by Patricia Highsmith)	Anthony Minghella	United States; 1999	Tourism Market Segmentation	Sun and Beach Tourism
	Anthony Minghella		Transports	Water-based Transport
			Accommodation	Temporary Rental
15. Bread and Tulips <i>(Pane e Tulipani)</i>	Silvio Soldini	Italy, Switzerland; 1999	Accommodation	Bed and Breakfast
	Doriana Leoneff, Silvio Soldini			
16. Maid in Manhattan (Based on a story by John Hughes)	Wayne Wang	United States; 2002	Jobs in the Tourism Industry	Hotel: chambermaid
	Kevin Wade			
17. A Talking Picture <i>(Um Filme Falado)</i>	Manoel de Oliveira	Portugal, France, Italy; 2003	Tourism Market Segmentation	Cultural Tourism
	Manoel de Oliveira		Transportation	Water-based Transport: cruise
18. Open Water (Inspired by a true story)	Chris Kentis	United States; 2003	Travel Agencies and Tour Operators	Adventure Tourism: scuba diving
	Chris Kentis			
19. View from the Top	Bruno Barreto	United States; 2003	Jobs in the Tourism Industry	Airline: flight attendant
	Eric Wald			
20. Good Bye, Lenin!	Wolfgang Becker	Germany; 2003	Film-induced Tours	Thematic tour in Berlin
	Wolfgang Becker, Bernd Lichtenberg			

(Continue...)

Table 1 – (Continuation)

Film	Director	Country; Year	Topics	Themes for discussion
	Screenwriter			
21. God is Brazilian (<i>Deus é Brasileiro</i> , based on the short story <i>O Santo que não Acreditava em Deus</i> , by João Ubaldo Ribeiro)	Cacá Diegues	Brazil; 2003	Film-induced Tours	Thematic tour in Brazil
	Karim Ainouz			
22. The Aviator (Based on the non-fiction book <i>Howard Hughes: the Secret Life</i> , de Charles Higham)	Martin Scorsese	United States; 2004	Transports	Air Transport: historical evolution in the USA
	John Logan			
23. Whisky Romeo Zulu (Based on LAPA 3142 crash)	Enrique Piñeyro	Argentina; 2004	Transports	Air Transport: safety
	Enrique Piñeyro, Emiliano Torres		Jobs in the Tourism Industry	Airline: pilots and co-pilots
24. Whisky	Pablo Stroll, Juan Pablo Rebella	Uruguay, Argentina, Germany, Spain; 2004	Accommodation	Traditional Hotel: seasonality
	Pablo Stroll, Juan Pablo Rebella, Gonzalo Delgado Galiana			
25. The Terminal	Steven Spielberg	United States; 2004	Transports	Airport: spaces, uses and immigration politics
	Sacha Gervasi, Jeff Nathanson			
26. Last Holiday (Inspired by the homonymous 1950 British film, directed by J. B. Priestley)	Wayne Wang	United States; 2006	Tourism Market Segmentation	Health Tourism
			Transports	Air Transport: airline cabin classes; helicopter transfer
	Jeffrey Price, Peter S. Seaman		Accommodation	Five-Star Traditional Hotel
27. Panair do Brasil (Documentary about the Brazilian airlines Panair do Brasil)	Marco Altlberg	Brazil; 2007	Transports	Air Transport: historical evolution in Brazil
	Daniel Leb Sasaki			

(Continue...)

Table 1 – (Continuation)

Film	Director	Country; Year	Topics	Themes for discussion
	Screenwriter			
28. My Life in Ruins	Donald Petrie	United States, Greece, Spain; 2009	Travel Agencies and Tour Operators	Travel Agency; Tour Guides
	Mark Reiss			
29. The Tourist	Florian Henckel von Donnersmarck	United States; 2010	Transports	Rail Transport: first-class services
	Florian Henckel von Donnersmarck, Christopher Mc Quarrie, Julian Fellowes			
30. Sex and the City 2 (Based on the homonymous TV series, inspired by Candace Bushnell's book)	Michael Patrick King	United States; 2010	Transports	Air Transport: airline cabin classes
	Michael Patrick King		Relationship between tourists and residents	—
31. I Hate Luv Storys	Punit Malhotra	India; 2010	Film-induced Tours	Film shot in more than one country; Film Commissions' efforts
	Punit Malhotra			
32. Just Go with It	Dennis Dugan	United States; 2011	Accommodation	Tourist Resort
	Allan Loeb, Timothy Dowling			
33. The Best Exotic Marigold Hotel (Based on the novel These Foolish Things, by Deborah Moggach)	John Madden	United Kingdom; 2011	Accommodation	Retirement Hotel
	Ol Parker		Relationship between Tourists and Residents	—
34. Wild Tales (<i>Relatos Salvajes</i>)	Damián Szifron	Argentina, Spain; 2014	Transports	Air Transport: security
	Damián Szifron		Jobs in the Tourism Industry	Airline: flight attendant, pilot and co-pilot
35. The Mystery of Happiness (<i>El Misterio de la Felicidad</i>)	Daniel Burman	Argentina; 2014	Transports	Road Transport: international road company
	Daniel Burman, Sergio Dubcovsky			
36. The Second Best Exotic Marigold Hotel	John Madden	United Kingdom; 2015	Accommodation	Retirement Hotel
	Ol Parker			

(Continue...)

Table 1 – (Continuation)

Film	Director	Country; Year	Topics	Themes for discussion
	Screenwriter			
37. Rent a House with all the inconvenience (Сдаётся дом со всеми неудобствами)	Vera Storozheva	Russia; 2016	Accommodation	Temporary Rental
	Vera Storozheva, Olga Popova, Olga Zhukova			
38. La vingança	Fernando Fraiha	Brazil; 2017	Transports	Road Transport: <i>road movie</i> ; immigration politics
	Pedro Aguillera, Thiago Dottori, Fernando Fraiha, Jiddu Pinheiro, Josefina Trotta, Felipe Sant'Angelo		Relationship between Tourists and Residents	—
39. Murder on the Orient Express (Based on the homonymous novel written by Agatha Christie)	Kenneth Branagh	United States, United Kingdom; 2017	Transports	Rail Transport
	Michael Green			
40. The Chambermaid (<i>La Camarista</i>)	Lila Avilés	Mexico; 2018	Jobs in the Tourism Industry	Hotel: chambermaid
	Lila Avilés, Juan Carlos Márquez			

Source: Research data

The way each of the selected films, which are qualified and displayed in Table 1, can contribute to the debate of the tourism activity regarding the topics and themes that have been chosen will be discussed below.

TOURISM MARKET SEGMENTATION

Based on preliminary studies supported by the hypothesis that films can contribute with subsidies to illustrate the evolution of tourism (Astorino, 2013), some types of tourism will be discussed below in the context of tourism segmentation based on the situations that the selected films present to exemplify specific moments in the history of tourism. Within the scope of a Tourism undergraduate course, this discussion contributes to some subjects as “Introduction to Tourism”, “General Theory of Tourism” and “Public Policies in Tourism”, among others which concern tourism fundamentals.

Cultural Tourism

Starting the discussion with cultural tourism, in the film “A Room with a View”, a young Englishwoman is touring in Florence, Italy, to expand her knowledge of history and art. In the Tuscan capital, she meets other tourists from England, who were there with similar goals. The film portrays the movement of young English aristocrats who, since the Grand Tour, traveled to Italy and other countries in the Mediterranean region to contemplate and interpret in loco what they had learnt in theory in their courses in England about art, architecture and archeology. In one of the scenes we see her while visiting the Santa Croce church, where she is clearly fascinated by all the masterpieces, but she abruptly refuses the offer of a local tour guide to provide her with information about this historic, artistic and architectural landmark of the city, from which it is possible to infer a certain arrogance of these tourists touring in Italy at the time.

A few decades later in the course of history, the film “Journey to Italy” shows Katherine Joyce and her husband, both British citizens and upper middle class, traveling to Naples and its surroundings, where they shall get an inheritance. The film begins with the two in a car talking on the way to Naples. This and other conversations of the couple denote prejudices towards Italians, who they consider noisy, lazy and chaotic, which justifies the recent concern of the city of Naples in stimulating films that show positive images of this destination, as discussed by D’Alessandro *et al.* (2015). In contrast, the protagonist is enchanted with the historical-artistic heritage of the territory. As a result of the crisis in their marriage, Katherine takes advantage of her stay in Naples to make daily excursions to museums, archeological sites, religious temples and catacombs, often accompanied by local tour guides, whose performances do not always please her, as some are unprepared and others, impertinent, which can be an interesting starting point to promote – within the scope of different subjects of a bachelor’s degree in tourism course – discussions about the performance and the importance of a tour guide training, whose mediation may be even more relevant in cultural tourism. On a visit to the archeological site of Pompeii, she and her husband have the unique opportunity to watch an excavation, during which they witness the discovery of two human figures immortalized during the escape from the eruption of the Vesuvius in 79 AD, which illustrates a significant moment of Roman archeology.

Keeping the archeological theme, “A Talking Picture” shows a Portuguese history teacher with her little daughter on a cruise through the Mediterranean, with stops in Marseille, Naples, Pompeii, Athens, Istanbul and Cairo. At each stage of the journey she tells her daughter the history of the sites they visit, which is a viable opportunity to discuss the possibilities of cultural tourism for cruise passengers.

Sun and Beach Tourism

Right after the discussion on cultural tourism, we move on to sun and beach tourism. The Mediterranean was the first pole for this type of tourism and would be recognized as an ideal vacation spot in the second half of the 19th century, but only in the 20th century tanning became desired and began to spread among

vacationers (Castoldi, 2008; Lavarini, 2009). The interest in bathing in the sea accompanied by exposure to the sun can be discussed from the film "Death in Venice", in which the protagonist is a classical composer, who for health reasons travels to Lido di Venezia to spend his summer holidays. He stays at the Grand Hôtel des Bains and his routine includes hours on the beach watching other guests having fun, including a Polish aristocratic family. The film presents vacationers in 1911 and the habit of sunbathing, a novelty that, as already mentioned, appears in the first decades of the 20th century. In order to facilitate sunbathing as well as bathing in the sea, these tourists already wear bathing suits that reveal a considerable part of their bodies, quite different from the long dresses and parasols that 19th century women wore to protect themselves from the sun.

Four decades later in the evolution of history, in the mid-twentieth century, the protagonist of the film "The Talented Mr. Ripley" travels to the fictional Mongibello, in Italy, to convince a young American man, Dickie Greenleaf, to return to his country to work in his father's company. Ripley goes to the beach to meet Dickie, enters a beach booth to put on his bathing suit and goes out feeling embarrassed by his unfamiliarity with that beach ambiance, where several people are sunbathing. He walks with his shoes on to protect his feet from the hot sand and just when he is close to the sea he takes his shoes off. He finally approaches Dickie, who is sunbathing on a longue chaise with his friend Marge, and starts a conversation with him. Dickie soon comments on how white Ripley is, which points out that the desired pattern for the time was already the tanned skin.

In the same decade, in 1955, the film "To Catch a Thief" begins with the image of an incoming travel agency on the French Riviera, already showing this pole as a sun and beach tourist destination. After suffering a police chase, the protagonist asks a French lady, Danielle, to take him by boat to the beach club to escape from the police who is looking for him. Once there, he dives, swims and heads to the beach where he lies down to sunbathe. Soon after, he changes his clothes in a booth on the beach. In another scene, we see Danielle at the same beach club, heading for the sea. Behind her, on the wall of the establishment, a pair of water skis can be seen, indicating that clients of that type of beach club were already interested in beach sports. The young woman enters into the sea and sits on a platform in the middle of the sea, on whose side we can read "Hotel Carlton", to which the beach club belongs. On that platform one could rest and sunbathe. All of these scenes evidence sun and beach tourism activities on the French Riviera at the time, which already attracted wealthy American tourists like the young heiress Frances, with whom the protagonist ends flirting and who was staying at this luxurious hotel, the Carlton, which is shown in several other scenes along the film.

Health Tourism

In parallel with the development of sun and beach tourism, the interest in health tourism, which has older roots, has kept going on over the centuries. In this regard, Castoldi records that at the beginning of the 20th century, in summer, the aristocracy used to stay at the SPA resorts of Spa, Bath, Vichy, Baden-Baden, Aix les Bains, Albano Terme, Salsomaggiore and Montecatini Terme, among other thermal tourist destinations (2008). And it is precisely in Montecatini Terme

that the first part of the film “Dark Eyes” is set and where tourists used to go for health treatments, without giving up socializing activities. In fact, the images of mud treatments or ingestion of medicinal waters appear side by side with sophisticated balls and lunches accompanied by chamber orchestras and lyrical singers, with the beauty and opulence of the SPA establishment as a backdrop. These scenes corroborate the observation of Rejowski, Yasoshima, Stigliano and Silveira that the “flow of people to the SPA destinations produced their conversion into places for pleasure and rest” (2002, p. 44). The film is based on some short stories by the Russian writer Anton Chekhov, which perfectly exemplifies the triangular association between literature, cinema and tourism discussed by Pennacchia (2015).

Another example of this congruence is the film “According to Pereira”, based on the homonymous novel by Antonio Tabucchi. The protagonist has to cope with health problems due to his overweight and at different moments in the plot, not only the doctor prescribes him thermal treatments, but also thalassotherapy, which consists of health treatment that uses algae. On the way to the treatment establishment, he enters into the sea and swims for a few minutes, which also illustrates sun and beach tourism activities.

In the film “Last Holiday”, once again we can see health tourism activities, which survived the passage of time and reaches the 21st century in excellent shape. The protagonist, Georgia, as well as another guest, Ms. Burns, undergo health and beauty treatments at the SPA of the Granhotel Pupp, which is an actual hotel in Karlovy Vary, a SPA destination in the Czech Republic.

TRANSPORTATION

Films that involve travel, commonly present displacements and therefore transportation modes and means of transport too, which legitimizes the use of these films to illustrate the evolution of the transport industry in addition to other themes related to the subjects “Transport and Tourism”, “Tourist Transportation” or others that have transport and mobility in their contents.

Water-based Transport

The discussion on the water-based transport begins with the films “Titanic”, which is based on actual events and “The legend of 1900”, a film by Giuseppe Tornatore, adapted from the play “Novecento: pianist”, written by Alessandro Baricco, configuring another adaptation from literature to cinema, useful for the tourism discussion, complementing Pennacchia studies (2015). It is possible to propose discussions about transatlantic ships, whose function at the time was that of transporting passengers notably between Europe and North America. In addition, both illustrate differences among classes and services, since on the same ship there were different kind of passengers, from immigrants with few resources to the elite members who traveled for pleasure and business. The film also highlights the food and entertainment services that could make the trip more enjoyable. Another relevant discussion upon the film “Titanic” concerns

safety issues, which were fully revised after the actual accident and determined that all passengers should have a secured seat in the lifeboats. In the previous analyzed film “The Talented Mr. Ripley”, the protagonist travels from the United States to Europe by ship, even though air travel services were already available for the same trip.

As time went by, and with the increase in the supply of both airlines and flights between the continents, the transatlantic ships lost popularity and the shipping companies repositioned these vessels in the market as a complete tourist product: the cruises (Abad, 2006). Furthermore, as Abad points out “the possibility of contemplating a different landscape every day determines a strong demand channeled by large tour operators specialized in cruises across all seas” (2006, p.15). To illustrate this new identity of the transatlantic ship and the search for different landscapes every day, again we resort to the film “A Talking Picture”, which, as already mentioned, shows a Portuguese teacher on a cruise on the Mediterranean with her little daughter and they join tours in the destinations to visit the archeological sites of Pompeii, Athens, Cairo and the city of Istanbul. Back on the ship, in addition to the possibility of viewing the small cabins, there are several scenes in the restaurant, in which some passengers gather together at the captain table, revealing something that is customary on cruises: dinner with the ship’s captain.

Rail Transport

The discussion about rail transport can start with one of the films based on the homonymous novel by Agatha Christie – “Murder on the Orient Express” – directed by Kenneth Branagh, in which the train that gives its name to the film seems to be one of the protagonists as it is present almost all the time. This film illustrates a luxurious case of a hotel-train, in which cabins had an accommodation function, but however luxurious they could be, paradoxically they did not have private bathrooms, a situation that today could raise some estrangement. One can also explore the fact that the train had a restaurant, in charge for the sophisticated meals served to first-class passengers.

Remaining on the theme of the rail transport and proving that the train in Europe is far from being a nostalgic transport of the past, contemporary European trains can be seen in the films “Before Sunrise” and “The Tourist”. In the first one we can see a second-class car where the protagonists, an American young man and a French young woman meet. Soon after, they go to the restaurant car where they continue talking and he tells the girl that he had been traveling around Europe with the Eurail pass, which may be an opportunity to explain about European tickets and passes, in the context of a subject that approaches this topic.

In the film “The Tourist” the protagonists meet on the train too, but in a first-class car. This scene can be used to illustrate how a first-class individual seat, apart from being more comfortable, also provides a certain privacy to the passenger. It is also worth mentioning that it is an Italian high-speed train of the *Freccia* series that belongs to the Italian railway company Trenitalia and just like in the film “Before Sunrise”, one can also experience the restaurant-car. In addition, one can easily remark that due to the high speed of the train, it is not

possible to contemplate the landscape. Finally, the film provides the opportunity to illustrate, in a panoramic shot, the train entering Venice, which highlights its unique geographical position that determined its peculiar urban identity with numerous channels that have been attracting so many tourists over the time.

Road Transport

Road transport can be discussed with the help of two selected films. In the Argentinian film “The Mystery of Happiness”, the protagonists undertake a trip to Brazil on an Argentinian bus, whose company has international routes, which is quite common in Argentina, since the Argentinian middle class is still used to take long bus trips. One can therefore take this opportunity to discuss the comfort and attentive service of the numerous Argentine road companies. On the other hand, the road movie “La Vingança”, in a fun way shows two Brazilian men traveling by car from Brazil to Buenos Aires, with all the adventurous experiences that such a trip may result in.

Air Transport

The air transport can be explored in different films among the selected ones. The discussion can begin with “The Aviator”, which introduces Howard Hughes at the head of the airline TWA, in fierce competition with Pan Am, whose president, Juan Trippe, through his political contacts, gets exclusivity on international routes in detriment of TWA. In parallel, with regard to the Brazilian scenario, to better understand the history of the national airlines, the documentary “Panair do Brasil” is highly recommended to clarify the sudden closure of the activities of this airline and the consequent transfer of its routes do VARIG.

To illustrate a contemporary issue in the 21st century, it is recommended to discuss a scene from the already commented “Last Holiday”, in which the protagonist, Georgia, feels the discomfort of the economy class on her trip from the United States to the Czech Republic. When she complains to the flight attendant about the lack of space, she hears from him that if she wanted comfort, she should be traveling in first class, and as she is determined to spend all her savings on that trip – mistakenly believing that she was left little time to live – she asks the insolent flight attendant the price of the first-class ticket and, in the next scene, she appears enjoying both the comfort and the service of the first class, which includes sophisticated meals and champagne. The film therefore provides the starting point for a debate about the differences in comfort and service among the cabin classes of an airline. Arriving in Prague, due to a snowstorm, there are problems in getting to Karlovy Vary, which is her destination. Without hesitating, she hires a helicopter transfer to the fascinating destination among the snowy mountains, which also encourages discussions about this type of transfer service.

Another film which shows the comfort and the opulence of the first class is “Sex and the City 2”. Samantha invites her friends Carrie, Miranda and Charlotte to accompany her on a trip to Abu Dhabi and the flight is in the luxurious first

class of a fictitious airline, but credible for the standard of UAE companies, given the sophistication of the services. There is an abundance of details that illustrate comfort, food and beverage services and there is even a scene in the exclusive bar.

The Argentinian film “Wild Tales”, split into episodes that have in common feelings of anger and revenge, leads to the debate on airlines’ security issues. The “Pasternak” tale culminates in a flight attendant provoking an air accident to take revenge on everyone who had despised and humiliated him throughout his life and who he had purposely assembled on that same flight. Ironically, shortly after the film’s release in Germany, a Germanwings co-pilot provoked a similar suicide accident, killing all the occupants of the aircraft, resulting in the dramatic inversion of that saying that says that art imitates life. The release of the film in the United Kingdom led to protests, as Robson and Realf (2015) reported, although there has never been any evidence that the Germanwings suicidal co-pilot watched the film. It is worth noting that since this dramatic accident caused by the airline’s own co-pilot, there are security protocols that prevent a crew member from remaining alone inside the cockpit.

To discuss security issues associated with terrorism, we can propose the episode called “Senza Parole” from the film “I Nuovi Mostri”, in which a man approaches a flight attendant, in the swimming pool of the hotel where she is staying between one flight and another, and they start a romance. In a brief farewell at the airport departure gate, he gives her a cassette player with the music they had listened to during their romantic dinner the night before. Soon after, the viewer learns about an accident with the aircraft she was working on, provoked precisely by a bomb hidden in a cassette player. It would be appropriate to discuss the fact that this episode portrays would be possible in the 1970s, when the film was released, but a similar situation would be unlikely to happen since the terrorist attacks of September, 11th, 2001, since in the western countries a phenomenon that Beni classifies as “fear syndrome” (2003, p. 80) has been developed and which triggered much stricter security control procedures.

As for the safety issue, the film “Whiskey Romeo Zulu” – based on real events related to an air accident that occurred to the Argentinian airline LAPA in 1999 – may be an interesting opportunity to discuss important safety-related issues like aircraft maintenance, technical crew’s training, pilot’s and co-pilots’ rest days, sleep hours and vacations. The film is directed by Enrique Piñeyro, who had actually worked as a pilot at LAPA and had reported a situation of unsafety regarding that airline as well as the causes of the fatal accident. We can therefore conclude that the last three films may be among those that address issues related to job in the airline industry and to both security and safety.

Among the multiple reflections that the film “The Terminal” provides (Benedetti, 2018), two must be highlighted in this item: the first, which is easily inferred from the title, is the discussion about the space of an airport, with its uses, services and employees; and the other is about immigration policies and the bureaucracy that determines (or not) the entry of tourists into a country. Similarly, the aforementioned “La Vingança” can also stimulate discussions about situations on the border between two countries, as one of the two Brazilian young men in the road movie behaves inappropriately

with the police officer, when entering the Argentine side and suffers the consequences of his behavior.

ACCOMMODATION

Films that have trips in their plots present in general situations in accommodations, consequently there is no lack of film material to illustrate types of accommodation, classification and services, as to exemplify contents of the subjects "Accommodation Industry", "Hospitality" and others similar. Regarding luxury hotels, there are films in which hotels play a special role. In "To Catch a Thief", the role of the Carlton Hotel in Cannes is not limited to the beach club that was mentioned in the sub-item Sun and Beach Tourism: its luxurious facilities, which illustrate so well the comfort and the services that a hotel of this category provides, are present in several scenes and it is not surprising that the hotel boasts that it was part of the iconic film locations, emphasizing that Alfred Hitchcock took part of the construction of the Carlton Hotel legend when, in 1954, he chose it as the setting for "To Catch a Thief" (Our History, 2019).

Similarly, the Granhotel Pupp in Karlovy Vary, in the Czech Republic, which seems to be a supporting actor in the film "Last Holiday", also illustrates in detail the facilities and services offered by a five-star hotel: from the presidential suite to the SPA, from the reception to the restaurant under the command of a famous chef. It is also worth discussing this symbiosis relationship between the film and the hotel, which can be verified through the hotel website that highlights all the films for which the hotel has been one of the locations (Grandhotel Pupp as a Film Location, 2019).

It is noteworthy that it is not only hotels, especially five-star hotels that the selected films show. There are also other accommodations, such as the bed and breakfast ones that may be seen in the films "A Room with a View" and "Bread and Tulips". In the first one, the interaction among guests, such as conversations during meals, for example, which resulted in the room exchange that justifies the title of the film, was possible precisely because this kind of accommodation, although comfortable, is small, promoting this interaction among the English tourists at that time. In the second film, the protagonist Rosalba, who had been forgotten in a roadside restaurant during a road trip, sees this unusual situation as an opportunity to visit Venice that she had always wanted to visit. When she gets there and is looking for a place to stay, she comes across Bed and Breakfast Mirandolina, where she is taken to her room, rather simple and with no bathroom, but clean, as the lady who showed her the room pointed out. She also told Rosalba that the bed and breakfast was about to close and that she was their last guest, fact that may stimulate a debate about emerging accommodation businesses, which end up by excluding these family-run businesses from the tourism market.

The film "Just Go with It" provides the elements to discuss the routine at a tourist resort – presumably in Hawaii – where a considerable part of the plot takes place and whose facilities may be seen: from the comfortable rooms to the food and beverage services as well as the socializing activities, including a contest among guests, and also shows a tour to a waterfall which is the only activity of the characters outside the tourist resort premises.

“The Talented Mr. Ripley” brings to the present discussion the fact that temporary rentals in a tourist destination are not a new phenomenon. Dickie Greenleaf, as already seen, was spending some time in the fictional town of Mongibello, Italy, and his accommodation was a rented house. It does not matter whether it is about a few weeks or days, films may provide other examples of temporary vacation rental situations. The Russian film “Rent a House with all the Inconvenience”, for example, has its plot centered on the confusion caused by a broker who rents the same summerhouse, on the Crimean coast, to three different families.

Another discussion that permeates the tourism activity and that two of the selected films can provide is related to seasonality. The plot of the horror film “The Shining” takes place in a huge empty hotel in the mountains and closes its doors during the winter season. A caretaker and his family are hired to look after the uninhabited hotel during this period. When they get there, the last guests and employees are already leaving the hotel. The kitchen department manager invites the family to visit the facilities of the food and beverage department, introducing them to the areas for preparing the dishes and maintaining the food, as well as the huge refrigerator, aspects that are very suitable for explaining that department of a hotel. Everyone leaves the hotel and the family remains alone in the empty and dark hotel, in a desolate atmosphere that creates the ideal conditions for the horror scenes, which makes the Overlook Hotel so important to the film plot that it could be considered one of its characters.

The Uruguayan film “Whiskey” also addresses seasonality. Two Uruguayan brothers, Hernán, who lives in Porto Alegre, Brazil, and Jacobo, who lives in Montevideo, Uruguay’s capital, meet again after long time far from each other. Jacobo asks Marta, employee at his socks factory, to pretend to be his wife. In an attempt to get together, the three undertake a trip in the middle of winter to Piriápolis, where they stay at the traditional Hotel Argentino, in which it is clearly seen that there are almost no other guests, which is not surprising, considering that it is a Uruguayan resort on the banks of Rio de la Plata, which obviously attracts tourists predominantly in summer.

TRAVEL AGENCIES AND TOUR OPERATORS

There are films that provide valid subsidies for the discussions that permeate the subject “Travel Agencies and Tour Operators” and other similar ones. The selected films that allow associations to this tourism field will be presented below.

The film “Death in Venice” that was already discussed in the Sun and Beach Tourism item, at a certain point shows the protagonist going to a Thomas Cook travel agency, to exchange traveler checks as well to anticipate the date of his return due to a cholera epidemic that was ravaging Venice. These two situations are an excellent opportunity to point out and comment on Thomas cook’s important contributions to the development of travel agencies’ activities (Gentile, 2007; Lavarini, 2009).

“My Life in Ruins”, in turn, shows a poorly managed incoming travel agency, which could stimulate a debate or practical activities, such as a simulation, for example, whose objective would be to point out all the aspects that are weak

regarding the provision of the tourist services as seen in the film, as well as reflecting on ethics and good service provision, essential for a travel agency. In addition, the protagonist, who although is a honest and educated tour guide, does not seem to be properly trained to arouse the interest of the group she is guiding. The film also provides a complementary debate on the mass tourists' behavior, who, in the plot, prefer to spend their time looking for souvenirs, instead of understanding the archeological heritage present in Greece.

Much more serious is the situation of the film "Open Water" – based on actual events – and which reports the drama of a couple on vacation who joins a boat trip with the purpose of going scuba diving. As a result of a counting error by one of the group monitors, the boat leaves, leaving the couple behind and both end up being victims of sharks present in the region. The film may lead to the debate on safety issues, so relevant in an adventure tourism travel agency. As Abreu and Timo warn, this type of activity involves people – both clients and providers – and efforts to avoid risks lie in the interaction of three factors: people, equipment and procedures (2005). In the film, there is clearly a problem of procedure because if there was a protocol regarding counting passengers unequivocally, the couple would not be left behind and the outcome of the dramatic situation would have been different.

JOBS IN THE TOURISM INDUSTRY

Some films lead to a discussion about jobs as well as about the professionals' conduct and their respective working conditions in different tourism industries. Such professionals can be presented either in a romanticized or realistic way. The discussion can begin with the comparison between the film "Maid in Manhattan", in which the protagonist works as a chambermaid in a luxurious hotel in Manhattan and falls in love with a rich guest, which can constitute a rare opportunity of social ascension for her, and the Mexican film "The Chambermaid", which shows the exhaustive routine and the almost nonexistent conditions of social ascension of the protagonist. Based on the research made by Molina, the hotel in the last film may be analyzed as an industrial tourist company, as opposed to post-industrial companies: it is seen that the chambermaid's routine is filled with repetitive tasks, under an autocratic leadership that is based on coercion (2003), in addition to the obvious favoring of another employee who got the promotion that the chambermaid was expecting as she was more deserving than the promoted colleague.

Equally relevant is the discussion of ethical issues: in the film "Last Holiday", the housekeeper accepts a bribe from a powerful businessman to spy on guest Georgia, who, by occupying the presidential suite and maintaining a high standard of expenses, ended up by arousing the curiosity of the malicious businessman. According to a desirable ethics code for the hotel professional, pointed out by Kanaane and Severino, a housekeeper is supposed to "not to divulge matters about the guest's personal life, professional activity, habits and other particularities" (2006, p. 128).

The discussion on jobs in the tourism industry continues with the reflection on stereotypes related to the position of the flight attendant, protagonist of the film "View from the Top, who starts her career in the fictional Sierra Airlines, whose motto was "volumous hair, short skirt and smiling service"; goes through the difficulties of these professionals to maintain a normal life as a consequence

of their work schedule and, at the end, it leads to a discussion about flight attendants' responsibilities. Some films about air disasters or attacks during flight, such as "Airport", although fictional, explain their responsibilities that go far beyond serving meals because, first of all, they are responsible for all passengers' security.

In turn, "The Best Exotic Marigold Hotel" can raise considerations about the challenges of those who wish to run an accommodation business, such as the inexperienced owner and manager of this small retirement hotel who gives the title to this film and to its sequel, "The Second Best Exotic Marigold Hotel", in which he is already established, but makes the serious mistake of disparaging a business inspector who visits the hotel as if he was an ordinary guest to evaluate a business expansion project for this hotel.

It is also worth remembering that, as discussed in the item Transports, the films "Wild Tales", "I Nuovi Mostri" and "Whiskey Romeo Zulu" can be included in the list of those who discuss issues related to jobs and both security and safety in the tourism industry, specifically regarding airlines.

FILM-INDUCED TOURS

Numerous are the films that can provide discussions concerning the elaboration of thematic tours in a wide range of film-induced ones (Beeton, 2016), and which meet the context of subjects as "Tours and Itineraries", "Travel Agencies and Tour Operators" and others that discuss institutional or private thematic tours, itineraries and routes. Below we can check three proposals of tours inspired by some of the films that appear in Table 1.

One of the most traditional cases of film-induced tourism comes from the film "The Sound of Music" based on the romanticized story of the Von Trapp family (Beeton, 2015). It inspires an already consolidated range of tours, which include a hop on hop off bus with an itinerary entirely dedicated to this family. Some agencies offer tours that allow tourists to either visit or contemplate locations in Salzburg city and its surroundings, such as the convent, the Residenzplatz, the Mirabell Gardens and the iconic gazebo, while others add visits to more distant locations, involving other towns. There is also an offer of alternative tours, by bicycle or carriage, for example, singing the famous songs of the film (The Sound of Music, 2019). However, to promote a better identification with the story that the film presents, it would be nice to include a stay at the Hotel Schloss Leopoldskron, where the Von Trapp family resides in the film and which is currently a hotel that allows its guests to access some of the luxurious rooms and the charming lake where memorable scenes were shot (Our History-The Sound of Music, 2019).

A not so obvious thematic tour could come from the plot of "Goodbye, Lenin!", a German film that was very well evaluated by both the critics and the audiences, and which tells an irreverent story: right after the reunification of Germany, Christine, who was a loyal supporter of the communist regime, could not see the end of it as she had been in coma for the previous six months. Her son and daughter try to forge a reality of East Germany to prevent their mother from having a sudden illness upon discovering the radical changes that had occurred in those six months, with the transition from communism to capitalism. A thematic

tour based on this film would meet the trend towards a romantic nostalgia for the East German period lifestyle, which is known as *Ostalgie*, and which would comprise palaces, museums, buildings, food and drinks represented in the film (“Good bye, Lenin” e a nostalgia da RDA, 2003).

In turn, a thematic tour through destinations in the Northeast and North regions of Brazil would be the proposal for the film “God is Brazilian”, from the short story “The Saint who did not believe in God”, by João Ubaldo Ribeiro, adding another case to the universe of literary adaptations that inspire film-induced tourism (Pennacchia, 2015). This tour would start in the hinterland of the state Alagoas in the colonial town called Penedo, passing through other towns on the banks of the São Francisco river, such as Piaçabuçu, and continue through the state of Pernambuco, the hinterland of the state Tocantins and indigenous communities, but would also include open markets, products from fishing, cooking and regional popular culture, as well as aspects of the religiosity of the communities which the characters of the film visit. The displacements could include boats, buses and even short walks to better reproduce the characters’ experience. With the same intention and in line with the study conducted by Privitera on films as a representation of poverty (2015), the tour could also involve some social work with poor communities that have some evidence along the film.

When elaborating tours inspired by films, it is imperative to find out if a given film was in fact shot in the place where the plot takes place. The Indian film “I Hate Luv Storys”, whose story takes place largely in India, also includes a trip to New Zealand, in which a music video is part of a production included in the plot itself. If someone who has access only to this video that is available on YouTube, doesn’t watch the full film, may think it was all shot in India, and if this person is enchanted with the images which appear in that video and wants do visit its specific location, he or she may mistakenly plan a trip to India instead of to New Zealand. It is necessary to clarify that the aforementioned episode that takes place specifically in New Zealand was inserted in the film thanks to the efforts of this country’s Film Commission, which is a remarkable example of how this type of organization works to achieve, among other benefits, visibility and promotion of a certain place, in order to attract tourists in addition to the benefits generated by the film production itself (Nicosia, 2015).

RELATIONSHIP BETWEEN TOURISTS AND RESIDENTS

Analyses of the relationship between tourists and locals may be interesting for subjects such as “Anthropology of Tourism”, “Sociology of Tourism”, “Psychology of Tourism” and other similar ones. Concerning the films on Table 1, three stand out to promote the debate about this relationship. Out of the first, “Sex and the City 2” – which shows the four cool friends of the homonymous television series this time traveling to Abu Dhabi – three different behaviors stand out: Miranda read about the local culture of the destination, which meets the recommendations for the trip preparation proposed by Canestrini (2003), and which makes visitors more open to new worldviews. Carrie, for her part, does not hide her strangeness when observing Arab women with their faces covered. And, finally, Samantha, who is arrested for having sex with another tourist on the beach, underestimating the

fact that her boldness could clash with the conservatism of the place, which goes against wise recommendations that tourists should avoid offensive behavior as well as learn and respect the local rules (Canestrini, 2003).

The second film, “The Best Exotic Marigold Hotel”, narrates the adventures and misadventures of a small group of English retirees, who for different reasons find themselves in the condition of having to move to a hotel in Jaipur, India. Once there, not only must they be confronted with a totally different universe, but they also immediately realize that the reality is nothing like the hotel advertisement. Each character will react to this new reality differently: we see Douglas’s willingness to integrate with Jaipur’s local culture in opposition to his wife, Jean, who does not have any similar interest and reject new cultures. In contrast, Evelyn embarks on a cultural exchange with the call center employees, in which she applies for a job. And Muriel, paradoxically, that at the beginning of the film does not hide her prejudice, at the end of the film is already adapted and integrated with the local people. These reactions to the new and to different cultures exposed in the film can be the basis for a debate about tourists’ different psychological profiles.

“La Vingança”, as already mentioned in the item Transports, presents two Brazilian men undertaking a road trip from Brazil to Buenos Aires, supposedly in search of revenge (“Vingança” means revenge, in Portuguese) as his girlfriend had cheated him with a rich and famous Argentinian chef. In this film, there is a progression in relationships, which start at one extreme with strangeness and communication difficulties and end at the other extreme, with integration and an unexpected friendship, which leads to the reflection that there may be more things that unite Brazilians and Argentinians than those that separate them.

In short, the debate on the tourists’ different behaviors in these three films lead to the conclusion that “tourism means getting to know people, places, cultures and ways of living different from those of the countries where the tourists live; it implies learning new things that enrich their own culture” (Castoldi, 2008, p. 7) and the present essay intended to discuss the selected films as resources for this reflection. And so the analysis, comparisons between fiction and reality, and among themselves that all the selected films that appear on Table 1 provide, confirm the hypothesis of using films for the discussion of the phenomenon and the tourist activity, aiming at both teaching and learning process in a context of Tourism education and training.

FINAL CONSIDERATIONS

In order to expand the range of associations between cinema and tourism beyond film-induced tourism, this essay intended to contribute with something new, proposing the use of 40 films – previously selected from a broader study corpus – to enrich the teaching and learning process for the Tourism undergraduate students’ education and training.

It discussed how films can exemplify, elucidate and propose reflections about tourism and the respective market segmentation, elements, jobs in the tourism industry, film-induced tours and the relationship between tourists and residents. It is noteworthy, however, that with the exception of a single selected documentary and a few films based on real events, the others that were presented

throughout this essay are fictional, which is why they cannot be interpreted as actual situations; a certain distance must be maintained between fiction and reality, which however does not prevent the use of these films the way this essay proposed, since through the discussions and comparisons that each film that appears in Table 1 provided, it was possible to verify that, although they are predominantly fictional narratives, these films can contribute to the tourism debate. The analyzed films led to different reflections about the tourism activity in the scope of several subjects and other activities in an undergraduate Tourism course education and training process.

The plurality of discussions to which each film leads allows new approaches of analysis for the films already discussed in this essay. Furthermore, the theory corroborates that any film that contains at least one travel situation or that even indirectly deals with this theme may contribute to the debate upon tourism practices. This way, further studies that broaden the present essay or that discusses other films will be welcome, since they will be able to continue the investigation presented here, which would reinforce the continuous and permanent condition of this proposal of investigation.

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