

CITY PLACEMENT AND SET-JETTING: GENDER DIFFERENCES IN THE CASE OF *MAMMA MIA!* MOVIE

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Purpose: The objective of this paper is to examine the relationship between the depiction of locations in films, referred to as city placement, and the decision-making process for travel destinations, known as set-jetting, with a focus on differences between women and men. To achieve the primary objective, two specific aims were adopted: first, to determine the importance of film and destination attributes that stimulate such choices, and second, to establish the profile of a typical city placement audience.

Design/methodology/approach: The study employed an online survey (CAWI) conducted with 200 respondents using a structured questionnaire based on validated scales. Three research questions were formulated: 1) Are viewers influenced by city placement? 2) What factors motivate viewers to visit film locations (propensity for set-jetting)? 3) How does city placement impact the perception of locations depicted in films? *Mamma Mia!* movie case study was chosen as an example for respondents.

Findings: The analysis revealed that women exhibit a higher susceptibility to city placement and a greater propensity for set-jetting compared to men. The results enabled the characterization of numerous variables influencing respondents' motivation to travel to film locations. For both genders, key motivators included the presence of diverse tourist attractions at the destination, recommendations from close acquaintances, and a desire to compare the image of the place created by the film with its real-world appearance. Additionally, the portrayal of the location in the film, including how it was presented and the desire for personal experience, emerged as significant factors. The perceived outcomes of city placement were evaluated positively in both groups under analysis.

Practical Implications: The findings of the study may serve as valuable input for developers of promotional strategies targeting destinations that appear in films. The identified attributes can be instrumental in designing territorial marketing strategies aimed at leveraging such locations for promotional purposes.

Originality/Value: The paper presents an original study that evaluates both the characteristics of locations featured in films and the needs of viewers that motivate them to visit these destinations.

Keywords: City placement, set-jetting, film tourism, gender differences, *Mamma Mia!*

Category of the paper: Research article.

1. Introduction

City placement is an increasingly utilized tool of territorial marketing in the promotional activities of local governments (Szromnik, 2016). However, the question arises: does this type of tool achieve its intended goals, particularly in influencing the decision to visit a destination featured in a film?

The exploration of the relationship between city placement and set-jetting stems from long-term research into the impact of territorial marketing tools on specific target group behaviors (Romanowski, 2013). Within this context, the positioning of locations in artistic works, such as books, films, TV series, video games, or other media, aims to encourage emotionally engaged audiences to take specific actions (Lemańska, 2024).

To address this question, the study was designed to examine whether a relationship exists between the depiction of locations in films and travel destination decisions, identify the factors influencing such choices, and determine which audience segment is most strongly impacted by city placement. The research questions were as follows:

- 1) Are viewers susceptible to city placement?
- 2) What factors motivate viewers to visit film locations (propensity for set-jetting)?
- 3) How does city placement affect the perception of locations depicted in films?

The primary objective of this paper is to determine the relationship between city placement in films and travel destination decisions (set-jetting) across genders. Two specific objectives were adopted to support the main goal: (1) assessing the significance of film and destination attributes that stimulate such decisions, and (2) identifying the profile of a typical city placement audience.

2. Literature review

City placement refers to promotional activities aimed at showcasing cities or regions through media such as films, books, TV series, or video games (Werenowska, 2018, p. 90). This tool leverages media platforms to highlight the advantages of a specific area, thereby creating a positive image among audiences. For instance, films or TV series can be used to emphasize the investment and tourism appeal of a city or region.

The effectiveness of city placement depends on several factors, including the way a location is depicted in media, as well as the storyline, popularity, and acting performances within the featured content. Properly implemented city placement offers various benefits for a city or region, such as: building a positive image among audiences, increasing interest in the city or region for both investment and tourism purposes, enhancing awareness and popularity of the

area, elevating the region's significance and strengthening local pride and community ties (Werenowska, 2018, pp. 90-91).

The concept of city placement derives from product placement, a promotional strategy involving the integration of products into media content to create promotional effects. While product placement focuses on physical items, the concept has been adapted to promote cities and regions. The main aim of city placement is to draw the attention of potential tourists and investors, both local and external, by showcasing the advantages and investment potential of the area. City placement leverages films and TV series to present the qualities of a location and convince viewers of its appeal. The success of such efforts is closely tied to the audience's reception of the film or series.

A film's attractiveness significantly influences audience interest in the destination depicted within it, as higher appeal correlates with greater interest in the featured location (Zawadzki, 2014, pp. 134-136). Another interpretation of city placement involves providing a location for artistic events, such as film, music, or literary activities, in exchange for direct or indirect promotional exposure to audiences. When analysing the essence of the concept of city placement, we can distinguish 8 levels (Fig. 1).

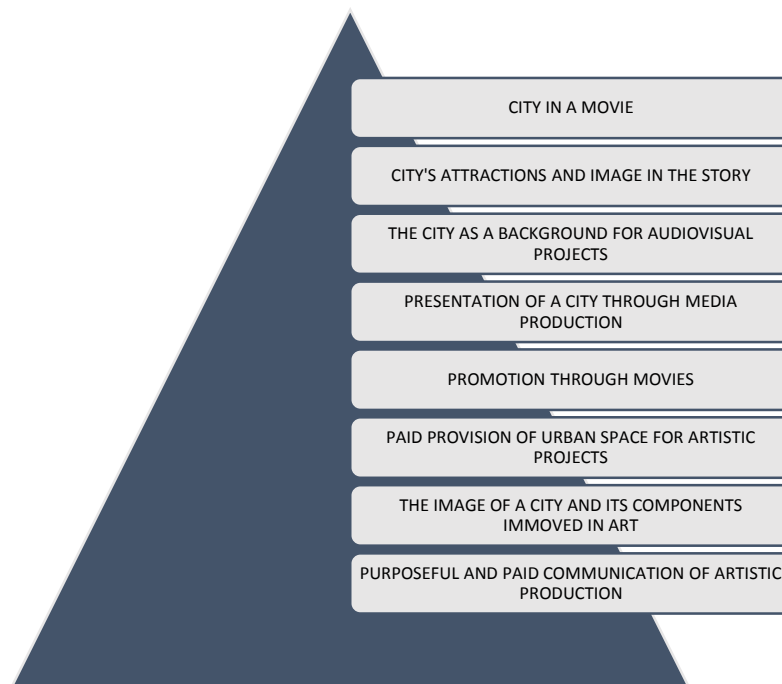


Figure 1. Elements of city placement.

Source: Szromnik, 2016.

The levels of city placement are presented in order from the least specific to the most detailed (Fig. 1). The broadest understanding of this place marketing tool defines it as a deliberate and paid form of communication within artistic production (Zawadzki, 2014). This interpretation encompasses a wide approach to the concept of city placement, referring to any promotional activities that use media—manifested here as artistic productions—for marketing purposes. The term “city in film” appears to be the most precise definition of this

instrument, as it directly pertains to the positioning and portrayal of a specific location within a film production for marketing goals.

In many instances, the promotion of a product, in this case, a city, through city placement does not involve a comprehensive presentation of the location. While some productions showcase a location holistically, treating the city as the central product where all aspects are subject to promotional activities, most movie or television productions focus on select elements of the location. Marketing efforts tied to promoting a specific place often leverage factors that directly or indirectly shape its unique appeal, such as cultural heritage or natural attributes. Movies significantly influence the image and identity of a city or region (Bieńkowska-Gołasa, Gołasa, 2021, pp. 7-8). Movie productions allow viewers to explore the advantages of a given location, highlighting its most popular attractions or, conversely, introducing lesser-known areas and drawing attention to new elements.

City placement activities can be observed in numerous productions. These initiatives often spotlight both well-established locations, already ingrained in viewers' awareness (usually to show popular destinations from a fresh perspective), and lesser-known locations that gain popularity and interest through their inclusion in films. A prime example of a filmmaker who adeptly utilizes city placement in his works is the American screenwriter, director, and producer Woody Allen.

Allen's films showcase three productions that effectively serve as visual tours of European capitals such as Barcelona, Rome, and Paris. These cities are not merely backgrounds but integral elements of the storyline. Scenes are constructed around the cities, their communities, and cultural achievements. Woody Allen's productions are largely financed by the budgets of the featured cities (Konieczna, 2012). For instance, *Vicky Cristina Barcelona* portrays the Spanish city as a protagonist. The Catalan region allocated 10% of the total production costs to promotional activities tied to showcasing the city. This equated to €1 million from Barcelona's municipal budget and an additional €500,000 from the Catalan government. Despite the significant financial investment, the film became a visual showcase for Barcelona, presenting its remarkable architecture in an appealing manner that encouraged viewers to visit the destination. It also emphasized the distinctiveness of the Barcelona community (Kortus, 2014).

City placement aligns with the phenomenon known as place placement. By skillfully showcasing a location in a movie production, demand for movie-related tourism can be stimulated (Stando, Romanowski, Maierová, 2023). A critical aspect of city placement involves constructing and fostering a favorable image of a destination through film, encouraging audiences to visit, fostering set-jetting. In this context, the concept of image is key, as it influences the future functioning of markets by raising awareness among consumers of a specific location or its accessibility.

3. The Essence and Development of Set-jetting

Decisions to visit specific destinations are influenced by a combination of factors, primarily natural and cultural, that shape the attractiveness of a location from a tourism perspective. The concept of tourism attractiveness encompasses activities that guide the direction, location, and intensity of travelers' movements (Urbańczyk, 2019, pp. 85-86). As regions and cities are increasingly promoted in movies and television series, there has been a notable rise in interest in the phenomenon known as set-jetting (Joliveau, 2009).

Set-jetting, considered a rapidly developing form of tourism, involves traveling to real locations featured in films by moviegoers and fans (Joliveau, 2009). Film tourism, therefore, refers to traveling to locations that have been depicted in movies or television series. Film tourism can be divided into two levels: biographical tourism and fictional film tourism (Bieńkowska-Gołasa, Gołasa, 2021). The biographical level of film tourism includes visits to places such as: biographical museums of film stars, birthplaces, residences, or burial sites of film stars, biographical monuments, commemorative plaques, tombstones of film stars, film festivals. The fictional level of film tourism encompasses: visits to film and television sets (real or constructed), participation in outdoor reenactments, participation in film workshops, film-themed amusement parks.

The concept of film tourism broadly captures travel motivated by viewing a film or television series (Stando, Romanowski, Maierová, 2023). Its key manifestations include various forms such as location-based film tourism, commercialized location tourism, studio-based film tourism, studio commercialization tourism, and event-based film tourism (Table 1).

Film tourism represents one of the fastest-growing branches of tourism within the broader cultural tourism sector (Stando, Romanowski, Maierová, 2024). Its English counterpart, set-jetting, is a term credited to Gretchen Kelly (2007), who is considered its originator. Set-jetting refers to travel undertaken to visit locations where the action of a particular film or television series took place (Stasiak, 2009, pp. 225-226). The motivations behind this phenomenon vary, often including a desire to immerse oneself in the atmosphere or experience the unique mood of a given cinematic work. Set-jetting allows viewers to physically travel to the places where actors performed and provides an opportunity to form personal impressions and opinions about those locations.

Table 1.*Classification of film tourism (FT)*

Form	Characteristics	Example
<i>On-Location Tourism</i>		
FT as a main tourist motive	The film production site is an attraction big enough to generate interest among tourists	New Zealand (The Lord of the Rings), Scotland (Outlander)
FT as a part of tourist visit	Visiting film locations during longer vacations	Croatia (Dubrovnik – Game of Thrones)
FT of nostalgia	Production sites representing past periods	The Andy Griffith Show
FT of celebrities	Participate in organized tours of the homes of movie stars, directors, etc.	A “road trip” around Hollywood
<i>Commercial On-Location Tourism</i>		
Film trails and guiding	Commercially operated guided tours of film locations	The Tolkien Trail in New Zealand
<i>Off-Location Tourism</i>		
Study trips	Study trips visits during film production	Movie studios during filming
<i>Commercial Off-Location Tourism</i>		
Commercial Study Tours	Visits to official Tourist Film Studios	Warner Bros. Studio Tour London
FT of theme parks	Visits to specific film and television theme parks and attractions	Universal Studios
<i>One-off or Recurring Events Tourism</i>		
Film Festivals	Trips to film festivals	<i>Off-Camera</i> Cracow
Movie premieres	Trips to watch films on movie premieres and to see film/TV stars	Embassy Theatre (Wellington)

Source: Urbańczyk, 2019.

The primary aim of set-jetting is to experience firsthand the locations featured in films or series by visiting the landmarks, monuments, and environments depicted in the production. For some, this might even extend to retracing the paths of the actors themselves. Film tourism encompasses various types of destinations, which can be categorized by the nature of the locations depicted. This classification distinguishes between on-locations, real, existing filming sites, and off-locations, which are fictional or created solely for the purpose of the production (Bieńkowska-Gołasa, Gołasa, 2021, pp. 6-7).

Set-jetting involves visiting locations where films or television series were set, whether it is a viewer's favorite production or one currently popular. This form of tourism has emerged as a robust and highly lucrative segment of cultural tourism (Stasiak, 2009, pp. 225-226), particularly in relation to theme parks dedicated to cinematic works. Beyond theme parks, the growing popularity of set-jetting can also be observed in the increasing demand for visits to film studios where productions are created. In some cases, these studios, once filming has concluded, are transformed into tourist attractions for fans and visitors.

Set-jetting, therefore, constitutes travel to destinations featured in films or series. This subfield of tourism is evolving rapidly, gaining increasing popularity year after year. Film tourism often leads to the development of new and engaging attractions tied to cinematic works. Fans worldwide actively seek out destinations connected to their favorite productions and are eager to visit these locations and explore the experiences they offer.

4. Methodology of the Study

This chapter is devoted entirely to the analysis of a study investigating the correlation between the portrayal of locations in films and the decision-making process regarding travel destinations. The research was carried out using the Computer-Assisted Web Interview (CAWI) method, surveying a sample of 200 participants between May and June 2024. No categorical restrictions were applied in the selection of respondents. The sampling process primarily considered gender while also taking into account variables such as age, education level, and the type of locality (Table 2).

Table 2.
Characteristics of the study sample

Variable	Categories	Share	Number of respondents
Gender	Female	50.5%	101
	Male	49.5%	99
Age	18-29	50.5%	101
	30-39	20.0%	40
	40-49	16.0%	32
	50-59	9.5%	19
	60+	4.0%	8
Education	Primary	0.0%	0
	Vocational	13.5%	27
	Secondary	28.0%	56
	Higher	58.5%	117
Category of a place	Village	15.5%	31
	Town up to 10,000	15.0%	30
	Town from 10.1 to 50,000.	13.5%	27
	Town from 50.1 to 100,000.	13.0%	26
	City from 100.1 to 500,000.	20.5%	41
	City with over 500,000 inhabitants	22.5%	45

Source: own elaboration.

In the conducted study, the group of female respondents (50.5%) slightly outnumbered the male ones (49.5%). The majority of participants were aged 29 or younger (50.5%), while the smallest group consisted of individuals aged 60 and above (4%). Regarding education, the highest percentage was observed among respondents with higher education degrees (58.5%). Concerning the variable related to the size of the locality, the distribution was relatively balanced. However, the largest proportion of respondents resided in cities with populations exceeding 500,000 inhabitants (22.5%), while the smallest group lived in cities with populations between 50,001 and 100,000 (13%).

The survey questions addressed specific variables such as destination awareness, motivation to visit, and the influence of city placement activities. The questions utilized were adapted from five prior studies on similar topics (Table 3).

Table 3.*Classification of questions included in the questionnaire and their sources*

Variable	Source
Destination awareness	(Vila, Fraiz Brea, & de Carlos, 2020)
Visit motivation	(Vila, Fraiz Brea, & de Carlos, 2020)
	(Macionis & Sparks, 2009)
	(Shani, Wang, Hudson, & Gil, 2009)
The impact of a place	(Ferreira, Mendes, & Vareiro, 2017)
Existential authenticity	(Teng & Chen, 2020)

Source: own elaboration.

Using the aforementioned variables and assigned questions, the study sought to address research questions aimed at determining whether there is a relation between the depiction of places in films and decision-making regarding travel destinations. Most of the survey questions were constructed using a Likert scale. Initially, an analysis was conducted to examine how city placement impacts respondents based on gender, followed by a detailed characterization of the typical city placement audience profile.

5. Presentation and Analysis of Research Findings

The first research question sought to determine whether respondents, as viewers, are influenced by city placement activities (Table 4). Female respondents demonstrated a high level of interest in locations depicted in film productions, as three-quarters of the group reported becoming interested in at least one location featured in an artistic work (mean score: 5.44). Women not only exhibited awareness and paid attention to the locations presented in films (mean score: 5.49), but they also focused on the characteristics of the depicted places, such as landscapes (mean score: 5.36). Female respondents believed that the inclusion of outdoor scenes in film productions enhances diversity and positively influences audience reception. They are aware of efforts to feature places in films, notice these depictions, and are even willing to recommend such locations to friends or family (mean score: 5.38).

Table 4.*Respondents' susceptibility to city-placement activities*

Statements	Women	Men	Total
Exterior scenes enrich a movie	5.85	5.68	5.77
Seeing a tourism destination in a movie makes me interested in this destination	5.44	5.14	5.29
When I'm watching a movie, I pay attention to the place where it was filmed	5.49	4.87	5.18
I will recommend a visit to a tourism destination I saw in movie to my friends and family	5.38	4.81	5.10
When I watch a movie, I become interested in elements related to it (like landscape, architecture), and sometimes search for additional information in order to further connect with the story	5.36	4.99	5.18

Source: own elaboration based on scale adapted from Vila, Fraiz Brea & de Carlos, 2020.

Male respondents showed a similar attitude to their female counterparts regarding the belief that outdoor scenes enrich a film (mean score: 5.68) and interest in locations depicted in films (mean score: 5.14). A comparable level of interest was also noted in responses to questions about paying attention to and seeking information on elements shown in films (mean score: 4.99). Interestingly, despite the high percentage of interest in additional elements presented in films among men, the level of attention to the locations themselves was lower (mean score: 4.87). This finding suggests that men are more interested in individual elements rather than the location as a whole. Male respondents also displayed a lower willingness to recommend film locations compared to women, though the majority were still inclined to make such recommendations (mean score: 4.81). To assess whether respondents were interested in traveling to locations depicted in films, a question was posed to evaluate their attitudes toward such trips (Figure 2).

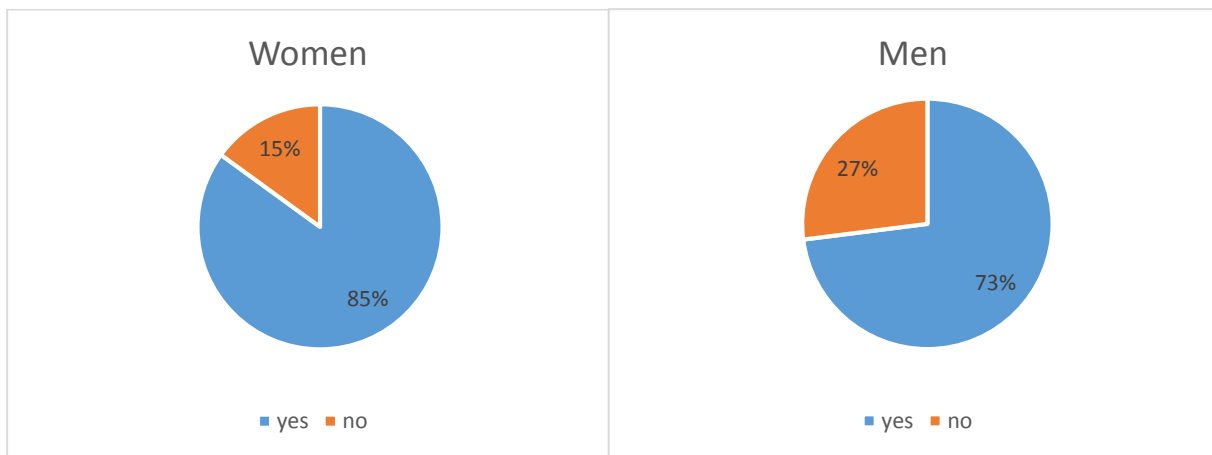


Figure 2. Number of respondents willing to visit location shown in a movie.

Source: own elaboration.

Female respondents demonstrated a high inclination to visit locations observed in film productions, with 85% expressing a willingness to undertake such travel. Women who displayed a positive attitude toward visiting places depicted in films were subsequently asked about the destinations they found most appealing. The most frequently mentioned locations included:

- Cracow, Poland (7 responses).
- New York, USA (7 responses).
- Paris, France (6 responses).
- Los Angeles, USA (4 responses).
- Warsaw, Poland (4 responses).
- Poznań, Poland (3 responses).
- Dubrovnik, Croatia (2 responses).
- Łódź, Poland (2 responses).
- New Zealand (2 responses).
- Toruń, Poland (2 responses).

The responses reveal that female respondents showed the greatest interest in visiting large urban centers, such as Paris, Los Angeles, and New York. An intriguing observation is the number of mentions of Polish cities, such as Warsaw, Poznań, and Kraków. This suggests that effectively leveraging city placement could inspire audiences to visit lesser-known, potentially more locally accessible destinations due to their portrayal in films.

Male respondents exhibited slightly lower interest in traveling to film locations (73%), though the level remained high, indicating that city placement has a significant impact on male viewers. Among male respondents, the most popular locations included:

- New York, USA (6 responses).
- London, UK (6 responses).
- Tokyo, Japan (4 responses).
- Hobbiton, New Zealand (4 responses).
- The Caribbean (3 responses).
- Iceland (3 responses).
- Rome, Italy (3 responses).
- Warsaw, Poland (3 responses).
- Greece (2 responses).
- Kraków, Poland (2 responses).
- Los Angeles, USA (2 responses).

Comparing male and female preferences reveals that male respondents also favor well-known destinations portrayed in films, such as Los Angeles and Tokyo. However, a notable difference is that men less frequently choose locations in Poland, instead preferring more distant destinations (e.g., the Caribbean, New Zealand). The second research question aimed to identify factors influencing viewer motivation to visit film locations (Table 5). All the listed factors positively influenced the level of motivation among female respondents. The most stimulating factor for women was the availability of additional tourist attractions (mean score: 5.48). Recommendations from close acquaintances (5.29) and the desire to compare the imagined version of the depicted destination with its real image (5.17) also played a significant role. Women additionally valued the opportunity to gain firsthand experiences of film locations (5.09) and the way a place was presented in a movie (4.99). The lowest level of influence was attributed to the mere fact that the location appeared in the film. This observation underscores the need for more detailed and engaging portrayals of destinations to make them attractive to women as a target audience.

Table 5.*Factors that motivate viewers to visit a movie location*

Statements	Women	Men	Total
Comparing images and icons I have in my mind from watching the TV series with the reality of the location	5,17	5,30	5,24
Having first-hand experience of a place where a movie has been shot and the actors and directors have been	5,09	4,75	4,92
Visiting the tourism destination for the simple reason of having learned about it through movie.	4,53	4,52	4,53
way of presenting a place in a movie	4,99	4,91	4,95
The destination's own promotional campaign.	4,67	4,23	4,46
The movie's promotional campaign.	4,69	4,20	4,45
Someone in my circle recommended the destination to me.	5,29	5,12	5,21
The existence of other tourism products/attractions (e.g., seaside tourism, nature tourism, food tourism...) in the destination.	5,48	5,37	5,43

Source: own elaboration based on scale adapted from Vila, Fraiz Brea & de Carlos, 2020.

For male respondents, the greatest motivating factor was also the availability of additional tourist attractions (5.37, Table 5). Their ranking of motivational factors closely mirrored that of female respondents, with the exception of a higher emphasis on comparing the film's depiction of a place with its actual appearance (5.30). This suggests that both groups similarly define factors that most strongly influence their motivation to visit film locations. Men assigned similar importance to the manner in which a place was presented in the film (4.91) and the opportunity to gain firsthand experience (4.75). The least motivating factor for men was the film's marketing campaign related to the location (4.20). Subsequent research addressed the actual relationship between respondents' exposure to the film *Mamma Mia!* and their willingness to visit Greece (without specific reference to Skopelos Island, where the film was shot) (Figure 3).

**Figure 3.** Number of respondents that have ever watched *Mamma Mia!* Movie.

Source: own elaboration.

The question served as a control measure to support further analysis of subsequent inquiries. Based on the responses, it can be inferred that a higher percentage of women had watched the referenced film (94%) compared to men (59%). For respondents who had not seen the discussed film production, a trailer was shown to familiarize them with the locations depicted in the artistic work and to enable them to respond to the following questions. Subsequently,

respondents were asked about the factors motivating viewers to visit the locations featured in the film *Mamma Mia!* (Table 6).

Table 6.

The impact of city placement in Mamma Mia! movie on Polish viewers

Statements	Women	Men	Total
The overall architecture and impression of the Korean filmed sites inspired me.	5,72	5,24	5,49
Sites in the movie reflected the culture of Greece in an authentic way.	5,39	4,77	5,08
I liked the way Greek sites blends with the attractive landscape/scenery, which offers many other interesting places for sightseeing.	5,80	5,00	5,41
I liked the information about Greek sites and found it interesting.	5,59	4,77	5,19

Source: own elaboration based on scale adapted from Teng & Chen, 2020.

Women exhibited a higher general interest to the location depicted in the film compared to men. Female respondents most strongly agreed that the region presented in *Mamma Mia!* offers numerous interesting places to visit (mean score: 5.80, compared to 5.00 for men). Women also believed that the architecture and landscape shown in the film positively inspired them (mean score: 5.72 vs. 5.24 for men) and found the information about the depicted location engaging (mean score: 5.59 vs. 4.77 for men). Female respondents largely agreed that the film authentically portrayed Greek culture (mean score: 5.39 vs. 4.77 for men). These observations suggest that men were less susceptible to the influence of city placement in the film *Mamma Mia!* than women. Further research delved into the needs influencing respondents' motivation to embark on trips inspired by *Mamma Mia!* (Table 7).

For both men and women, all identified needs contributed to increased interest in traveling to locations depicted in the film. The strongest motivator for both groups was the desire to see the scenery and landscape in person (mean score: 5.57 for women and 5.66 for men). The second-most significant factor was the desire to experience something new (mean scores: 5.54 and 5.52, respectively). Respondents expressed a willingness to undertake such travel to gain new experiences and a sense of adventure. The third-ranking motivator was treating the visit as a unique addition to a vacation (mean scores: 5.35 for women and 5.32 for men). This consistency allows local authorities to determine a good base of content and potential motivators for city placement regardless of gender. Less significant needs included purchasing film-related souvenirs (mean scores: 4.35 for women and 4.60 for men), viewing behind-the-scenes content (4.71 and 4.75), feeling closer to favorite actors (4.68 and 4.87), and "immersing oneself in the film" (4.78 and 4.77).

Table 7.

Viewer needs related to increasing the level of motivation to travel inspired by the film to visit the place shown in Mamma Mia! movie – propensity to set-jetting

Statements	Women	Men	Total
To see the scenery and landscape in real life	5.57	5.66	5.62
To have fun and feel entertained	5.36	5.48	5.42
To add something special to my holiday	5.35	5.32	5.34
To experience something novel and new	5.54	5.52	5.53
To take photos at the film sites	5.18	5.03	5.11
To see behind the scenes of the film	4.71	4.74	4.73
To get a sense of the film's atmosphere	4.89	4.75	4.82
To go to famous places my friends haven't been to	5.34	4.85	5.10
To buy film memorabilia/souvenirs of the location	4.35	4.60	4.47
To make a personal connection with the film	5.07	4.76	4.92
To make a pilgrimage to sites seen on film	5.21	5.18	5.20
To bring the film to life (make it real)	4.78	4.77	4.78
To fulfil a personal dream	5.04	5.31	5.18
To feel close to my favourite actor	4.68	4.87	4.78

Source: own elaboration based on scale adapted from Macionis & Sparks, 2009.

The findings revealed additional gender-based differences. For men, fulfilling a dream was relatively important (mean score: 5.31), while this factor was less significant for women (5.04). Conversely, women placed greater importance on visiting famous locations unseen by their peers (5.34), a factor of lesser importance to men (4.85). This highlights a need for prestige among women, linked to accomplishing something unique or visiting renowned destinations, a motivation less prominent among men. The study also sought to determine which elements of a place depicted in Mamma Mia! directly influenced the decision to visit (Table 8).

Table 8.

Features of the place and the plot shown in Mamma Mia! movie directly influencing the decision to travel to the film destination

Statements	Women	Men	Total
Landscapes	5,92	5,51	5,72
Scenery	5,59	5,20	5,40
The cultural attraction of the destination	5,56	4,89	5,23
The experiences of people in the film	4,99	4,44	4,72
The storyline of plot of the film	4,92	4,45	4,69
Tourist attraction	5,58	5,15	5,37
Willingness to see the place in real	5,89	5,35	5,63

Source: own elaboration based on scale adapted from Shani, Wang, Hudson & Gil, 2009.

All identified attributes of the location and plot were significant for respondents, though the influence was stronger among women. The most compelling reason for film-related travel was the landscape (mean score: 5.92 for women and 5.51 for men). Other key factors included the desire to see the place in person (mean scores: 5.89 for women and 5.35 for men) and the scenery (5.59 for women and 5.20 for men). Interestingly, narrative elements (4.92 for women and 4.45 for men) and the desire to feel like actors from the film (4.99 for women and 4.44 for men) were less influential.

The final research question explored the impact of city placement on various aspects of locations depicted in films (Table 9).

Table 9.

Assessment of the perceived city placement's results related to the place shown in a movie

Statements	Women	Men	Total
Helps to highlight their beauty	5,92	5,63	5,78
Increases the pride of the inhabitants of a place	5,63	5,11	5,38
Contributes to the preservation of local culture	5,44	4,78	5,11
Contributes to attracting more investment to these places	5,31	4,90	5,11
Contributes to the reconstruction/renovation of buildings in these places	5,20	4,76	4,98
Increases the bond with a place and its community	5,18	4,80	4,99
Contributes to the improvement of local infrastructure (e.g. Roads)	4,78	4,74	4,76
Contributes to the increase in the number of tourist services (e.g. Hotels, restaurants)	5,16	5,14	5,15
Contributes to the increase in the number of job offers	4,86	4,52	4,69
Contributes to the creation of difficulties in moving around the city (traffic jams / problems finding parking spaces)	5,19	4,75	4,97
Contributes to the increase in the level of dirtiness of the city	5,02	4,59	4,81
Contributes to the increase in the prices of goods and services	5,37	4,85	5,11
Affects the lives of local residents	5,47	4,99	5,23
Affects the disruption of peace and quiet	5,20	4,87	5,04
Affects the increase in the level of crime	4,18	4,34	4,26

Source: own elaboration based on scale adapted from Ferreira, Mendes & Vareiro, 2017.

The most significant perceived outcomes of city placement include highlighting the beauty of the locations depicted in films (mean score for women: 5.92; men: 5.63), fostering a sense of pride among residents (mean score for women: 5.63; men: 5.11), influencing the daily lives of locals (mean score for women: 5.47; men: 4.99), and increasing the availability of tourism services (mean score for women: 5.16; men: 5.14).

Conversely, the least significant perceived outcomes of city placement include a rise in crime rates (mean score for women: 4.18; men: 4.34), the creation of new job opportunities (mean score for women: 4.86; men: 4.52), and improvements to local infrastructure (mean score for women: 4.78; men: 4.74).

Women tend to believe that portraying a destination in a film affects the lives of its residents by encouraging investment and fostering renovation projects. A considerable portion of the female respondents also agree that showcasing cities in films promotes the growth of tourism services in the area and increases the prices of goods and services. Both groups, however, acknowledge that city placement impacts the lives of local inhabitants, often by disrupting their peace and quiet. Men, on the other hand, associate city placement with an increase in investment in the showcased locations.

The analysis reveals that, according to respondents, featuring locations in films impacts various aspects of those places. City placement serves as a tool with both positive effects, such as boosting residents' pride and highlighting the beauty of locations, and negative consequences, such as the disruption of tranquility and an increase in the cost of goods and services.

6. Conclusion

The conducted study focused on evaluating city placement as a marketing tool. The primary aim was to examine the relationship between the portrayal of locations in films (city placement) and the decision-making process regarding travel destinations (set-jetting). Specifically, the study sought to determine whether such a relationship exists, how it manifests, and how respondents perceive it.

The analysis was based on a research question that explored the influence of featuring locations in films on the decision to visit those places. To facilitate interpretation, the study addressed three sub-questions: the respondents' susceptibility to city placement, the factors motivating viewers to visit film locations, and the perceived outcomes of city placement for the depicted destinations. The interpretation considered gender-based differences among respondents.

The findings indicate that both women and men are susceptible to city placement strategies, with women exhibiting a higher degree of influence. Women are more likely than men to travel to locations featured in films. Their attention is often drawn to large destinations, including both international cities and domestic Polish locations. Men, while also interested in visiting major cities showcased in films, tend to opt for more distant destinations, often overlooking Polish attractions.

The research question confirmed that respondents are aware of the locations portrayed in films and provided insight into how city placement affects them. Both groups demonstrated an interest in the locations depicted in films, with men being influenced by the mere presence of a location in a film without necessarily considering its overall appeal. Women, however, analyse both the general characteristics and specific details of the depicted locations. The study further demonstrated the influence of city placement using the example of the *Mamma Mia!* movie, which showed that respondents, particularly women, are inclined to visit destinations featured in cinematic productions.

Another objective of the study was to identify and highlight the factors motivating viewers to visit film locations, forming the basis for their tendency toward set-jetting. A notable similarity was observed in the elements that drive motivation for both genders, with only minor differences. The results revealed several variables influencing respondents' motivation to travel to locations shown in films. For both groups, the main motivators include the presence of tourist attractions at the destination, recommendations from close acquaintances, and the desire to compare their imagined perception of the location with its real-life appearance. Additionally, the way the location is depicted in the film, alongside the desire to gain personal experiences, plays a significant role.

The differences between the groups are as follows: for women, the least motivating factor is the mere fact that a destination is shown in a film, as women tend to analyse the depicted areas in greater detail. For men, the least motivating factors are marketing campaigns, whether related to the location or the film itself. Both genders, however, share a strong desire for new experiences, adventures, and the opportunity to evaluate the beauty of the scenery firsthand. Visiting a film location is often perceived as a form of entertainment or a vacation enhancement, with women more frequently associating it with fulfilling personal dreams. Women are also driven by the desire to visit places their acquaintances have not yet seen, to experience famous locations and feel a sense of prestige.

The final part of the study aimed to determine the perceived outcomes of city placement for locations shown in films. Both groups identified several variables influenced by city placement. Respondents generally viewed the tool as having more positive than negative effects. Both genders agreed that featuring locations in films highlights their beauty and unique qualities. This form of promotion boosts residents' pride in their areas, although it can disrupt local tranquility by attracting more tourists. Increased interest in a location fosters the preservation of local culture and draws further investment. According to respondents, the growing popularity of a location due to its presence in a film correlates with the development of tourism services in the region, which, in turn, raises the prices of goods and services.

To further investigate city placement, the study aimed to profile the typical consumer of this marketing tool. This was achieved by analysing respondents' answers in terms of variables such as age, education, and locality size.

The results indicate that city placement has the strongest impact on individuals aged 30-39 and those under 29. In terms of education, the tool most significantly influences women with higher education qualifications. Interestingly, the example included in the survey also highlighted its impact on women with vocational education. City placement is particularly effective among respondents living in small and medium-sized cities (with populations of up to 100,000).

City placement proves to be a tool that significantly influences travel decisions. The study concludes that there is a clear relationship between featuring locations in films and the selection of travel destinations. Although various factors determine the level of motivation to visit a specific place, the appropriate use of city placement can decisively influence these choices. Respondents demonstrated a high level of awareness regarding locations portrayed in artistic works and, after evaluating their attributes, made travel decisions accordingly.

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