



**How to cite this article in bibliographies / References**

J Nieto Ferrando, A del Rey Reguillo, E Afinoguenova (2015): “Narration and placement of tourist spaces in Spanish fiction cinema (1951-1977)”. *Revista Latina de Comunicación Social*, 70, pp. 584 to 610.

<http://www.revistalatinacs.org/070/paper/1061/31en.html>

DOI: [10.4185/RLCS-2015-1061en](https://doi.org/10.4185/RLCS-2015-1061en)

# Narration and placement of tourist spaces in Spanish fiction cinema (1951-1977)

**Jorge Nieto Ferrando** [[CV](#)] [] [] Assistant Professor, University of Lleida (Spain) / [nietojordifilcat@filcat.udl.cat](mailto:nietojordifilcat@filcat.udl.cat)

**Antonia del Rey Reguillo** [[CV](#)] [] [] Full Professor, University of Valencia (Spain) / [antonia.delrey@uv.es](mailto:antonia.delrey@uv.es)

**Eugenia Afinoguenova** [[CV](#)] [] [] Full Professor, Marquette University, Milwaukee (USA) / [eugenia.afinoguenova@marquette.edu](mailto:eugenia.afinoguenova@marquette.edu)

## Abstract

The importance of the tourism industry in Spain is unquestionable. Long before the emergence of the so-called film commissions, the use of the audiovisual industry, and in particular of cinema, as an instrument for the promotion of tourist destinations was noticeable. Based on this premise, the objective of this research study is to analyse the placement of tourist space as a product placed in the narrative and dramatic structure of the tourism-themed films produced during the life of the Spanish Ministry of Information and Tourism (1951-1977). This study, therefore, focuses on the analysis of the audiovisual narrative. The results show how the representation of the tourist space is materialised in tourist views, is associated to certain intangible values, sometimes by contrast to other spaces, and can produce a digression from the story or can be fully integrated in its dramatic structure.

## Keywords

Cinema; tourism promotion; audiovisual narrative; product placement.

## Contents

1. Introduction. 2. Theoretical axes, hypotheses and methods. 3. Results. 3.1. Typology of the tourist space. 3.2. Space and view as digression. 3.3. Space and view in the dramatic structure. 4. Conclusions. 5. Notes. 6. References.

Translation by **CA Martínez Arcos** (PhD in Communication from the University of London)

## 1. Introduction

The importance of the tourism industry in Spain is indisputable. The continuous increase in the influx of visitors since the 1960s and the increase in the mobility of Spaniards with vacation purposes have been accompanied by the development of different tourism promotion strategies. The audiovisual industry, and cinema in particular, has not been disconnected from the development of the tourism industry, either because it addresses tourism with a promotional purpose or simply because of its status as social phenomenon.

Based on the analysis of 35 tourism-themed fiction feature films produced between 1951 and 1977 [fig. 1], this research study aims to establish how tourism is integrated in the diegesis of these films, and in particular in one of their essential parameters: space. The study, thus, focuses on the analysis of the audiovisual narrative, but also reviews recent studies on product placement, since they can illuminate certain aspects of the analysis of the cinematographic representation of tourism destinations as places where stories unfold and as integrated products.

The body of films under analysis requires some clarification. It is composed of a sample of fiction films in which tourism -all activities related to a trip and staying in a place that is different from the habitual residence, and whose final goal is, partly or exclusively, the pursuit of pleasure- is treated as a main dramatic element. The study focuses on fiction because the impact this genre has on the audience is greater than that generated by documentary film, and this is very important when examined from the perspective of product placement. According to the Spanish Ministry of Education, Culture and Sports, based on relatively reliable data from 1964, the year in which box office sales began to be monitored, several of the analysed films that were produced after this year achieved very good results, surpassing the two million viewers mark during their time in cinemas, in particular *Búsqieme a esa chica*, *Un beso en el puerto*, *Amor a la española*, *El turismo es un gran invento* and *En un lugar de la Manga*. However, very few of these films were shown outside of Spain, which means they did not reach the foreign audience, the segment most interested in the country as a tourist destination, at least until the domestic demand began to be considered relevant with the crisis of the sector in the 1970s (Moreno Garrido, 2007: 256-257).

The study also focuses on fiction films because the narrative treatment of space in this genre differs from the one in documentary film. In fiction, the space shown on camera, whether natural or artificial, edited or unedited, is organised according to the needs of the diegesis and the story. However, in the documentary film the profilmic space can have some autonomy. This statement requires further precision (although this is not the place to provide it), but in principle it allows us to consider the tourist space that is likely to be registered in fiction films as more interwoven in the need to build a possible world that is governed by its own rules. This does not prevent, in any case, the sample of films from containing documentary style shots and scenes.

Finally, it is necessary to justify the period selected for this study, 1951-1977, which corresponds to the life of the Ministry of Information and Tourism, whose competences included cinema and tourism. In July 1953, the Ministry approved the National Tourism Plan, the first document that tried to organise the tourist sector in Spain, and which was followed in the 1960s and 1970s by the

chapters devoted to the same issue in the three Economic and Social Development Plans. This National Tourism Plan distinguished four types of tourism: historical-artistic and folklore tourism; relaxation tourism; sports tourism, and business tourism. There is some thematic correspondence between the tourist movies of the 1950s and 1960s and these tourism modalities (Rey-Reguillo and Nieto Ferrando, 2012: 992). Moreover, since the late 1950s, most of these films belonged to the comedy genre, particularly to the comedy of manners of the developmentalism, as defined by Hernández Ruiz and Pérez Rubio (1993). However, in the Late Francoism (1969-1975) the treatment given to tourism changed considerably under the influence of the so-called “sexy comedy” genre (Vanaclocha, 1974, Font, 1976: 311-322). In 1977, the Ministry of Information and Tourism disappeared, and this event coincided with an important decrease in the production of tourist films, at least until the mid-1990s. Socio-political circumstances changed and the theme became diversified. However, after that period there were some new tourism films that are a direct legacy of those produced from the early 1950s to the late 1970s. Examples of these new films are *Todo es posible en Granada* (Joaquín Romero Marchent, 1982), *Vicky, Cristina, Barcelona* (Woody Allen, 2007) and *Atasco en la nacional* (Josetxo San Mateo, 2007).

Figure 1. *Body of films under analysis*

<i>Todo es posible en Granada</i> / “Everything is possible in Granada” (José Luis Sáenz de Heredia, 1954)
<i>Congreso en Sevilla</i> / “Congress in Seville” (Antonio Román, 1955)
<i>Veraneo en España</i> / “Summer holidays in Spain” (Miguel Iglesias, 1955)
<i>Viaje de novios</i> / “Honeymoon” (León Klimovsky, 1956)
<i>Un americano en Toledo</i> / “An American in Toledo” (José Luis Monter y Carlos Arévalo, 1958)
<i>Pan, amor y Andalucía</i> / “Bread, love and Andalusia” (Javier Setó, 1959)
<i>Tenemos 18 años</i> / “We have 18 years” (Jesús Franco, 1959)
<i>Luna de verano</i> / “Summer moon” (Pedro Lazaga, 1959)
<i>Crimen para recién casados</i> / “Crime for newlyweds” (Pedro Luis Ramírez, 1959)
<i>Amor bajo cero</i> / “Love below zero” (Ricardo Blasco, 1960)
<i>El último verano</i> / “Last summer” (Juan Bosch, 1961)
<i>Bahía de Palma</i> / “Palma Bay” (Juan Bosch, 1962)
<i>Crucero de verano</i> / “Summer cruise” (Luis Lucia, 1964)
<i>Escala en Tenerife</i> / “Scale in Tenerife” (León Klimovsky, 1964)
<i>Playa de Formentor</i> / “Formentor beach”(Germán Lorente (1964)
<i>El próximo otoño</i> / “Next fall” (Antonio Eceiza, 1964)

- Los felices sesenta* / “Happy sixties” (Jaime Camino, 1964)
- Búsqüeme a esa chica* / “Get me that girl” (Fernando Palacios y George Sherman, 1964)
- Un beso en el puerto* / “A kiss in the port” (Ramón Torrado, 1965)
- Una chica para dos* / “A girl for two” (León Klimovsky, 1966)
- En Andalucía nació el amor* / “Love was born in Andalusia” (Enrique López Eguiluz, 1966)
- Amor a la española* / “Spanish love” (Fernando Merino, 1967)
- 40 grados a la sombra* / “40 degrees in the shade” (Mariano Ozores, 1967)
- La piel quemada* / “Burned skin” (Josep María Forn, 1967)
- España otra vez* / “Spain again” (Jaime Camino, 1968)
- El turismo es un gran invento* / “Tourism is a great invention” (Pedro Lazaga, 1968)
- Días de viejo color* / “Days of old color” (Pedro Olea, 1968)
- El abominable hombre de la Costa del Sol* / “The abominable man of Costa del Sol” (Pedro Lazaga, 1969)
- Verano 70* / “1970s summer” (Pedro Lazaga, 1969)
- En un lugar de La Manga* / “In a place of La Manga” (Mariano Ozores, 1970)
- Una vela para el diablo* / “A candle for the devil” (Eugenio Martín, 1973)
- Manolo la nuit* / “Manolo by night” (Mariano Ozores, 1973)
- Lo verde empieza en Los Pirineos* / “Green begins in the Pyrenees” (Vicente Escrivá, 1973)
- ¿Quién puede matar a un niño?* / “Who can kill a child?” (Narciso Ibáñez Serrador, 1976)
- La mujer es un buen negocio* / “The woman is good business” (Valerio Lazarov, 1977).

## 2. Theoretical axes, hypotheses and methods

The study focuses on the analysis of tourist space as a product integrated in the narrative and dramatic structure of tourism-themed films. At this point it is convenient to establish, if only briefly, how space is defined in audiovisual narratives, to address the particular features of the tourist space, to identify the basic elements of the dramatic structure of films and to review the recent contributions made in the field of product placement, in our case a tourist product, precisely in relation to such dramatic structure.

Space in the audiovisual narrative includes actions and events. The audiovisual space simultaneously presents events, even those that occur at the same time, and the context that surrounds them (in verbal narratives, for example, it is not possible to simultaneously narrate events and describe the situation). However, the audiovisual space, in addition to be represented through images, can be perceptible through the senses thanks to camera movements and editing work (García, 2003: 368). All of these features, especially the last one, show the interdependence between space and time and enable the existence of a represented space and a space that is not represented but is continually suggested to be off-screen, and is likely to be represented through montage editing in a temporal sequence [1].

The *mise-en-scène* defines the representation of the audiovisual space and is subjected to the *point of view*. The *mise-en-scène* is the arrangement of the elements that are part of a scene, or are rather part of the different shots that make up each scene. It creates the setting that gives credibility to the situation in which events happen. Scenography, lighting, actors' characterisation and interpretation and framing are governed by generic conventions and seek to cause certain effects on viewers. In addition to the *mise-en-scène*, we should explain what some authors call "frame composition", which involves camera movements, framing, and the length of shots, among others (Casetti and Di Chio, 2007: 116-119). The audiovisual space represented in the *mise-en-scène* and the frame composition produces denoted and connoted meanings; they allow the viewer to understand the events experienced by characters and to interpret them in relation to broader frames of reference (generic, cultural, etc.).

In addition, in the case that concerns us, we can consider space tourism as an "existing element", which applies for "everything that occurs and is represented within the story: humans, animals, landscapes, buildings, objects, etc." (Casetti and Di Chio, 2007: 155). The "existing element" is halfway between "settings" and "characters". That is why it may be appropriate to apply the term characterisation, which is normally used with characters, to the term "existing element". As a setting, we can differentiate five characteristics of space (Vale, 2002: 49; Rodríguez and Baños, 2010: 66): "type", "modality", "purpose", "relation" and "location". While the first term refers to the classification of space in some of the categories recognisable in reality (apartment, restaurant, viewpoint, etc.), the second term refers to its physical features (old or new, for example) and emotional traits (gloomy or cheerful, for example). The "purpose" of space refers to the predictability of the events that can happen in it (a restaurant is a place where people eat, a viewpoint is a site that allows people to enjoy views and landscapes), although sometimes events do not correspond to such predictability (a shooting in a museum would be improbable as it is a space usually dedicated to the contemplation of art). In many of the films under analysis we can see how the 'modality', especially the emotional adjectivisation of space, contributes to rethinking the "purpose". This happens with viewpoints and similar places dedicated to the panoramic viewing of landscapes, as it is used as the setting of events that contribute to the development of romantic plots and subplots. Finally, we can examine the "relation" of space with characters (a working relation: the hotel or travel agency in which some characters work, for example) and the "location" of space. This last variable allows us to relate space to geographical and temporal coordinates and the socio-cultural



conditions connoted by those coordinates (a hotel in a summer town in the 1970s with all the things that this implies, which is often the product of the movies themselves).

Casetti and Di Chio (2007: 155-158) established three criteria to differentiate between characters and settings: the “identification data” (*anagráfico*), “relevance” and “point of view”. The first criterion distinguishes settings from characters because the latter have personal names, and many of the tourist places represented in the sample of films are identified by their place name. The second criterion focuses on the weight of the “existing element” in the narrative, and in this sense space has an undeniably high weight in tourism-themed films. We can even argue that the tourist space “acts” (rather than being able to “make something” is able to “make people do something”): Seville makes characters of *Congreso en Sevilla* (“Congress in Seville”) and *Pan, amor y Andalucía* to do things in a certain way. The same happens with Barcelona in *España otra vez*, in which the place rather than “saying” something, “makes people say things”, since it stimulates the characters’ perceptions of themselves. A similar thing happens with viewpoints, which rather than “looking”, “makes people to look at things” or at least attracts the gaze of other characters.

The “point of view”, or focalisation, also allows us to distinguish between characters and settings. As Gaudreault and Jost (1995: 137-154) point out, it is advisable to differentiate between the cognitive point of view (focalisation), the difference in knowledge between narrator/spectator and character, and the optical point of view (*ocularisation*), given their importance in the presentation of the tourist space. Regarding *ocularisation*, the authors distinguish between *external or zero ocularisation*, when the optical point of view does not respond to any character of the diegesis, and *internal ocularisation* when it matches any character. This last type of *ocularisation* is divided, in turn, into *primary internal ocularisation* (what is commonly known as “subjective shot”) and, very relevant to our work, *secondary internal ocularisation*, which uses editing to shot what the character sees, in principle. The constant change in the optical point of view helps to build a mobile space, to provide certain ubiquity to the gaze of the narrator and the viewer. The *secondary internal ocularisation*, moreover, is one of the common resources used to establish continuity between shots and, particularly in the tourist films, to presents views.

It is necessary to place these specifications about the audiovisual space in the broader framework of the narrative dramatic structure. This study is closely based on Sánchez Escalonilla’s approximation to the *strategies of the screenplay* (*Estrategias del guion cinematográfico*, 2014: 190-196 and 223-327). Although the purpose this work is mainly practical (the teaching of scriptwriting), it is also useful from the analytical point of view. Based on the classical division of a narrative in three acts, which are in turn composed of what he calls “action knots” (roughly equivalent to action sequences), which are subsequently divided into scenes, the author considers that we must differentiate between simple and complex action knots, since the last type is defined by their dramatic spatial intensity. Complex action knots are subdivided in turn into peripeteias and anagnorises: “credible and necessary” “shifts in the course of events” and “a change from ignorance to knowledge”, respectively, as pointed out by Aristotle (2011: 53). Anagnorises can affect both viewers and character (producing surprise) or just viewers (producing suspense). Sánchez Escalonilla distinguishes two types of peripeteias: “structural peripeteias” and what he calls “resources of

interest”. The first type would refer to the inciting incident or catalyst (the emergence of a strange element in the normality or the so called adventure), the first turning point (introduces the second act and implies the hero’s acceptance of his mission or his commitment to it, in case he has not already accepted it), the second turning point (introduces the third act and entails the renewal of commitment to fulfil its mission, which throughout the second act has appeared to be impossible), and the climax (the final fight to achieve the goal). The structural peripeteias appear in all stories, and even their location in the story is clearly defined, at least in mainstream cinema. On the other hand, the resources of interest can be complications, obstacles, antagonistic actions (problems generated by the hero himself and his peculiarities, the situation in which the action unfolds and the antagonist’s struggle to achieve his mission), setbacks (which have greater dramatic intensity than complications, obstacles and antagonistic actions, although the former can be sustained in the latter, which can momentarily make the hero lose his objective), elaborate sequences (summaries, [following the terminology of Gérard Genette, 1989: 152-155] that condense a large portion of the story in a short time, edited sequences that show things happening at the same time in different spaces, descriptive sequences, etc.), the midpoint, and the false climax. With the exception of the midpoint, located in the middle of the second act and composed of any of the aforementioned resources of interest or the false climax (which is actually a setback applied to the climax and is therefore located in the third act), other resources of interest appear throughout the story, and can even be part of the structural peripeteias: many second turning points are setbacks that require the renewal of the commitment with the fulfilment of the mission in even more precarious and difficult conditions.

Next to space, in the audiovisual narration and the dramatic structure of the story, the third axis that governs these pages is the analysis of the so-called “product placement”. Placement in the audiovisual field can be understood as “the inclusion of products or services in cinematographic or television works in exchange for a payment or a collaboration in the promotion of these works” (Méndiz Noguero, 2000:44). In principle, product placement implies a remuneration, whether in the form of money, services, permits, filming facilities or advice on filming, etc. In the sample of films, and beyond the thanks offered in the ending credits (to the Barcelona City Council, for example, in *Amor bajo cero*), it is difficult to verify whether some agreement was made between advertisers, companies or institutions and the production companies in the period studied. However, the analysis of these films’ *mise-en-scène*, shot composition and their dramatic structure, allows us to detect how the product, in this case the tourist destination, is emphasised beyond its presence as a container of events. In this sense, as Baños and Rodríguez, we consider that “if the [tourist destination] brand or any element that allows its representation and recognition appear in a relevant way, there is product placement regardless of its commercial relationship with the production company. The reason is that there appears to be an intentionality to show the brand” (2003: 35).

This does not necessarily mean that all tourism-themed movies present the tourist destination with a promotional aim. Since the 1960s, tourism is a phenomenon of great social impact; as such, and given the permeability of the film towards the contemporary themes, the tourist destination is the protagonist of films in which it is difficult to find the objectives of the product placement. In fact, the tourist destination is often presented as hospitable and even aggressive, either due to its

overcrowding or because it is the scene of terrifying events, from which the characters want to flee. Consider, for example, *Una vela para el diablo* and *¿Quién puede matar a un niño?*

On the other hand, any movie can arouse interest in the spaces it depicts, beyond their subject matter. Even though the phenomenon is not new, since long time ago public institutions with competences in the field of tourism have paid attention to the promotion of their different destinations in cinema and other audiovisual products, and to their capacity to turn into tourist destinations those locations that were in principle not conceived as such. Hence the importance of the so-called film commissions, which also seek to stimulate the development of the local audiovisual industry. Much of the research on the relationship between cinema and tourism [2], and in particular what we could call “film tourism” or “location tourism”, has advanced in this regard (Beeton, 2005, Roesch, 2009; for a state of the art review see Connell, 2012), and have focused on measuring the tourism-inducing effects of film (Kim & Richardson, 2003; Rodríguez & Fraiz, 2011; Rodríguez, Fraiz & Alén, 2013). In our view, many of these works could be complemented with a more detailed analysis of the positioning of the destination in the dramatic and narrative structure of the film and with the reception analysis – in qualitative terms–, in particular of the mechanisms of cinephilia, which can be understood based on the interaction between the text and the reader -not only as a fan phenomenon-, given the connection of this type of tourism with the pleasure produced on viewers by the identification of the locations where the characters’ adventures take place and the evocation of their stories. In other words, from this perspective, the analysis of films -addressing the relationship between the film and its viewers- can clarify issues that are currently addressed almost exclusive from the perspective of marketing, advertising and sociology.

The tourist destination as an integrated product can break with the diegesis, act as a bizarre element in the world of fiction, and break viewers’ diegetic illusion when they realize that the dramatic discourse is intertwined with a clear persuasive function. Thus, a tourist product placement must, ultimately, be justified, but without going unnoticed. The placement can be more effective if, without breaking the diegetic illusion, it shows the characteristics of the product or the intangible qualities associated with it. In films under analysis, the fact that space is the advertised/integrated product already allows the visual appreciation of its characteristics; but is also subjected to the assessment of the characters in the dialogues, especially the tourist sights, which are associated to some features that go far beyond their obvious features. Finally, the integrated product can have a function in the story and in the narration of such story: on the one hand, the tourist space is not exclusively a container of the events in the sample of movies, instead it plays a relevant role in their development; and on the other hand, the tourist space, especially when it is depicted in establishing shots, becomes essential to define the space in which the characters move.

As noted by Baños and Rodríguez (2003: 85), “the chances of transmission of the qualities of the brand, or of improving its image by association with the characters and narrative situations, increase when the placement goes beyond the simple presence or use and the commercial object stops being a silent bit player [...] of the action to become an active element”. Much of research studies on product placement support this argument (Russell, 2002; Pino, 2006; Pino & Olivares, 2006 and 2007; Yang & Roskos-Ewoldsen, 2007; Lehu & Bressoud, 2009), but there are few studies that delve into the



audiovisual narrative and the dramatic mechanisms. Baños and Rodríguez (2013) insist on the importance of the inclusion of the product in the dramatic structure. They argue, in fact, that its presence in the sequences that make up the structural peripeteias, and more precisely, in that order, in the first and the second turning points, given that the mission is accepted or reinforced by the protagonists in them, are more effective in the memory of the public than the placing in other sequences.

Based on the review presented so far, we propose the following hypotheses:

H1. In large part of the tourism-themed films produced between 1951 and 1977, the *mise-en-scène*, the shot composition and the role of space in the story and its dramatic structure reflect the clear intention of promoting certain tourist destinations, with some notable exceptions. This occurred before the product placement became a generalised activity in the field of advertising, at least in Spain.

H2. There is no uniform characterisation of the tourist space, although it is possible to detect a series of constant features; even certain evolution in the particularities that define it.

H3. We can divide the tourist location in tourist space and tourist sight. The second is part of the first, but the first is not reduced to the second.

H4. Sometimes the integrated destination is a digression and some others is part of the dramatic structure. The digression appears in films whose generic conditions stimulate this digression. However, the tourist space, as such and materialised in the tourist view, also plays an essential role in the dramatic structure of many of the analysed films.

Taking into account our focus in the field of audiovisual narration analysis, and in particular in the study of the tourist space as a product placed/integrated in the narrative and dramatic structure of tourism-themed films, the method used for this study is the following:

1. Selection of a representative sample of the body of films produced between 1951 and 1977. The selection criterion has been the film's theme; in other words, the objects of analysis had to be tourism-themed movies whose main characters lived or temporarily stayed in a tourist destination motivated exclusively or partially by the pursuit of pleasure.

2. Identification of a typology of tourist space in the sample of films and of the intangible values associated with it. After the first distinction between view and space, the objective was to differentiate the tourist locations depending on their relation with other spaces, the characters, the events that take place in them and their characterisation.

3. Analysis of the tourist space in the narrative and the dramatic structure of films. We firstly addressed the tourist space as a digression, identifying their different types: unjustified descriptive sequences, scenes that contain actions and events conventionally suppressed in the film story but allow the display of the views and documentary-style scenes or shots, or scenes that contain musical themes. However, some of these digressions in the narration may be justified by the generic

conventions of the films, notably by the comedy of manners and musical comedy, which are the genres to which an important part of the sampled films belong. Secondly, once the components of the dramatic structure of the analysed films were identified, we addressed the role played by space tourism with the intangible values associated to it, whether they are structural peripeteias (inciting incident, first and second turning points and climax) or “resources of interest” (complications, obstacles, antagonistic actions, setbacks, etc.), or anagnorises.

### 3. Results

#### 3.1. Typology of the tourist space

In the films that we have analysed, the tourist space is the integrated product. As Baños and Rodríguez (2003: 113-114) point out, this means space carries a *heavy narrative weight*, given that it contributes to the construction of the diegesis, has the ability to trigger events, and, of course, has a continuous presence.

To begin with, we must differentiate the tourist view from the tourist space. Within the multiple meanings of the term “view”, the Dictionary of the Spanish Language includes three that may be useful for our argumentation: “appearance or arrangement of things in order to the sense of sight. *There is a very good view from here*”; “Field of considerable extension that is revealed from a viewpoint, and especially when it offers variety and pleasure” and, referring mainly to the pictorial art, “picture or painting that represents a place or a monument, etc., taken from the natural world. *A view of Venice*” (RAE, 2001: 2309). It is important to also understand the term “landscape”, defined by the RAE as the “extension of land that can be viewed from a site” (RAE, 2001: 1647) [3]. Thus, we could define the *tourist view* as the layout of the tourist landscape in order to the sense of sight.

In the films that we have analysed, the tourist sight is integrated into the space, but this is not reduced to the views. We have to take into consideration that part of the events happen indoors - hotels, restaurants, and apartments, for example- and that those that occur outdoors do not necessarily contain views. However, at certain times the *mise-en-scène* emphasises the landscape. This means that actions and events take place in a privileged location from the tourist point of view - viewpoints, for example-, and that the shot composition and the way in which they are captured by the camera highlight the background that contains them.

On many occasions, moreover, characters consume the views, enjoy them and compliment them verbally –“What a calm and silent place”, says Mari to Manolo when they are in a viewpoint in *Una chica para dos*; “How do you like this?”, asks Casimiro to Alice referring to the spectacular views of La Manga from *El Carro* ranch in *En un lugar de La Manga* (“Somewhere in La Manga”), to which she replies: “Beautiful” [fig. 2]. The characters make these comments and are the stars of the movies in many cases are played by stars rather than actors -even very well-known transmedia stars as well-known as the Dynamic Duo, Marisol and Manolo Escobar, known for their pop and folkloric music, with everything that this entails. Undoubtedly, the opinions and preferences these stars share both in the fictional movie world and the other media worlds they star in certainly have huge persuasive

power. This dimension is certainly important but exceeds the interests of this study, which is focused on the treatment of space in tourist films.



Figure 2. *En un lugar de La Manga*

In most of the analysed films the referential space dominates [fig. 3]. This space is identified by its name, through dialogues, banners justified or not by the diegesis, characteristic monuments or buildings present in establishing shots and even in the titles of films: *Todo es posible en Granada* (“Everything is possible in Granada”), *Un americano en Toledo*, *Bahía de Palma* (“Palma Bay”), *Escala en Tenerife*, *Playa de Formentor* (“Formentor Beach”), *En un lugar de La Manga*, among others. It is common for films to use more than one resource to mention the name of the location in which the events happen. The referential space contributes to the generation of a realistic effect, but also allows the viewer to identify it clearly. The most prominent exceptions are *Una vela para el diablo* and *¿Quién puede matar a un niño?*, which belong to the horror genre.



Figure 3. *Un beso en el puerto*

Tourist space is often associated with intangible values. These are presented by comparison with other spaces, which are initially foreign: the magic of Granada in contrast to the rationality of the USA in *Todo es posible en Granada* (“Everything is possible in Granada”); the Sevillian lifestyle

against the Swedish lifestyle, measured according to productivity criteria, in *Congreso en Sevilla* (“Congress in Seville”); the visceral passion of Spain against the coldness of Anglo-Saxon people’s romantic relationships in *España otra vez*. In the tourism comedy of the Late Francoism the contrast is no longer made in comparison to foreign spaces -the exception is *Lo verde empieza en los Pirineos*-, but in comparison to the daily workspace and the time dedicated to the summer. There is also a change in the values associated with it, they even become interchangeable: the tradition of Valdemorillo del Moncayo against to the modernity of Marbella in *El turismo es un gran invento*; the traditional family linked to Madrid or the provincial cities and the modernity of the uninhibited sexual relations in Costa del Sol, in *Manolo la nuit*, or Biarritz, in *Lo verde empieza en los Pirineos*; the space dedicated to work, the freer space reserved for men and their adventures against summer destinations occupied by the traditional family in *Verano 70*. The relation between the different spaces is much more complex.

However, the tourist destination, without ceasing to be associated with these intangible characteristics, can also be a working space. In some comedy of manners of the developmentalism and some melodramas the tourist destination is the workplace of the unlucky risk-takers, who in many cases survive at the expense of tourists, at least until the story changes -and it always does in this type of movies- their social status. This is the case of Mallorca for Marisol, Lorenzo, Tony and Mario in *Búsqüeme a esa chica* and Mario in *Bahía de Palma*, and of Benidorm for Manolo in *Un beso en el puerto*. In the late Francoism these labour outcasts are transformed into middle-class professionals, occupying jobs in professions as innovative at the time as public relations. This happens in *Manolo la nuit* and *El abominable hombre de la Costa del Sol*. Here the tourist space is the workplace and the site for sexual adventures (in previous years, this type of space gave rise to non-physical relationships).

However, a more radical nature presents the tourist space as the workplace in *La piel quemada* and *El próximo otoño*. Both films divide those who enjoy the holidays and those workers who, in precarious conditions, make a living from tourists and vacationers. The contrast is stark. In *El próximo otoño*, for example, the underdeveloped village, whose population is forced to emigrate, is opposed to the beach full of holidaymakers, and all this is saturated by tourist views that in this case emphasise the exploitative situations that sustain it. Something similar occurs in *Los felices sesenta* and *Playa de Formentor*, but in this case the abundant tourist views of Costa Brava and Mallorca reflect the bourgeois banality, and the tourist space is presented as a last bastion of exclusivity -in the first film against its possible and foreseeable massification.

In good part of the films the tourist scene and its associated intangible values determine the events and characters, their desires and motivations. This is most noticeable when the space is accompanied by cultural stereotypes that affect alleged identity features that are very attractive for the foreign imagination. In *Congreso en Sevilla* and *Pan, amor y Andalucía*, for example, Seville marks the personality of the female protagonists. The determination exercised by the tourist space is especially noticeable in character development or character arcs: from sentimental or economic rationality to passion in *España otra vez* (David Foster), to the acceptance of magical explanations of the world in *Todo es posible en Granada* (Margaret), to the enjoyment of life in *Congreso en Sevilla* (Guillermo



Kroll and Dr. Petersen), and to the respect for the pastoral tradition in *En un lugar de la Manga* (Alicia). The situation differs in many comedies of the late Francoism. While the space continues to be decisive, here the character arc, which is more important for male characters, goes from the need to escape from the traditional family to its acceptance after the defeat: the tourist destination is presented as the place *to escape to* avoid family restrictions - *Manolo, la nuit* and *Lo verde empieza en los Pirineos* - or the place *to escape from* - *Cuarenta grados a la sombra* and *Verano 70*-.

Tourist space can be *characterised* as an idyllic paradise - *Congreso en Sevilla, Todo es posible en Granada, Luna de verano, Amor bajo cero* and *Escala en Tenerife*, among many others- or as an aggressive place. In fact, in the analysed films there is an evolution from the former to the latter, even in the comedies of the 1970s. In movies like *Cuarenta grados a la sombra* and *Verano 70* the tourist space, especially on the coast, is presented as a distressing and crowded place [fig. 4]. The *Mise-en-scène*, saturating the shot composition with plenty of characters and objects, seeks to generate this effect. The reaction of many male characters in this situation -or rather using this situation as justification- is to flee towards non-tourist places to work. The space acts here as an *obstacle* in the fulfilment of the male characters' mission: to enjoy some freedom.



Figure 4: *Verano 70*

The canonical example of the characterisation of the tourist space as an aggressive place is found in two movies ruled by the conventions of the horror genre: *Una vela para el diablo* and *¿Quién puede matar un niño?* In the latter, the paradisiacal Mediterranean island of Almanzora -which is not a referential space-, populated by innocent children, contrasts with their bloody actions. However, the tourist space conditions the story to a lesser degree than in the rest of the analysed movies. The location's tourist nature is not as relevant as its paradoxical peaceful nature, and the story could be set in any other place with similar characteristics and with similar effects. In fact, this happens in part in *El pueblo de los malditos* (Wolf Rilla, 1960), set in an idyllic village in the English countryside. But this does not occur in *Una vela para el diablo*. The film addresses one of the recurring themes in late Francoist cinema: the clash between tradition and modernity (Huerta, 2012: 298-303). The emergence of modern customs with non-referential tourism in the space characteristic of the tradition



triggers the murdering of tourists by two sisters who run a guesthouse. It can be argued that the guesthouse constitutes the last redoubt of tradition against modernity, and its defence at all costs leads to the heinous crime. Some comedies also suggest this conflict and resolve it more politely: in *En un lugar de la Manga* the opposition between tradition and modernity occurs in the same space, reaching a satisfactory solution for the defenders of one and the other; in *El turismo es un gran invento* the aim of its protagonists is to lead the people, characterised by tradition, towards the modernity of tourism.

Tourist space can also become a fantastic space. As Álvaro del Amo (2009: 24) points out, a characteristic feature of some types of Spanish comedy is “the willingness to apply a particular style to things, [...] to incorporate weird, strange, unusual things [...], the capacity to move from ‘reality’ to the world of ‘dreams’, from what is ‘seen’ to what is ‘imagined’”. This special feature exerts a great influence on tourist comedies. Sometimes they are nothing more than audiovisual representations of desires and frustrations –in *Luna de verano* one of the French tourists cannot stop imagining her teacher with armour and spear; in *Lo verde empieza en los Pirineos*, Serafin, due to a childhood trauma, imagines the attractive women have beards-, although it involves a change of scenery that breaks with the realistic tone of the diegesis –in *Manolo, la nuit*, Manolo’s wife fantasises about the possibility of her husband having a harem-. In other movies, however, fantasy has a clear link with tourism. This is the case of *Todo es posible en Granada*, *En Andalucía nació el amor* [fig. 5], *Un beso en el puerto* and *Veraneo en España*, where peripeteias lead to more or less folkloric and more or less justified imaginary states, which are almost always resolved with a musical number.



Figure 5: *En Andalucía nació el amor*

In summary, the analysis of the sample of films allows us to establish the following typology of the tourist space based on the intangible values –the *modality* of the space– that are associated to it through the *mise-en-scène*, the shot composition and the interaction it established with characters:

Arcadian tourist space. Linked to the past, tradition and folklore. It can be associated to both hedonism and social backwardness.

Idyllic tourist space. It is the result of its physical characteristics (beaches, virgin coves, monumental places, etc.) and the use of the space by the characters. It is associated in many cases to hedonism.

Modern tourist space. It is characteristic comedy of manners of the developmentalism and the late Francoist comedy. It is associated to the modernisation of customs.

Fantastic tourist space. It is present in many comedies. It interrupts the realistic diegesis with the audiovisual representation of the characters’ desires and dreams, often leading to picturesque musical numbers. *Todo es posible en Granada* is perhaps the only film in which this type of space goes beyond daydreams.

Exclusive tourist space. It is associated with the privileged classes. In the comedy genre, it allows characters to climb socially. The films whose narrative and dramatic proposals are close to the new cinema clearly differentiate the space occupied by the elites from other spaces occupied by the people who sustain their way of life.

Aggressive tourist space. It is characteristic of the late Francoist comedies and horror movies. This space expels characters or forces them to flee. It could be argued that the horror tourist space is an evolution of the previous category.

The analysed films share different types of spaces [fig. 6]. To this typology of locations in tourism-themed films we should add the polarity that exists between the working and everyday-life spaces and the leisure and exceptional spaces, although both types can coincide on the same place, as we have seen.

Figure 6. *Typology of the tourist space (modality)*

Year	Film	Arcadian	Idyllic	Modern	Fantastic	Exclusive	Aggressive
1954	<i>Todo es posible en Granada</i> (comedy)	*	*		*		
1955	<i>Congreso en Sevilla</i> (comedy)	*	*				
	<i>Veraneo en España</i> (comedy)	*			*		
1956	<i>Viaje de novios</i> (comedy)		*	*			
1958	<i>Un americano en Toledo</i> (comedy)	*	*				
1959	<i>Pan, amor y Andalucía</i> (comedy)	*	*				
	<i>Tenemos 18 años</i> (comedy)		*		*		
	<i>Luna de verano</i> (comedy)		*	*			

	<i>Crimen para recién casados</i> (comedy)		*	*			
1960	<i>Amor bajo cero</i> (comedy)		*	*			
1961	<i>El último verano</i> (melodrama)		*	*			
1962	<i>Bahía de Palma</i> (melodrama)			*		*	
1964	<i>Crucero de verano</i> (musical comedy)		*	*			
	<i>Escala en Tenerife</i> (musical comedy)		*	*			
	<i>Playa de Formentor</i> (melodrama)		*	*		*	
	<i>El próximo otoño</i> (drama)	*	*	*		*	
	<i>Los felices sesenta</i> (drama)		*	*		*	
	<i>Búsqume a esa chica</i> (musical comedy)		*	*		*	
1965	<i>Un beso en el puerto</i> (musical comedy)		*	*	*	*	
1966	<i>Una chica para dos</i> (musical comedy)		*	*			
	<i>En Andalucía nació el amor</i> (melodrama)	*	*	*	*		
1967	<i>Amor a la española</i> (comedy)			*			
	<i>40 grados a la sombra</i> (comedy)			*			*
	<i>La piel quemada</i> (drama)			*		*	
1968	<i>España otra vez</i> (drama)	*		*			*
	<i>El turismo es un gran invento</i> (comedy)			*			
	<i>Días de viejo color</i> (romance)			*			
1969	<i>El abominable hombre de la Costa del Sol</i> (comedy)			*			
	<i>Verano 70</i> (comedy)			*			*
1970	<i>En un lugar de La Manga</i> (musical comedy)	*	*	*			
1973	<i>Una vela para el diablo</i> (horror)	*		*			*
	<i>Manolo la nuit</i> (comedy)			*			*
	<i>Lo verde empieza en Los Pirineos</i> (comedy)			*			

1976	<i>¿Quién puede matar a un niño?</i> (horror)	*	*		*		*
1977	<i>La mujer es un buen negocio</i> (comedy)			*		*	

### 3.2. Space and view as digression

Tourist view and space star in sequences that are crucial in the narrative structure or are of special dramatic interest. However, there are also shots, scenes and even sequences that are poorly integrated into the story. Many sequences are exclusively descriptive, and constitute a slowdown in the time of the story, even if the time of the story is passing by. Some films include shots to show tourist attractions -buildings and monuments, for example-. Sometimes these shots are reduced to establishing shots, which can have an important narrative function as it is locating the spatial context in which events happen. These shots are common in the first sequences of the films. They also appear when there is a clear change of location. In the case of *Escala en Tenerife*, for example, the arrival of the Dynamic Duo to the island is accompanied by establishing shots with these characteristics. This type of shots are not exclusive of tourism-themed films. For example, it is a convention to show the Eiffel Tower or The Empire State Building to indicate that a story is happening in Paris or New York, respectively.

Shots that contain actions and events normally suppressed are also common. They can respond to *external or zero ocularisation* or *secondary internal ocularisation*. The story does not stop, but the aim of showing the particularities of the tourist space emphasises what by convention would be classified as part of the so-called defined ellipses, whose purpose is precisely to edit out useless elements from the story (Burch, 2008: 15). Examples include David Foster's taxi rides across Barcelona in *España otra vez* and Federico's arrival by bus to Torremolinos in *El abominable hombre de la costa del sol*. Through continuity, the gaze of the characters shows us the tourist space. These shots, despite being a digression from the story, have a narrative feature that is equivalent to that of descriptive shots. At other times, as in *El último verano*, the event is preceded by these shots, or the same shot is opened with a descriptive purpose before framing the event.

The digressions also include some documentary style shots, which can respond to the notion of view, and even be used as establishing shots, or to show customs, traditions and festivities with the same tourist purpose. This happens, for example, with the shots of the San Fermin Festival in *Luna de verano*, which is a poorly justified descriptive digression for the evolution of the story, and acts to the detriment of its dramatic structure as it delays in excess the first turning point and with it the protagonists' fulfilment of their mission.

Most remarkable, however, are the cases of *Crucero de verano*, one of the few films in the analysed period in which the tourist destination is not Spanish, and *En Andalucía nació el amor*. In the first film, the events take place on the Cabo San Roque cruise ship over the Mediterranean, where the weak and rambling justification for a story of love and spies gives way to musical numbers starred

by Carmen Sevilla. The tourist view in this film shows the places where the cruise stops: Genoa, Athens, Istanbul, Rhodes and Beirut. Many of the scenes of tourists, shown in one take, start or end with horizontal or vertical panoramic views that stand out the most recognisable places in those cities. Sometimes they are accompanied by voice over that turns the image into a mere illustration, in the style of expository documentary. They are combined, however, with documentary style shots with other shots weakly justified by the fictional world: they show the cruise ship passengers strolling around and, in some cases, the characters, particularly the secondary ones, trying to seduce native women. The shots are almost always zoomed out with a descriptive purpose that goes beyond depicting the event. It is only in the last tourist destination -Beirut- where relevant actions and events for the story take place. *En Andalucía nació el amor* exhibits similar features, although it has an even weaker narrative justification: a story of love between the millionaire female tourist and the tourist guide that accompanies her hardly hides the obvious documentary structure designed to show off the tourist views. In fact, the film is a *road movie* because it shows most of the most recognisable places in Andalusia, which is depicted as tourist, mythical and folkloric place, where we can find Jerez wine cellars, a guitar workshop, the Costa del Sol and the magic of Seville and Granada. The tourist guide is many times reduced to a voice over, to give meaning to the images. The film also uses “experts”, characteristic of the expository documentary, to act as narrators at specific times.

It is important to bear in mind that many of the analysed films belong to the so-called “comedy of manners of the developmentalism”. This genre is characterised by the fusion of the tradition of manners, although stripped off the populism from the previous years, the Italian comedy from the beginning of the 1950s and the Hollywood conventions. Within the tradition of manners the influence of the *sainete*, a one-act comedy, stands out, especially in their characters, which are more cosmopolitan now but are also reduced to stereotypes, and in the stopping of the story in comic scenes that limit the development of the narrative. As noted by Hernández and Pérez (1993: 315-316), “watching these films gives the sensation that they have been conceived more as the sum of isolated situations than as the result of a unitary plan”. This is especially noticeable in films such as *Escala en Tenerife*, *Una chica para dos* and *40 grados a la sombra*. The tourist digression appears, therefore, in fertile ground.

Here it is important to note the fact that some of these movies are musicals. A remarkable part of the musical themes are performed by the characters in places characterised by the views: Manolo performs *Habanera bonita* at a restaurant with views of Benidorm in *Un beso en el puerto*; Carmen dances tarantella in Seville’s Maestranza and España Square in *Pan, amor y Andalucía*, for example. The characters also perform elaborate sequences: the sequence prior to the first turning point in *Escala en Tenerife*, for example, is a series of tourist views of the island linked by the song *Islas Canarias*. The films also include songs circumscribed to fantastic dreams: *Todo es posible en Granada*, *Un beso en el puerto* and *En Andalucía nació el amor*. Although these musical movies lack of views and their space cannot be considered tourist, the musical genre, the interpretation of dancers and the story they narrate (when they narrate it) are related with the Spanish folklore, which is always linked to the tourist folklore. We could argue that, in fact, in many of the films the popular folk song is about intangible cultural heritage, which promotes the natural or cultural material heritage.



Digression is more noticeable in films in which the characters become the spectators of musical performances and folk dances that contribute very little to the development of the story, its setting or characterisation. In fact, these shows could be perfectly replaceable by others without affecting the story. Stand out in this regard the Flamenco show in *Todo es posible en Granada*, *Veraneo en España*, *El último verano* [fig. 7] and *España otra vez*.



Figure 7: *El último verano*

### 3.3. Space and view in the dramatic structure

The digression involves the risk of revealing the promotional purpose of many of the sequences and scenes. However, the films also have views and spaces that are fully integrated into the dramatic structure of the stories.

This can already be noticed in the first sequences of the films. As it is known, on many occasions the first sequences of a film contain information about the genre, the theme and the aesthetic style that will define it. The first sequences are very important in tourist comedies of the late Francoism, although we also have some unique first sequences in earlier films, such as *Un beso en el puerto*, which narrates the transition of Benidorm from a small fishermen village to a tourist city. They are normally montage sequences. They may be led by a musical piece (*En un lugar de la Manga*) or a voice over (*Verano 70* and *Manolo, la nuit*), which define holidays, summer and tourism, emphasising their social, economic and cultural consequences always in a casual tone, as well as its most picturesque aspects and the modernity of the customs involved. The shots that accompany them, whether documentary, fictional or vignettes (as in *40 grados a la sombra*), are mere illustrations. These frames tend to be tourist views, establishing shots or wide shots of beaches full of bathers. The first sequence already shows some recurring themes in these comedies: the conflict between tradition and modernity, native and foreign, simplicity and complexity, contrasting levels of Spanish holidaymakers. These films also offer an exaggerated comparison of Spanish tourists – characterised as short, stubby and paunchy- with foreigners, always of Nordic aspect.

Sometimes the function of the first sequence is performed by the following sequence. This occurs in *El turismo es un gran invento*, in which the explanation about the tourist phenomenon (where there are some scenes that contrast national and foreign tourists) is contrasted with the sequence set in Valdemorillo del Moncayo. The tourist space, characterised as modern and uninhibited, is contrasted with the everyday space defined by backwardness and stagnation. Awareness about the underdevelopment of the village is the inciting incident for the story, while the quickly accepted mission is to overcome this situation by turning the village into an important tourist destination.

In most of the analysed films, the acceptance of the mission by the protagonists happens immediately after the inciting incident, what Sánchez Escalonilla calls the chronological inciting incident (2014: 241-242). This involves a quick closing of the first turning point, by dividing the first act in this first turning point and the development of the act. Consequently, the first turning point involves a reaffirmation of the mission after facing the first obstacles, antagonistic actions and complications. The call to adventure and the dramatic mission may require traveling to a specific destination. This is the case of *En un lugar de la Manga*, in which the inciting incident appears in the second sequence. In the film, Juan's refusal to sell his land in La Manga, involves the presentation of the mission: Felipe and Garralla must travel to La Manga to convince him to sell his land because otherwise they will lose their jobs. In *Amor bajo cero* (Ricardo Blasco, 1960), the inciting incident is the appearance of Nuria in the daily life of Ramón, who quickly accepts as his mission to conquest her. This implies, still in the first act, to follow Nuria in her tour across Barcelona, to reassert his mission, after the first antagonistic actions (a turning point), and to impersonate a renowned skier. Much of the second act takes place in La Molina.

In *Congreso en Sevilla*, the inciting incident is the foreclosure of the restaurant run by Carmen in Stockholm. This is also accompanied by the acceptance of the mission: to return, at whatever cost, to Seville. After various attempts to survive and make a living, the first turning point appears with the first feasible opportunity to return to Seville, although this involves impersonating a well-known female doctor who is invited to a conference in the city. This impersonation acts as a source of comedy throughout the story. What ends up convincing the protagonist to go ahead with the impersonation is the programme of tourist activities that will enjoy the people attending the conference and the experiences offered by Seville as a tourist space. Carmen, an Andalusian immigrant in Sweden, comes back fascinated by the possibility to reliving these experiences, but Guillermo Kroll, who becomes her sentimental rival and will be marked by Seville, is a tourist, but of congresses.

The first turning point may also involve the journey to the tourist destination and the unforeseen permanence in it. In *Crucero de verano* it involves taking the Cabo San Roque cruise ship. In *Escala en Tenerife*, the inciting incident is the ill-timed scale of the Dynamic Duo in Tenerife, organised by Lucila Wilson. The turning point, whose protagonists are the tourist views, renews the commitment between Lucila and Maya to keep the artists on the island. Finally, in *El último verano* Juan's change in attitude involves traveling from an idyllic place -Aiguacalara- to paradisiacal destination -Cala Rubí-, as well as the stay in the tourist space of Susanne.

As we can see, some films resort to the tourist view in their turning points. A singular case is *En un lugar de la Manga*, whose structure is based on the comparison between two spaces: the urbanised and modern tourist destination and the virgin, natural and traditional destination. The latter is reserved for the development of the love subplot and certain antagonistic actions, attached to such subplot, whose protagonist is Juan, the quixotic character who rejects the sale of the plot of semi-wild land inherited from his grandfather to the property development company. The view of the urbanised tourist space, however, is the background in which the turning points develop: in the first is the scene of the breakfast in which Don Felipe and Garralla decide to use all the tricks possible to put pressure on Juan, after his first refusal (given that these characters already have a mission, after these antagonistic actions the turning point is the reaffirmation of the commitment to fulfil their mission); the second, is the sequence of the party with the Swedish women in which the latest ploy to force Juan to sell is put into motion. The first scene takes place in the terrace of a hotel's restaurant and the second in a balcony [fig. 8]. In both cases the tourist view of the urbanised city of Manga is fully integrated into the story, as it does not imply a delay of the story's development or a digression. Based on the arguments made by Rodríguez and Baños (2013) regarding product placement in the dramatic structure, and the fact that it is more effective in the first and second turning points, we can argue that the film is clearly inclined to the urbanised tourist space, despite the most appealing character is Juan, who confronts the staff of the property development company. This is corroborated by some anagnorises that explain their reasons, which are unconnected to the defence of the virgin tourist space and the climax, since it implies the possibility of harmonious coexistence of both types of spaces for the sake of development.

The tourist view is also the protagonist in the second turning point in *Crimen para recién casados* and *Un americano en Toledo*. In the first film Elisa conceives a plan to unmask the murderer that has disrupted her honeymoon from a café with views of Barcelona. In the second, a tour across Toledo ends at dusk in a viewpoint, where Maria decides to finally accept Arthur sentimentally and invites him to eat at her house the next day.

The climax may be marked by the tourist space, but it is never concretised in the view. In *En un lugar de la Manga* the last battle to fulfil the mission is the confluence of the two conflicting spaces. In *Congreso en Sevilla*, the climax is resolved in a folkloric scenario, which is very appropriate for a film in which Seville is always presented as the privileged space to experience both hedonism and folklore. As mentioned, after Carmen manages to travel to Seville by impersonating the identity of Dr. Petersen, the second act narrates the problems that this generates for the protagonist and her progressive sentimental relation with Guillermo. The second turning point is a *setback*: the emergence of the real Dr. Petersen, who interrupts a scene in which the protagonists are declaring their love for each other. Much of the third act focuses on Paco, Carmen's assistant, who convinces Dr. Petersen of the excellent quality of the Sevillian life. Finally, the climax involves Dr. Peterson's acceptance of the relationship between Carmen and Guillermo, and her forgiveness over the impersonation, while Carmen performs a musical number dressed in traditional Sevillian clothes. Tourist space is replaced here by folklore.



Figure 8: *En un lugar de La Manga*

Without a doubt the resources of interest concentrate most of the tourist views. As it is known, the complications (the problems caused by the characters' inherent characteristics), the obstacles (the problems derived from the situation) and the antagonistic actions (the problems provoked by the antagonist) prevent the character from fulfilling his mission and reaching climax. In the case of *En un lugar de la Manga*, the sequence prior to the first turning point (motivated by antagonistic actions) takes place in *El Carro* villa. The *mise-en-scène* and especially the planning and camera movements revalued the landscape. There are also explicit references to it. In *Luna de verano*, which offer plenty of tourist views of San Sebastián through establishing shots, there is one of the best examples of integration of tourist views, *mise-en-scène* and resources of interest. After the first turning point -postponed in the endless first act-, once the two students/tourists already have a mission, to get the love of their teacher Juan, the first frustrated attempt to fulfil their mission develops in places privileged by views of San Sebastián and its surroundings. The frame composition allows spectacular views to have as much prominence as the events [fig. 9 and 10] given that it minimises characters in some shots, leaving wide spaces between them and the frame, and uses a depth of field that shows the characters and paradisiacal landscapes with similar clarity.

Figures 9 and 10







*Luna de verano*

Complications, obstacles and antagonistic actions are not exclusive of any act, but certainly acquire greater importance in the second one, when the dramatic development of story is in jeopardy. This second act is also the time in which the romantic subplots are developed. Idyllic tourist space -and the tourist views in particular- is often reserved for these situations and development of female characters. These arcs are also based in anagnorises. This is the case in *Todo es posible en Granada*, *El último verano* and *En un lugar de la Manga*. In the first of these films, Granada's Alhambra is the place in which Margaret discovers why Fernando does not want to sell his ranch (Cantarranas) and accepts, with a view of Alhambra, the magical explanations given by Fernando. In the second film, the idyllic beach of Cala Rubí, conveniently displayed with panoramic and establishing shots that we can associate with views, is the setting in which Susanne begins to realise the sad life of Jaime and the friendship that unites him to her mother and to consider the relationship between the two. Finally, El Carro ranch in *En un lugar de la Manga*, not yet conquered by the tourism industry, is the setting of the first encounter between Juan and Alicia, of Alicia's attempt to seduce him to convince him to sell his land, of the anagnorisis in which Juan explains to Alicia what these lands hide and the resolution of the story with the closure of the love subplot. The scenes preceded by anagnorises are decisive in the transformation arcs of the female characters, who take the side of who they previously considered an antagonist in the pursuit of their mission.

Finally, some resources of interest allow digression and occasionally the tourist space acts as an obstacle. In the first case they should not be considered adventures, given that they do not produce a "shift in the course of events". They are presented through certain elaborate sequences, and in particular, montage sequences. The most significant case is that of *Escala en Tenerife*, in which, as mentioned, a series of tourist views of the island are linked to the *Islas Canarias* song. The tourist space is an obstacle in films such as *Verano 70*, which slows down the aspirations of freedom of the male characters, and *Una vela para el diablo*, in which the goal of two sisters is to keep the tradition. The conversion of the village into a tourist space, with everything that it entails, constitutes an obstacle to their goal.



#### 4. Conclusions

This article has focused on the analysis of space in a group of tourism-themed films produced during the Francoist regime. The study has differentiated between the “tourist space” and, within it, the “tourist view”. The tourist space contains and determines the events, as well as the motivations and desires of characters. The analysis of the *mise-en-scène*, the frame composition and the dramatic structure of the films has allowed us to detect how the story emphasises space beyond its character as container actions and events. This is especially noticeable in the views. On the other hand, as existing element, and given its relevance, the tourist space is halfway between the setting and the character.

With regards to the *modality* of the tourist space, we can argue that in all of the analysed films there is a coexistence between the different intangible values associated with it, that they evolve over time and that sometimes they arise from the contrast with foreign and everyday spaces. Thus, in the 1950 the arcadian-idyllic space was the dominant modality and later in the comedy of manners of the developmentalism the idyllic-modern modality was more predominant. After this period the consideration of the tourist space as a modern space became permanent, although the films linked to the new cinemas also presented it as an exclusive and even aggressive place. Since the late 1960s the modality of representation of the tourist space became considerably diversified.

The emphasis on the tourist space and views may be a digression from the story or may be interwoven in its dramatic structure. In the first case, the development of the story it slowed down with panoramic shots, establishing shots that allow the introduction of views, frames that show what it is usually omitted between ellipses, documentary style shots that associate space with folklore or popular festivities, and musical sequences. The use of the tourist space and views as digression makes evident the condition as integrated product of the tourist destination and the natural, cultural, material and intangible heritage associated to it. Much of the research on this advertising practice, however, emphasises that the placement of the tourist space is more effective when it is embedded in the narrated story. The analysis of the dramatic structure of some films allows us to appreciate the importance of the tourist space and its materialisation in views in the structural peripeteias that comprise the inciting incident and the turning points, although they are less relevant in the climax of the story. With regards the non-structural peripeteias, the space and its concretion in the view can have a significant presence in any of them. The role of the tourist view in the sentimental plots and subplots is outstanding as in many cases it is crucial for their evolution, and is accompanied of anagnorises that are essential in the transformation of some characters, to such an extent that the tourist space and view can reconfigure the protagonists’ missions.

All of this allows us to conclude that there is a clear desire to promote tourist destinations in many of the films analysed. While this is in line with the statements and proposals contained in the various initiatives developed to increase tourism by the Ministry of Information and Tourism, it is really complicated to document and confirm the Ministry actually paid or compensated the production companies for their placement of tourist destinations. In any case, the analysis of this aspect would have given way to a different work, and the objective of this study has been to analyse tourist space as a product integrated in the dramatic structure of the films. Pending issues for the next studies are a

more detailed analysis of the rest of the narratives variables in tourism-themed films, especially the characters, their typology and roles, as well as the status of the actors that play them.

\* Funded research. This article is the product of an R&D project funded by the Research Projects Department of the Spanish Ministry of Science and Innovation ([MICINN](#)): “Interaction between Spanish cinema and tourism: historical-thematic development; cultural, political and economic aspects; and future prospects” ([HAR2011-27750](#)).

Start of research: 01/01/2012.

End of research: 30/09/2015.

## 5. Notes

1. For a discussion of space as a basic parameter of the audiovisual narrative, and in particular of the cinematographic narrative, see Burch (1970), Bordwell (1986) and, above all, Gardies (1993).
2. For an approach to the typology of film tourism, see Rodríguez, Fraiz & Alén, 2014.
3. For an analysis of landscape and film see Sitney (1993) and Lefebvre (2006).

## 6. References

A del Amo (2008): *La comedia cinematográfica española*. Madrid: Alianza.

Aristóteles (2011): *Poética*. Madrid: Gredos [Siglo IV A. C.].

M Baños & T Rodríguez (2003): *Product placement. Estrella invitada: la marca*. Cie Dossat 2000: Madrid.

M Baños & T Rodríguez (2013): “El recuerdo del *product placement* en el espectador y su relación con la estructura dramática. Estudio de caso en el cine de Alex de la Iglesia”. *Communication & Society* 26(2), pp. 147-175.

S Beeton (2005): *Film-Induced Tourism*. Bristol: Channel View Publications.

D Bordwell (1996): *La narración en el cine de ficción*. Barcelona: Paidós.

N Burch (1998): *Praxis del cine*. Madrid: Fundamentos.

F Casetti & F di Chio (2007): *Cómo analizar un film*. Barcelona: Paidós, 2007.

J Connell (2013): “Film Tourism. Evolution, Progress and Prospects”. *Tourism Management* 33 (5), pp. 1007-1029.

D Font (1976): *Del azul al verde. El cine español durante el franquismo*. Barcelona: Avance.

- J García Jiménez (2003): *Narrativa audiovisual*. Madrid: Cátedra.
- A Gardies (1993): *L'espace au cinéma*. Paris: Meridiens Klincksiek.
- Gaudreault & F Jost (1995): *El relato cinematográfico*. Barcelona: Paidós.
- G Genette (1989): *Figuras III*. Barcelona: Lumen.
- J Hernández Ruiz & P Pérez Rubio (1993): “Un universo proteico y multiforme. La comedia costumbrista del desarrollismo”, in *El paso del mudo al sonoro. Actas del IV Congreso de la AEHC* (several authors). Madrid: Editorial Complutense, pp. 311-320.
- MA Huerta Floriano (2012): “La creación de discurso ideológico en el cine popular del tardofranquismo (1966-1975): El ‘ciclo Paco Martínez Soria’”. *Communication & Society* 25(1), pp. 289-312.
- H Kim & SL Richardson (2003): “Motion Picture Impacts On Destination Images”. *Annals Of Tourism Research* 30 (1), pp. 216–237.
- M Lefebvre (2006): “*Between Setting and Landscape in the Cinema*”. In *Landscape and Film*. Nueva York-London: Routledge, pp. 19-60.
- JM Lehu & E Bressoud (2009): “Recall of Brand Placement in Movies: Interactions between Prominence and Plot Connection in Real Conditions of Exposure”. *Recherche et Applications en Marketing* 24(1), pp. 7-26.
- A Méndiz Noguero (2000): *Nuevas formas publicitarias: patrocinio, product placement, publicidad en internet*. Málaga: Servicio de Publicaciones de la Universidad de Málaga.
- Ministerio de Información y Turismo (1953). *Plan nacional de turismo*. Madrid: Ministerio de Información y Turismo.
- A Moreno Garrido (2007): *Historia del turismo en España en el siglo XX*. Madrid: Síntesis.
- C del Pino & F Olivares (2006): *Brand placement. Integración de marcas en la ficción audiovisual*. Barcelona: Gedisa, 2006.
- C del Pino & F Olivares (2007): “*Brand placement y advertainment: integración y fusión entre la ficción audiovisual y las marcas*”. *Zer* 22, pp. 341-367.
- Real Academia Española (2001): *Diccionario de la lengua española*. Madrid: Espasa Calpe.
- A. del Rey-Reguillo & J. Nieto Ferrando (2012): “Transiciones del turismo en el cine español de los años cincuenta y sesenta”. In *Actas del Congreso Internacional Hispanic Cinemas. En Transición*. Universidad Carlos III de Madrid: Madrid, pp. 987-1002.
- T Rodríguez & M Baños (2010): *Construcción y memoria del relato audiovisual*. Madrid: Fragua.

M L Rodríguez Campo & J A Fraiz Brea (2011): “La imagen turística en el cine. Evaluación del impacto de un largometraje en la imagen percibida del destino en el que se emplaza”. *InterseXiones* 2, pp. 39-53.

M L Rodríguez Campo, JA Fraiz Brea & María Elisa Alén González (2013): “Nuevos segmentos turístico culturales. Una aproximación al comportamiento del consumidor turístico cinematográfico”. *Cuadernos de Turismo* 32, pp. 259-279.

M L Rodríguez Campo, JA Fraiz Brea & María Elisa Alén González (2014): “El turismo cinematográfico como tipología emergente del turismo cultural”. *Pasos. Revista de Turismo y Patrimonio Cultural* 12, pp. 159-171.

S Roesch (2009): *The Experiences of Film Location Tourists*. Clevedon: Channel View Publications.

CA Russell (2002): “Investigating the Effectiveness of Product Placements in Television Shows: The Role of Modality and Plot Connection Congruence on Brand Memory and Attitude”. *Journal of Consumer Research*, (29), pp. 306-318.

A Sánchez Escalonilla (2014): *Estrategias de guión cinematográfico. El proceso de creación de una historia*. Barcelona: Ariel.

PA Sitney (1993): “Landscape in the cinema: the rhythms of the world and the Camera”. In S Kemal & I Gaskell (dirs.): *Landscape, natural beauty and the arts*. Cambridge: Cambridge University Press, pp. 103-126.

J Vanaclocha (1974): “El cine sexy celtibérico”, in *Cine español, cine de subgéneros* (coord. Equipo Cartelera Turia). Valencia: Fernando Torres Editor.

E Vale (1996): *Técnicas del guión para cine y televisión*. Barcelona: Gedisa.

M Yang & D Roskos-Ewoldsen (2007): “The Effectiveness of Brand Placements in the Movies: Levels of Placements, Explicit and Implicit Memory, and Brand-Choice Behavior”. *Journal of Communication* 57, pp. 469-489

---

### How to cite this article in bibliographies / References

J Nieto Ferrando, A del Rey Reguillo, E Afinoguenova (2015): “Narration and placement of tourist spaces in Spanish fiction cinema (1951-1977)”. *Revista Latina de Comunicación Social*, 70, pp. 584 to 610.

<http://www.revistalatinacs.org/070/paper/1061/31en.html>

DOI: [10.4185/RLCS-2015-1061en](https://doi.org/10.4185/RLCS-2015-1061en)

Article received on 15 July 2015. Accepted on 30 September.

Published on 17 October 2015.