Griffith Business School

Submitted in fulfilment of the requirements of the degree of

Doctor of Philosophy

By

Niki Macionis

December 2007
Film-Induced Tourism: The Role of Film as a Contributor to the Motivation to Travel to a Destination

Niki Macionis

BA Communication, University of Canberra, Australia
Masters of Tourism Research, University of Canberra, Australia

Griffith Business School
Griffith University

Submitted in fulfillment of the requirements of the

Doctor of Philosophy

December 2007
Abstract

Tourism and film are broadly recognised as linked through their power to create, alter and reinforce destination images (Beeton, 2005; Busby & Klug, 2001; Butler, 1990; Croy & Walker, 2004; Hudson & Ritchie, 2006; Olsberg, 2007; Riley & Van Doren, 1992; Tooke & Baker, 1996). Major motion picture films, in particular, provide the places, objects and subjects for the gaze of many people, and for some, films induce them to travel specifically to the locations where they were filmed (Riley, Baker & Van Doren, 1998). Yet, for others, visiting film sites may be incidental and simply add to more generally planned travel itineraries.

Although motion picture films are not produced with the prime intent of inducing people to visit locations, this medium can enhance the awareness, appeal and profitability of destinations via images seen on the screen. It is these images that may influence consumer decision making processes in terms of motivating visitation to a film location. Understanding the relationship between tourism and popular media, such as film, is becoming more crucial as destinations strive to differentiate themselves in a crowded marketplace.

Other studies have examined the relationship between film and tourism but have tended to focus on defining the film-induced tourism product; analysing specific manifestations of film-induced tourism; investigating the impacts of film-induced tourism on host communities; or exploring the connections between destination image formation and management. This thesis examines how film viewing might be related to tourism activities and whether motivations drive people to become film specific tourists or whether visitation to film locations is simply an incidental tourism
experience. The primary research question examined whether film actually played a role in motivating tourists to travel to a destination. Secondary issues focused on the types of motivations involved, such as fantasy or prestige. Further, this thesis examined whether different or distinct motivations drive or induce travel behaviour.

The mixed method research paradigm was selected and incorporated two stages of research. First, rich qualitative data was collected about the behavioural and experiential aspects of film-induced tourism via semi-structured personal telephone interviews. It analysed the film-induced tourism experience as it relates to the motivation to visit a film site. Motivations were themed under the following classification: personal connection with film; scenery aspects; entertainment value; unique experience; celebrity aspects; and status. This classification provided a solid base from which to design and test a film-induced tourism motivation scale in the second stage. An important implication of this stage of research is that it clearly indicated that film-induced tourism motivation is multi-dimensional as opposed to being single trait or uni-dimensional.

In the second stage of research, a self-administered questionnaire was designed to collect data relating to film tourism motivation, film viewing behaviour, general travel behaviour and demographics. A total of 2000 surveys were mailed out to a random sample from a national resident mailing list, providing 668 useable surveys. The questionnaire contained a range of information including 29 motivation statements drawn from the literature and the previously conducted in-depth interviews. Based on empirical data from the Factor Analysis, the 29 statements were reduced into three themes of motivation, which were labelled Novelty, Prestige and Personalisation. A
model, using logistic regression, was then developed to predict likely future film-induced tourist behaviour. Results indicated that respondents were more likely to take a film-induced tourism holiday in the future if they had taken a film-induced holiday in the past, and had demonstrated high *Novelty* motivations and high *Personalisation* motivations. The findings of the research also suggested that most tourists are more likely to be incidental film tourists.

This thesis had made a significant contribution to the literature by providing a valuable consumer perspective to understanding film-induced tourism. It has identified and characterised the motivations of the film tourist; described the film-induced tourism experience and profiled the film-induced tourist based on characteristics and behaviour.
Statement of Originality

This work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, this thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.

Signature of Candidate ______________________

Date ______________________
# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td>iii</td>
</tr>
<tr>
<td>Statement of Originality</td>
<td>vi</td>
</tr>
<tr>
<td>Table of Contents</td>
<td>vii</td>
</tr>
<tr>
<td>List of Tables</td>
<td>xi</td>
</tr>
<tr>
<td>List of Figures</td>
<td>xii</td>
</tr>
<tr>
<td>List of Appendixes</td>
<td>xii</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td>xiii</td>
</tr>
<tr>
<td>Publications from this Research</td>
<td>xiv</td>
</tr>
<tr>
<td><strong>Chapter 1: Introduction</strong></td>
<td></td>
</tr>
<tr>
<td>1.0 Background to the Research</td>
<td>1</td>
</tr>
<tr>
<td>1.1 Statement of the Research Problem</td>
<td>4</td>
</tr>
<tr>
<td>1.2 Justification for the Research</td>
<td>6</td>
</tr>
<tr>
<td>1.3 Methodology</td>
<td>8</td>
</tr>
<tr>
<td>1.4 Structure of the Thesis</td>
<td>12</td>
</tr>
<tr>
<td>1.5 Delimitations</td>
<td>14</td>
</tr>
<tr>
<td>1.6 Chapter Summary</td>
<td>16</td>
</tr>
<tr>
<td><strong>Chapter 2: Literature Review</strong></td>
<td></td>
</tr>
<tr>
<td>2.0 Introduction</td>
<td>17</td>
</tr>
<tr>
<td>2.1 The Power of the Media</td>
<td>18</td>
</tr>
<tr>
<td>2.2 The Influence of Media on Tourism</td>
<td>23</td>
</tr>
<tr>
<td>2.3 Fictional and Popular Media</td>
<td>27</td>
</tr>
<tr>
<td>2.4 Literary Tourism</td>
<td>30</td>
</tr>
<tr>
<td>2.5 Authenticity</td>
<td>32</td>
</tr>
<tr>
<td>2.6 Pilgrimage Tourism</td>
<td>37</td>
</tr>
<tr>
<td>2.7 Film-Induced Tourism</td>
<td>40</td>
</tr>
<tr>
<td>2.7.1 Defining Film-Induced Tourism</td>
<td>42</td>
</tr>
<tr>
<td>2.7.2 Film-Induced Tourism Issues</td>
<td>46</td>
</tr>
<tr>
<td>2.8 Importance of Image</td>
<td>53</td>
</tr>
<tr>
<td>2.9 Consumer Behaviour</td>
<td>61</td>
</tr>
<tr>
<td>2.10 Motivation</td>
<td>62</td>
</tr>
</tbody>
</table>
### 2.10.1 Measuring Tourist Motivation

### 2.10.2 Why Measure Motivation?

### 2.11 Tourist Typology

### 2.12 Conceptual Framework and Model

### 2.12.1 Pull Factors

### 2.12.2 Push Factors

### 2.13 Research Questions

### 2.14 Chapter Summary

---

**Chapter 3: Methodology**

### 3.0 Introduction

### 3.1 Mixed Method Research Paradigm

### 3.2 Justification of the Paradigm

### 3.3 Application of the Approach

### 3.4 Limitations of the Method

### 3.5 Chapter Summary

---

**Chapter 4: Study 1 Results**

### 4.0 Introduction

### 4.1 Research Design

#### 4.1.1 Development of Interview Schedule

#### 4.1.2 Recruitment

#### 4.1.3 Sample Size

#### 4.1.4 Ethics

#### 4.1.5 Interview Analysis

#### 4.1.6 Validity and Reliability

### 4.2 Findings

#### 4.2.1 General Film Viewing Behaviour

#### 4.2.2 Actual Visitation

#### 4.2.3 Film-Induced Tourism Motivations

#### 4.2.4 Motivation Categories

#### 4.2.5 Activities at Film Locations

#### 4.2.6 Future Film-Induced Tourism
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.5 The Film-Induced Tourist</td>
<td>207</td>
</tr>
<tr>
<td>6.6 Practical Implications</td>
<td>212</td>
</tr>
<tr>
<td>6.7 Limitations of the Research</td>
<td>219</td>
</tr>
<tr>
<td>6.8. Future Research Directions</td>
<td>223</td>
</tr>
<tr>
<td>6.9 Summary</td>
<td>225</td>
</tr>
<tr>
<td>References</td>
<td>227</td>
</tr>
<tr>
<td>Appendixes</td>
<td>255</td>
</tr>
</tbody>
</table>
### List of Tables

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table 1.1</td>
<td>Summary of Methodology</td>
<td>12</td>
</tr>
<tr>
<td>Table 2.1</td>
<td>Film Tourism Impacts</td>
<td>48</td>
</tr>
<tr>
<td>Table 2.2</td>
<td>Research Questions</td>
<td>78</td>
</tr>
<tr>
<td>Table 3.1</td>
<td>Rationale for Mixed methods Research Design</td>
<td>86</td>
</tr>
<tr>
<td>Table 4.1</td>
<td>Film Tourism Motivation Themes</td>
<td>122</td>
</tr>
<tr>
<td>Table 5.1</td>
<td>Demographic Profile of All Respondents</td>
<td>138</td>
</tr>
<tr>
<td>Table 5.2</td>
<td>Distribution of Responses of Film Tourism Motivation Items</td>
<td>141</td>
</tr>
<tr>
<td>Table 5.3</td>
<td>KMO and Bartlett’s Test</td>
<td>142</td>
</tr>
<tr>
<td>Table 5.4</td>
<td>Initial Solution Total Variance Explained</td>
<td>143</td>
</tr>
<tr>
<td>Table 5.5</td>
<td>Order in which Variables Contribute to Factors</td>
<td>146</td>
</tr>
<tr>
<td>Table 5.6</td>
<td>Motivation Dimensions Rank Order by Mean</td>
<td>148</td>
</tr>
<tr>
<td>Table 5.7</td>
<td>Logistic Regression Analysis Predicting Future Film Group Membership</td>
<td>150</td>
</tr>
<tr>
<td>Table 5.8</td>
<td>Film Genre Preferences</td>
<td>152</td>
</tr>
<tr>
<td>Table 5.9</td>
<td>Likelihood of Travelling to Film Locations</td>
<td>155</td>
</tr>
<tr>
<td>Table 5.10</td>
<td>Most Visited Film Site Locations</td>
<td>156</td>
</tr>
<tr>
<td>Table 5.11</td>
<td>Reasons for Visiting Film Locations</td>
<td>159</td>
</tr>
<tr>
<td>Table 5.12</td>
<td>Activities at the Film Site</td>
<td>160</td>
</tr>
<tr>
<td>Table 5.13</td>
<td>Appeal of Visiting Film Site</td>
<td>162</td>
</tr>
<tr>
<td>Table 5.14</td>
<td>How it Felt to Visit a Film Site</td>
<td>164</td>
</tr>
<tr>
<td>Table 5.15</td>
<td>Future Film Locations</td>
<td>165</td>
</tr>
<tr>
<td>Table 5.16</td>
<td>Desirable Activities at Film Sites</td>
<td>166</td>
</tr>
<tr>
<td>Table 5.17</td>
<td>Number of Domestic Trips (Within Australia)</td>
<td>169</td>
</tr>
<tr>
<td>Table 5.18</td>
<td>Number of International Trips</td>
<td>170</td>
</tr>
<tr>
<td>Table 5.19</td>
<td>Responses Based on Gender</td>
<td>174</td>
</tr>
<tr>
<td>Table 5.20</td>
<td>Summary of Profile Comparison of Significant Differences</td>
<td>175</td>
</tr>
<tr>
<td>Table 6.1</td>
<td>Summary of Research Questions and Findings</td>
<td>211</td>
</tr>
</tbody>
</table>
### List of Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 1.1</td>
<td>Thesis Structure</td>
<td>13</td>
</tr>
<tr>
<td>Figure 2.1</td>
<td>Factors that Influence Tourist Behaviour</td>
<td>24</td>
</tr>
<tr>
<td>Figure 2.2</td>
<td>Push and Pull Motivations in Film-Induced Tourism</td>
<td>73</td>
</tr>
<tr>
<td>Figure 2.3</td>
<td>Push and Pull Motivation Framework</td>
<td>77</td>
</tr>
<tr>
<td>Figure 3.1</td>
<td>Sequential Exploratory Design for this Study</td>
<td>88</td>
</tr>
<tr>
<td>Figure 4.1</td>
<td>Multi-Dimensional Approach to Film-Induced Tourism Motivation</td>
<td>123</td>
</tr>
<tr>
<td>Figure 5.1</td>
<td>Theoretical Model used to Guide the Development of the Scale</td>
<td>129</td>
</tr>
<tr>
<td>Figure 5.2</td>
<td>Original Items for 6 Motivation Dimensions</td>
<td>130</td>
</tr>
<tr>
<td>Figure 5.3</td>
<td>Film-Induced Tourism Continuum</td>
<td>168</td>
</tr>
<tr>
<td>Figure 6.1</td>
<td>The Role of Film as a Contributor to the Motivation to Travel to a Destination</td>
<td>201</td>
</tr>
<tr>
<td>Figure 6.2</td>
<td>Film-Induced Tourism Continuum</td>
<td>208</td>
</tr>
</tbody>
</table>

### List of Appendixes

<table>
<thead>
<tr>
<th>Appendix</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appendix A</td>
<td>Study One Interview Protocol</td>
<td>256</td>
</tr>
<tr>
<td>Appendix B</td>
<td>Film-Induced Tourism Telephone Interview Schedule</td>
<td>257</td>
</tr>
<tr>
<td>Appendix C</td>
<td>Media Publicity for Study One</td>
<td>260</td>
</tr>
<tr>
<td>Appendix D</td>
<td>Study Two Film Tourism Questionnaire Survey</td>
<td>262</td>
</tr>
<tr>
<td>Appendix E</td>
<td>Study Two Film Tourism Survey Information Packs</td>
<td>271</td>
</tr>
<tr>
<td>Appendix F</td>
<td>Principal Components Analysis Scree Plot (Catell, 1966) for Film Tourism Motivation Scale Items</td>
<td>275</td>
</tr>
</tbody>
</table>
Acknowledgements

I would like to take this opportunity to acknowledge the invaluable guidance of my principal supervisor, Professor Bev Sparks, and my two associate supervisors, Dr Carl Cater and Associate Professor Sue Beeton. Thanks to each of you for your interest in assisting me to complete this thesis by keeping me motivated and academically on track.

I would also like to acknowledge the support of both the Department of Tourism, Leisure, Sport and Hotel Management at Griffith University and the Sustainable Tourism Cooperative Research Centre for the scholarship opportunities, the cross country PhD workshops, and the chance to build a strong collegial support network and good bunch of friends. I would also like to thank my work colleagues from the University of Canberra where this PhD seed was originally planted.

My family and friends deserve a special acknowledgment as they have watched from the sidelines, never really sure of the score, but never failing in their cheering for me to get there in the end.

To Brock who has held the fort, run the household and been both daddy and mummy for far too long. And to Jaide, my precious, who has not known her mum any other way. Let’s go play!
Publications and Presentations from this Research

Refereed Journal Article


Refereed Conference Papers

Macionis, N & Sparks, B. (2006). *Film-Induced Tourism.* International Tourism and Media Conference, La Trobe University, Melbourne, Australia.

Conference Papers


Edited Working Papers


Chapter 1

Introduction

1.0 Background to the Research

This thesis concerns the investigation of possible motivations for travel to destinations that have featured in film. Films are often produced at significant and identifiable sites and landscapes that can gain increased popularity as tourist destinations after the film has been released. Indeed, there would appear to be a strong association between the place of film production and the motivation of the tourist to visit that location. Film can create powerful and commanding destination images which may influence the tourist decision making process in terms of contributing to the motivation to visit a film location. There is no doubt that film has an element of power in terms of projecting and portraying specific destination information, and thus creating destination awareness. Once an awareness has been formed, a consumer may experience various motivations in their decision making process. It is this relationship between film and tourism motivation that is the focus of study in this thesis.

Tourists, now more than ever, are motivated by a multitude of factors as they search for new and unique travel experiences in novel tourism destinations. Travel to film sites is a relatively new phenomenon which is providing tourists with a new type of tourism experience. Film-induced tourism can be considered a post-modern experience of place that has been depicted in some form of media representation,
including movies and television. For the purposes of this research, film-induced tourism refers specifically to travel to cinematic film locations rather than influences on tourism of television programs, although some general examples are provided from this medium. Film-induced tourism is a highly personalised experience and unique to each individual based on their own interpretation and consumption of media images, whether they are authentic or based in fantasy. When film-induced tourism is defined from the consumer perspective, various behavioural aspects of the film tourist are highlighted. This approach is usually set within Urry’s (1990) framework of the tourist gaze in terms of film constructing a gaze for an individual to observe (Beeton, Bowen & Santos, 2006; Riley, Baker & Van Doren, 1998). In this context, people may be induced to visit the places they have gazed upon the cinema screen.

The links between fictional or popular media and the influence it has on tourism are significant. Destinations have long been promoted via popular media forms such as paintings, poetry, literature and music which have in some way constructed images and given meaning to physical places. More recently, of course, it is the popular and wide-reaching media forms of film and television (including cable and satellite television) that appear to be very effective in influencing the behaviour of some tourists. Through these various types of media representations, tourists have become aware of and learned about destinations and, in many cases, been inspired to visit these places.

Literary tourism provides many similarities and a solid context from which to examine the impact of film on tourist motivation because this tourism niche is also about imagery and the expectations of people. In a sense, this special interest niche of
literary tourism has been a precursor to film-induced tourism, with many similar product characteristics, as well as consumer traits. In both literary and film-induced tourism, visitors are not necessarily attracted to a real experience, but rather to consume the myth created by the interplay of fiction and the physical place (Couldry, 2003; Smith, 2003). This raises issues of authenticity and fantasy versus reality, as well as the notion of a vicarious experience where a film might inspire the motivation to visit a place of individual dreams and the tourist becomes both a spectator and an actor in a process that is itself part of the entertainment industry. The concept of pilgrimage to the places depicted on screen builds on this notion of vicarious experience and suggests that in the case of film-induced tourism it seems to physically be in the place of the moving image, that is the film site, may be a strong motivation for the film-induced tourist.

The framework used to investigate film-induced tourism motivation in this thesis is the push and pull motivation theory. Pull factors in tourism motivation theory attract the tourist to a destination while push factors, on the other hand, refer to the tourist and the internal drive leading to action (Dann, 1977). This thesis argues that it is possible to track film’s role as an information source, or pull factor, and its influence on tourist motivation and the decision to travel to a destination. It is also argued that there is a diverse range of push factors or internal drivers associated with visiting film sites. Riley and Van Doren (1992) examined film-induced tourism as a form of promotion and motivation through push and pull factors where movies become the pull factor and tourism generating areas become the push locations. In this thesis, however, while film acts as an information source, or pull factor, the push factors are considered in the original sense as internal drivers or motivations. These internal
push factors may include a diverse range of drivers such as fantasy; escape; novelty, prestige; ego enhancement; or vicarious experience.

This thesis takes the consumer perspective to specifically examine the effects of film on tourist behaviour. That is, does film actually induce tourism? To what extent can film encourage or entice the viewer to become a tourist to the destination depicted or seen in a film? If so, what factors in film prompt tourism? Is it attributes of place such as the scenery and landscape, or is it personality-based attributes displayed in the film through characterisation, or is it performance-oriented storylines that motivate the viewer? Furthermore, after the production of “lights, camera, and action” in a film location, is it reasonable, then, to expect the tourist? These questions demand attention in order to completely understand film-induced tourism behaviour. In this first chapter, the background to the problem and the justification for the research are presented. An introductory overview of the methodological approach is also outlined, along with the structure of the entire thesis and the delimitations. The following section provides a statement of the research problem and discusses how this PhD thesis will address the issues raised above.

1.1 Statement of the Research Problem

While there have been several studies examining the relationship between film and tourism, they have tended to focus on (1) defining the film tourist activity and product; (2) analysing specific manifestations of film tourism; (3) investigating the impacts of film tourism on host communities; and (4) exploring the connections between destination image formation and management. However, an understanding
of the film-induced tourist within a consumer behaviour perspective is limited. Therefore, further research is warranted to identify, characterise and understand the motivations of the film tourist.

Following identification of the gaps in the literature, the aim of this PhD thesis is to provide a more comprehensive understanding of film-induced tourism from a consumer perspective by examining the role of film as a contributing factor to the motivation to travel to a film destination. Given this research aim, the objectives of this thesis are:

1. To explore the role of film in motivating tourists to travel to a destination, either specifically or incidentally;
2. To identify and characterise the motivations of the film-induced tourist;
3. To explore the film-induced tourism experience as it relates to a motivation to visit a film location; and
4. To profile the film-induced tourist based on characteristics and behaviour.

Further to these specific research objectives, this thesis will provide rich, empirical data about the motivations and experiential aspects of film-induced tourism. While this section has provided an introductory statement of the research problem, the Conceptual Framework and Model are presented in Section 2.12 and the Research Questions are outlined in Section 2.13.
1.2 Justification for the Research

It has been noted by many researchers that empirical research into this phenomenon of
film-induced tourism has been sporadic and often anecdotal (Beeton, 2005; Busby &
noted that there had been no empirical investigation into this field whereby movies
might influence the travel preferences and destination choices of those who attend
cinemas or view films on video tapes at home. Over a decade later, while there have
been some studies addressing some of these issues (Beeton, 2005; Bordelon &
Dimanche, 2003; Busby & Klug, 2001; Couldry, 1998; Hudson & Ritchie, 2006a,b;
Olsberg, 2007), this niche of film induced tourism remains under-researched.
Therefore, there are three major areas that indicate the usefulness of the contribution
this thesis will make including: (1) addressing the academic research gap; (2)
providing better understanding of the motivations of film-induced tourists for the
tourism industry; and (3) the use of a mixed method research paradigm to establish a
solid foundation in the study of film tourism motivation.

The first justification for this research concerns the clear gap in the academic
literature associated with the psychological (motivations) and behavioural aspects of
film-induced tourism. It is anticipated that the research outcomes of this study will
make a new and unique contribution to the existing literature by providing much
needed data and discussion from the consumer perspective, including film tourist
behaviour, experiences and especially motivation. Understanding the motivating
factors that lead to film tourism decisions could be considered the fundamental basis
for understanding film-induced tourist behaviour. And while motivation may be only
one of many variables (eg. perception, culture, education) that explain tourist
behaviour, it remains a critical variable because it drives all human behaviour
(Fodness, 1994). If film-induced tourism motivations can be identified, then practical
elements at a film tourism destination can be amended to facilitate fulfilment of them.
Also, identifying and prioritizing motivations is key to understanding the tourist
decision making process and potentially understanding future visitor trends. Thus, it
is argued that this consumer behaviour focus will provide another dimension of
understanding in the film tourism phenomenon.

The second justification for this research involves providing a better understanding of
the motivations, expectations and behaviour of film-induced tourists which may assist
the tourism industry to meet the needs of this market. Moreover, as this is an original
study in an emerging niche area, the outcomes will be timely and useful, and could
potentially create new opportunities for a variety of tourism organizations. For
example, what are the important considerations that destinations should be aware of
when participating or looking to participate in film production to maximise the
outcomes of their involvement? And, what is it that motivates a tourist to visit the
film site and how can this knowledge assist tourism agencies promote the film sites in
their area? Knowing what film tourists expect at a film site in terms of the
experiences they desire will assist proactive tourism promoters to cater to film tourists
and thus meet their expectations. In summary, this research aims to establish a solid
and rigorous foundation in the study of film-induced tourism motivation.
The third factor to justify this research is based on the argument that there has been relative neglect in using the mixed method paradigm to specifically investigate film-induced tourism motivation. While there have been some studies in film tourism which have utilized mixed methods, further use of this research design can help to establish a comprehensive and solid foundation in the study of film tourism motivation. This thesis utilizes the sequential mixed method approach, as one of the strengths of this approach is that it allows the research to unfold and develop as comprehensively and completely as possible. Mixed methods research can also provide stronger and more accurate findings if they are mixed in a way that complement each component.

Many of the more recent academic film tourism studies have replicated the earlier work of the pioneering film tourism researchers mainly utilising qualitative research designs or a one-off case study approach (Beeton, 2006). Whilst this is not to criticise those particular methodologies, it is argued that the mixed methods design (both a qualitative and quantitative component) used in this thesis can provide more comprehensive and complete research findings. Section 1.3 discusses this further.

1.3 Methodology

This section provides an introductory overview of the methodological approach used in this thesis. Detailed justification and further explanation of methodological procedures are provided in Chapter 3. A sequential mixed method research design was chosen for this research into film tourism motivation as this approach can expand an understanding from one method to another and converge or confirm findings from
different sources of data. The major strength of this type of methodological approach is that it is comprehensive and can provide results which allow the researcher to make stronger and more accurate inferences if they are mixed in a way that has complementary strengths and non-overlapping weaknesses (Morse, 2003). Data collection methods need to be combined with the intention to reduce limitations and to provide convergent and divergent evidence about the phenomenon being investigated (Johnson & Turner, 2003).

In the case of this research, the sequential mixed methods research approach was considered suitable given the emerging and exploratory nature of the film-induced tourism phenomenon. Many of the previous studies investigating film-induced tourism have been descriptive and based primarily on anecdotal evidence, as until recently, there has been little data to support any of the claims being made about the significance and impact of this phenomenon. Although, it appears that this situation is changing with more quantitative research being conducted and more empirical findings being published (DiCesare, D’Angelo & Rech, 2006; Fernandez-Young & Young, 2006; Hudson & Ritchie 2006; NFO New Zealand, 2003; Olsberg, 2007).

The use of the mixed methods design has allowed this research to answer both confirmatory and exploratory questions and verify and generate the implications of the findings. Moreover, it has also allowed this research to provide empirical evidence from both the quantitative and the qualitative paradigms.

The primary focus of this sequential mixed method design is to explore a phenomenon, such as film-induced tourism, and this approach is often used when a
researcher develops and tests an instrument because the initial qualitative data collection can help to identify or narrow the focus of the possible survey variables. When qualitative data collection precedes quantitative data collection, the intent is to first explore the problem and then follow up with quantitative data that are amenable to studying a large sample (Creswell, Clark, Gutmann & Hanson 2003).

This is the case with this study as the research began with a qualitative stage of semi-structured telephone interviews designed to build on the previous literature findings and obtain themes and specific statements from participants for the survey instrument in the major quantitative study. More specifically, this initial stage analysed the film-induced tourism experiences and behaviour of the participants as it relates to the motivation to visit a film site.

Film-induced tourism motivations were subsequently categorised into a range of motivation themes using thematic analysis which aimed to identify re-occurring themes in the data. Thematic analysis was selected for its inductive approach as general issues of interest are predetermined before data collection however the specific nature of the categories and themes are not. This means that this type of analysis may lead to issues and aspects the researcher had not anticipated, which was considered important in an exploratory study such as this. Indeed, this thematic classification of film-induced tourism motivation provided a solid base from which to design and test the motivation scale in the second stage of the thesis. A significant implication of this stage of research was that it clearly indicated that film-induced tourism motivation is multi-dimensional as opposed to being single trait or uni-dimensional.
In the second stage of research a quantitative approach was taken which included a self-administered questionnaire designed to collect data relating to film tourism motivation, film viewing behaviour, general travel behaviour and demographics. This questionnaire included the specific film-induced tourism motivation scale which contained 29 motivation statements based on the thematic outcomes of stage one. Principal Components Factor Analysis reduced the 29 statements into three themes of motivation, which were labelled Novelty, Prestige and Personalisation. A model, using Logistic Regression, was then developed to predict likely future film-induced tourist behaviour.

Stage 2 confirmed that film-induced tourism motivation is multi-dimensional and that some motives, such as Novelty, Prestige and Personalisation play a more important role in inducing travel to film locations than other potential motivations. In summary, this film-induced tourism motivation scale provided an objective approach to measuring motivations associated with travel to destinations seen in film. Table 1.1 summarises the design and sequential mixed method approach used in this thesis.

In relation to the priority given to quantitative and qualitative data in this research, although the qualitative research phase was important and indeed supportive to the overall design of the study, the paradigm emphasis lies with the quantitative data collection and analysis, as this was the dominant component of the study. As mentioned earlier, many of the previous studies investigating film tourism have been from the qualitative perspective. By selecting a dominant quantitative approach for this thesis, new empirical research contributions from this perspective can be made. Further justification for this methodological approach is found in Section 3.2 and 3.3.
Table 1.1

Summary of Methodology

<table>
<thead>
<tr>
<th>Sequential Mixed Method Approach</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stage 1 Qualitative</strong></td>
</tr>
<tr>
<td>Data Collection</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Data Analysis</td>
</tr>
<tr>
<td>Data Interpretation</td>
</tr>
</tbody>
</table>

1.4 Structure of the Thesis

The remaining chapters of this thesis outline the review of the existing literature, the rationale and the method, and the results of the research described above. Figure 1.1 provides a schematic view of the structure of this thesis. Specifically, Chapter 2 provides a review of the relevant, previous literature within the following topic areas: Fictional and Popular Media; Film Tourism Issues and Impacts; Literary Tourism; Authenticity; Pilgrimage; Image; and Consumer Behaviour. The research gap was identified during the course of this literature review. Chapter 2 also introduces the conceptual framework and model, as well as the specific research questions for this thesis. Chapter 3 introduces the theoretical perspective utilised in this study and justifies the selection of a mixed method research design.
Figure 1.1

Thesis Structure

Chapter 1
Introduction
Background and Research Overview

Chapter 2
Literature Review
Previous Findings
Conceptual Framework
Research Questions

Chapter 3
Methodology
Sequential Mixed Method Approach

Chapter 4
Study One Results
Qualitative Findings

Chapter 5
Study Two Results
Quantitative Findings

Chapter 6
Discussion & Conclusion
Synthesis of Results
The remaining chapters present the results of this research with Chapter 4 documenting the first stage of qualitative research, and Chapter 5 containing results from the second quantitative stage. Finally, Chapter 6 discusses the implications of the results, highlights the contribution this thesis makes to the body of knowledge, and draws conclusions.

1.5 Delimitations

In this section, the arbitrary boundaries of this thesis are outlined. There are some delimitations that effect the generalisability of the results of this thesis. These delimitations are based on the argument put forward by Price, Arnould and Deibler (1995) that exploratory research, such as this, should focus on a particular topic area or domain that can be explored thoroughly. In the case of this thesis, the emerging niche of film tourism and the study of film-induced tourism motivation, in particular, are being explored.

The first delimitation is related to the survey populations utilised in both Study 1 and Study 2. In the first study, the survey population was restricted to residents of the Gold Coast, Queensland. This was primarily a function of the research design involving accessibility to a purposive sample for the series of in-depth telephone interviews.

It is noted that these respondents from South-East Queensland may not have the same cultural values, motivations or tourism experiences, nor display similar behaviours as residents from other parts of Australia or abroad. Similarly in the second study, the
survey population was restricted to a random sample of residents of Australia only. It is recognised that tourists from different cultural backgrounds may be differently motivated and this has been further identified as an opportunity for future research in other cultural settings, in Section 6.8.

The second delimitation is also related to the sample population and more specifically the use of the national resident mailing list database. The researcher purchased the contact details of the sample from a marketing list company that included participants that had indicated a specific interest in both cinema and travel pursuits. This particular population was selected in order to obtain a reasonable response rate on the assumption that these individuals would potentially have more interest in the topic area and thus in completing the questionnaire.

However, it was not possible to specifically target individuals who had actually visited a film destination as their primary motivation, as there was no way of knowing who they were. Indeed, the data revealed only a very small percentage (4 per cent) of respondents who could be identified as Dedicated Film-Induced Tourists who had visited film locations based on a primary motivation. While other survey methods may have been chosen to guarantee a more targeted sample, the researcher selected the most targeted random sample available from the mailing list database and a higher percentage of the dedicated film tourist segment was expected. Nevertheless, as this is exploratory research in an emerging tourism niche, the small percentage of Dedicated Film-Induced Tourists still provided a great deal of rich and detailed information.
1.6 Chapter Summary

In this introductory chapter, the foundations for this thesis have been outlined. Also introduced are the background to the research, the statement of the research problem and the stated aim and objectives of this thesis. This thesis has been justified on both theoretical grounds and for its potential practical usefulness to tourism industry practitioners. Key aspects of the methodology and the structure of the whole thesis have been outlined. Delimitations have also been considered. In the following chapter, the literature is reviewed to provide the theoretical foundation for the thesis.
Chapter 2

Literature Review

2.0 Introduction

This chapter discusses the nature and characteristics of film-induced tourism, and provides an overview of research that has been previously undertaken in this emerging field. The various approaches to examining the relationship between film and tourism are reported including analysing specific manifestations of film-induced tourism, impact studies, and destination image implications. In particular, the focus is on fictional and popular media, with examples from the ‘literary tourism’, ‘dark tourism’ and ‘celebrity or icon tourism’ contexts. A detailed examination of the various studies conducted on film-induced tourism sets the scene for the link to a consumer behaviour framework which investigates the role of film as a contributor to the motivation to travel to a destination.

The consumer perspective has been identified as a gap in the film tourism literature, so the consumer decision making process and various theories of tourism motivation are outlined, with justification for the selection in this study of Dann’s (1977) Push and Pull Motivation Theory. This literature review deliberately draws on disparate literatures from a number of different disciplines in an attempt to provide a comprehensive and integrated discussion, and to set film-induced tourism within a broad context. The research questions of this study are also presented.
Popular media, such as film, television, literature and music, has the power to create, alter and reinforce specific destination images (Busby & Klug, 2001; Butler, 1990; Connell, 2004; Croy & Walker, 2004; Hudson & Ritchie, 2006a; Iwashita, 2003; Olsberg, 2007; Riley, 1994; Riley & Van Doren, 1992; Tooke & Baker, 1996). Major motion picture films, in particular, provide the places, objects and subjects for the gaze of many people, and for some, films induce them to travel specifically to the locations where they were filmed (Riley, Baker & Van Doren, 1998). Yet, for others, visiting film sites may be incidental and simply add to more generally planned travel itineraries. Tourism New Zealand commissioned some research into this behavioural difference in 2003, during the height of The Lord of the Rings success, however, the issue remains largely unexplored and unexplained in the literature (NFO New Zealand, 2003).

Although motion picture films are not produced with the prime intent of inducing people to visit locations, it has been stated that this medium can enhance the awareness, appeal and profitability of locations (Beeton, 2001a, 2005; Butler, 1990; Couldry, 1998; Croy & Walker, 2004; Riley, 1994; Riley & Van Doren, 1992; Tooke & Baker, 1996). The next section begins with a background of the role of mass media and its power over the consumer in the way it influences decision making processes.

2.1 The Power of the Media

Within the field of mass media is the growing significance and interest of ‘cinematic representation’ in terms of the ways in which spaces are used and places are portrayed in film. Given that film is such a powerful and popular type of mass media, in
relation to its consumption by a vast and diverse range of consumers, it is appropriate to first examine the wider perspective of media effects on audiences. This context provides a framework for which to examine the more specific relationship between film and tourist behaviour.

Concern over the social impacts of the mass media was evident as far back as the early 1900s when many critics declared that motion pictures had a negative effect on children (Wimmer & Dominick, 1994). The effects of the media on audiences have been studied and debated for many years and there have been a variety of approaches to these investigations (Bird, 2003). In an historical context, the early Stimulus-Response Model, otherwise known as the Hypodermic or Bullet Effect, is often referred to as the dominant conceptual paradigm in audience studies (Morley, 1992). This model suggests that ideologies (messages) can be injected into a mass audience and that direct responses could be expected from them (Couldry, 2000; Jeffers, 1997; McQuail, 1988; Nielsen, 2001; Taylor & Willis, 1999).

This model can be simply represented in the following fashion:

\[\text{Single message} \rightarrow \text{Individual receiver} \rightarrow \text{Reaction}\]

This Stimulus-Response model has suffered much criticism from media effects theorists for being too simplistic and for not considering other variables that could impact on audience response and reaction. Such variables might include social and environmental conditions or personal characteristics. This theory was also criticised
for focusing too heavily on the power of the media to persuade, while ignoring these other environmental or personal variables (Taylor & Willis, 1999).

As early as 1933, Blumer examined audience behaviour in response to movie viewing and cinema attendance concluding that motion pictures influenced a diverse range of behaviours including childhood play, daydreaming, emotional experiences and lifestyles. He further concluded that movies are a basis for the socialisation process because they shape and influence audience interpretations of the everyday social world (Delorne & Reid, 1999).

Katz and Lazarfeld (1955) developed the ‘two-step flow’ model of communication which emphasised the role of opinion leaders and interpersonal relationships in the mediation of media messages. This concept influenced Klapper’s *Limited Effects* approach (1960) which argued that there was a series of mediating factors impinging on media impacts including: selective exposure, perception and retention of messages, as well as group processes and norms. He concluded that the media were not the sole cause of audience effects, but rather one factor among many that might influence a change in behaviour (Taylor & Willis, 1999:158). Interestingly, Klapper also suggested that media most often reinforced an individual’s existing attitude and predispositions (Wimmer & Dominick, 1994).

Studies of media effects also analyse media production and how media is packaged and presented to audiences. In particular, research has focussed on the analysis of the negative effects of the media in relation to television violence and the incidents of ‘copy-cat’ crime behaviour (Taylor & Willis, 1999). For example, the UK
government investigated and subsequently banned the Oliver Stone film *Natural Born Killers* in British cinemas after it was accused of causing copy-cat violence in a limited number of its audience in the USA (Nielsen, 2001). Various investigations into how far media violence might incite people to imitate aggressive or anti-social behaviour have been documented. According to a US Government funded study, only tenuous connections exist between television and aggressive behaviour and ultimately, the media was only one factor among several others to cause violent unrest (*National Commission on Cause and Prevention of Violence*, in Taylor & Willis, 1999:159).

In more recent media effects research, the emphasis has been on an active and productive relationship between media and consumer, in the sense that consumers are able to construct their own meanings from media messages (Corner, 2000; Fiske & Hartley, 1987; Hall, 1980; Turner, 1992). Morley (1992) built on the *encoding-decoding* model put forward by Hall (1980), and argued that the audience’s decoding of media texts is connected with the wider field of communication (such as work, school, family and friends) to which viewers belong. It is suggested that “audiences act not as passive consumers of media persuasion, but rather as active producers of perceived meaning” (Hirschmann & Thompson, 1997:45). Kim and Richardson support this notion and state that “the audience exposed to a film should not be regarded as a mere observer but as an active information processor, vicariously experiencing the world in the film” (2003: 221). Fernandez-Young and Young (2006) also discuss this concept of the active audience who freely selects and consumes their own meanings from the available media according to preferences they have established themselves.
Many scholars believe that the media (television and film in particular) has fundamentally changed our society and culture and is therefore one of the most significant developments of the modern era (O’Guinn & Shrum, 1997; Shrum, Wyer & O’Guinn, 1998). Indeed, the media is widely acknowledged as being a powerful agent of socialisation and in terms of exposure rivals many traditional socialisation agents such as parents, school, church and community. Film, for example, provides viewers with images, accounts and stories of life that are often far removed from the viewer’s experience. It also has the potential to influence consumer perception which can become part of enduring mental and social representations. Beeton, Bowen and Santos (2006) elaborate on the effect mass media has on the social construction of meaning within contemporary society, and on influencing quality tourism experiences. They also support the previous argument that, despite this powerful influence, individual social interactions generally have more impact than the mass media.

There is no argument that the mass media have become a dominant source of information, definitions and images of social reality for individuals. And that the media not only provide, but become, the location of developments in culture, both in the sense of art and symbolic forms, and also in fashions, trends, and lifestyles (McQuail, 1988: 3). However, audiences can actively construct the meaning of motion pictures, magazine articles, television programs and print or broadcast advertisements from their own particular vantage points (Morley, 1992).
2.2 The Influence of Media on Tourism

There are many factors that influence tourist behaviour including political, economic, social and technological factors, as well as the previous travel experiences of an individual. Travel behaviour can also be influenced by the very specific and deliberate marketing efforts of a tourism destination in terms of the promotion and publicity it generates. Importantly, media can also be influential in a distinctly non-marketing role (see Figure 2.1). Tooke and Baker state that “media has become a vehicle of awareness and leadership and has brought the wonders of the world and the excitement of remote natural environs to millions of people” (1996: 87).

In relation to media as a vehicle of awareness and its potential to reach vast numbers of people, Hudson and Ritchie (2006b) suggest that the increase in film-induced tourism is directly associated with the development of the US blockbuster. They compare *Jaws*, which premiered in 1975 on 465 screens to *The Lord of the Rings* premiering on over 10,000 screens in 1998, reflecting a dramatic rise in cinema attendance. Not only has cinema attendance increased, but the distribution of film and the resultant film exposure is also further increased on video, DVD, pay TV and the Internet. Media has the potential to influence general public opinions as well as playing a very important role in providing consumers with information through imagery and presentation of icons and stories that provide the consumer with a frame of reference or schema for interpretation (Crouch, Jackson & Thompson, 2005; Hirschmann & Thompson, 1997).
Fursich (2002) argues that the interest of millions of people around the world to explore and experience the marine environment has been stimulated through mass media, such as television and film shows pioneered by Jacques Cousteau and television channels such as Discovery. Programs such as these that visually present the underwater world has resulted in a general swell of public interest in marine environments, science and adventure, and a corresponding demand for marine tourism and educational travel and underwater adventure tours (Morse, 1997).

**Figure 2.1**

*Factors that Influence Tourist Behaviour*

![Diagram of factors influencing tourist behaviour](image)

Source: Adapted from Swarbrooke & Horner, 1999

Butler (1990) discusses the influences of certain types of media in shaping patterns of tourist visitation to particular destinations. He focuses on three basic forms of media (broadly categorised as oral, literary and visual) and documented differences in the effectiveness of the individual forms, such as the extent of dissemination, factual integrity and nature of the material. Butler supports Morley’s (1980) notion that consumers can receive and construct messages in their own unique ways, and further states that in the majority of cases, consumers will gain their information from more than one form of media. Interestingly, he proposes that different types of media may
have different significance at each stage of the decision making process in terms of shaping the decisions to visit a particular destination (1990:47). Furthermore, he notes that this process may be voluntary, involuntary, deliberate, accidental, conscious or subconscious.

This notion of media influencing the travel decision making process has been examined by various researchers (Echtner & Ritchie, 1991; Gunn, 1972; Hunt, 1975; Morgan & Pritchard, 2000; Nielsen, 2001; Schofield, 1996) who have suggested that consumers receive information about potential destinations via a range of media. This information enables the consumer to construct their own interpretations or images which form the basis of their destination choices.

Destinations can acquire identities for tourists through various forms of media constructions such as visual, textual or symbolic representations (Iwashita, 2003). While destination promotional efforts and advertising and marketing collateral is specifically designed to create awareness, present a targeted message and encourage visitation, it is often the non-marketing sources of information, such as fictional and popular media, that are considered more legitimate or authentic, by the consumer (Beeton, 2005; Bordelon & Dimanche, 2003; Butler, 1990; Croy & Walker, 2004; Hudson & Ritchie, 2006a; Riley, 1994; Riley & Van Doren, 1992; Schofield, 1996).

The international exposure a feature film can provide a destination is, in a sense, an advertisement viewed by potentially millions of people, who may be enticed to become film tourists. A movie may indeed generate and sustain more interest in a destination in a way that Destination Marketing Organisations (DMO’s) cannot afford
to do (Tooke & Baker, 1996). Consumers are able to learn about destinations in a passive way without the “hard sell’ impressions inherent in paid advertising” (Riley & Van Doren 1992: 270). Croy and Walker (2004) investigate this issue further examining feature film as a specific source of tourism promotion and conclude that a destination can feature in a film almost akin to more traditional types of product placement such as motor vehicles, soft drinks or sporting equipment. Product placement has been viewed as a hybrid of advertising and publicity (Gould, Gupta & Grabner-Krauter, 2000) and while films are not generally made to achieve these goals for tourism destinations, they can indeed be subtle outcomes (Beeton, 2005; Croy & Walker, 2004; Russell, 2002).

Films, in particular, play a very significant role in influencing people’s mental images and perceptions of a destination. As Butler (1990) argued, films as visual media are more significant to consumers than printed sources of information because they are perceived to have a higher level of credibility. This is supported by Schofield (1996) who suggests that film (and television) images do not carry the same perceived bias of promotional material. This issue of credibility is also evident in the celebrity endorsement literature where highly credible sources, such as popular and well known personalities, have been found to produce more positive attitude changes (about products) and to induce more behavioural changes (McCracken, 1989; Ohanian, 1991; Till & Shimp, 1998; Turner, 2004). It is thus recognised that visual media (film) can enhance awareness of destinations and affect the decision making process of consumers.
2.3 Fictional and Popular Media

Going to the cinema, watching television, reading a novel, viewing photography and artwork or listening to music on the radio are considered enjoyable forms of leisure and popular culture in most modern societies. Indeed, they can also be defined as forms of popular media, and in some instances, fictional media. Popular media-induced tourism has been defined by Iwashita as involving “places which have been popularised or signified as a tourist destination by those popular cultural products which are widely distributed by the ordinary majority” (2003: 215).

Iwashita’s examples include film and literature locations, places identified with musicians or particular hit songs and places connected with television programs. Schofield (1996) further adds photography; places associated with video cassette, [DVD] releases; and cable and satellite television as considerations in media induced tourism. According to Butler (1990) the influence of the oral (aural) medium of radio should not be forgotten in terms of its role in popular culture, even though radio shows or advertisements have not traditionally been particularly well utilised in tourism promotions. Santos (2004:136) summarises well by stating that the messages and representations created by movies, magazines, television and books cross over to provide an ongoing socio-cultural discussion of destinations that serves to construct a dominant frame.

Croy and Walker (2004) examine the use of fictional media in rural areas to assist in the development of a positive tourism destination identity. They also cite examples of literary tourism, the use of television series for tourism promotion, and the fictional
media of feature films. Their research also demonstrates a growing recognition and appreciation by regional tourism organisations in New Zealand of the role of fictional media in diversifying and developing their regional economic base. For example, images of the Waitakere region of Auckland where the film *The Piano* was shot, have been used for tourism promotional purposes such as Tourism New Zealand’s 100% *Pure New Zealand* campaign. According to the Auckland Regional Council (2000), the Karekare Beach site still receives visitors from around the world because of the sites seen in the film (Croy & Walker, 2004: 9).

Olsberg (2007) also reports that films in which “place”, whether real or fictional, plays a key role in the story and or experience of characters can encourage tourism to film locations. He further argues that tourism is not limited to the specific locations associated with the films as films can ‘generate a wider locus of influence’ beyond such locations, and provides the example of Wallace Monument in Stirling (associated with *Braveheart*) (2007: 23).

Yet another example of how popular culture or media may influence tourism behaviour, via the attributes of a personality, is discussed by Pearce, Morrison and Moscardo (2003) in relation to the role of famous individuals (icons) or celebrities who have become famous in their fields, as the basis for marketing tourism destinations. Their paper includes a series of exploratory case studies examining the use of famous icons or celebrities such as the 1950s rock legend Buddy Holly in Texas; the legendary pioneer Buffalo Bill in Wyoming; outlaw Ned Kelly in Victoria; and the revered Scottish poet Robert Burns in Scotland, as tourism attracting products.
These cases illustrate the role of five defining factors which determine the successful management of individual celebrities as tourist icons. These factors include: (1) who identifies and develops the attraction; (2) the size and types of market segments attracted to the site; (3) forms of interpretation at the site; (4) community acceptance of the individual as an icon or celebrity; and (5) the availability of merchandise associated with the attraction (Pearce et al, 2003: 83). They argue that, without appropriate marketing, the appeal in visiting sites, shrines or museums dedicated to such heroes may be limited to people with active literary, artistic or musical tastes and motivations. In other words, appealing only to the specifically media induced tourist niche market rather than the incidental tourist travelling on a general itinerary or for other purposes. These types of destination or attraction management strategies present potential similarities with managing film tourism locations and will be examined further in this study.

At the other end of the spectrum, but no less significant in terms of inducing site specific tourism visitation is what Lennon and Foley (2000) refer to as Dark Tourism. It is also referred to as ‘thanatourism’, ‘disaster and conflict tourism’ and ‘fatal attraction tourism’ (Smith & Croy, 2005). This type of tourism encompasses trips or pilgrimages to battlefields; the graves of the famous; murder scenes and sites somehow connected with death or murder. Lennon and Foley argue that via news media and popularised fiction, consumers face the issues of death on a regular basis and much of what is viewed has been commodified for Western media consumption (2000: 6). Some people are motivated to specifically visit these dark tourism sites as a form of pilgrimage or ritual, while others may be considered as incidental tourists who visit such a site as part of a more generalised itinerary or tour.
Sharpley (2003) proposes a typology of dark tourism based on the models of consumption and supply and has developed a matrix within which different intensities of dark tourism are located. He distinguishes between different ‘shades of dark tourism’ ranging from pale to grey to black based on a measurement of the extent to which fascination with death is a dominant consumption factor (motivation) (2003:694). He concluded that dark tourism in its extreme form is relatively rare. He states that dark tourism is more likely to be driven by factors other than a specific fascination with death. These conclusions may prove to be indicative of what constitutes film tourism behaviour in terms of specific versus incidental film tourism motivations.

2.4 Literary Tourism

There have been many studies on literary-induced tourism and the resulting impacts on destinations that have featured in famous historical and contemporary novels, artwork or poetry (Curtis, 1985; Fawcett & Cormack, 2001; Herbert, 1996, 2001; Smith, 2003; Squire, 1993, 1996). Literary tourism is defined simply as visitation to “places celebrated for associations with books or authors” (Squire, 1993:104). Squire furthers this to suggest that people use tourism experiences to negotiate and redefine other social and cultural values, and that literary tourism activities highlight some of the wider links between tourism, culture and society.

Squire (1996) argues that literary tourism is premised upon a desire to experience a version of the past (or imagined present) and to make connections between past and
present, fact and fiction. She states that literary tourism trades in images and expectations of people, places and particular historic periods. In a sense, this special interest niche of literary tourism has been a precursor to film-induced tourism, with many similar product characteristics, as well as consumer traits. However, literary tourism tends to focus on the writer or author, while film-induced tourism is about the stars and the setting (Beeton, 2005).

According to Herbert (2001), people engage in literary tourism for a variety of reasons. In the first instance, tourists are drawn to sites that have a connection with famous authors, such as their homes and surrounds. There is much evidence of this occurring, for example: Bronte Country or Hardy’s Country where an entire region, with multiple locations, has become characterised by a famous author (Butler, 1990) and visitors may create their own ‘literary itinerary’ for visiting these sites. Second, people are drawn to the literary places that form the settings and landscapes for novels and the characters within the stories, such as the setting for Anne of Green Gables on Prince Edward Island, Canada. And, finally, tourists may be drawn to literary places for more personal motivations such as reliving nostalgic memories from childhood storytelling, for example, Beatrix Potter’s Tale of Peter Rabbit, which then becomes a sentimental journey.

The interesting aspect to draw from these classifications of literary tourism is that they can be broadly identified as ‘real life’ versus ‘imaginary’ places. According to Smith (2003) the distinction between real life and imagined is not clear cut. Herbert (1996) suggests that visitors to literary sites probably do not make any distinction between the two worlds. Squire’s research revealed that tourists visiting Hill Top Farm of
Beatrix Potter’s *Peter Rabbit* fame, experienced great levels of nostalgia for childhood, as well as experiencing notions of country or English rurality. Visitors are not necessarily attracted to a real experience, rather to consume the myth created by the interplay of fiction and setting (Connell, 2004). This raises issues of authenticity and the fantasy versus reality spectrum that are also of relevance in the study of film-induced tourism.

### 2.5 Authenticity

This relationship between fantasy and reality has been discussed within the tourism literature in the context of ‘pseudo-events’, ‘authenticity’ and ‘hyper-reality’. Boorstin (1973) suggested that the rise of modern mass tourism caused a trivialisation of culture and the creation of superficial and contrived tourist experiences which he labelled ‘pseudo-events’. He argues that tourists were actually motivated and satisfied by ‘phony’ experiences, seldom motivated by authenticity and were content to travel and experience destinations in what he called a ‘tourist bubble’.

MacCannell (1976, 1999) challenged Boorstin’s notion and gave impetus to the issue of authenticity with his theory of the ‘staged tourist experience’ and an examination of ‘front stage’ versus ‘backstage’ experiences of tourism. Further, he argues that tourists are adventurers who try to locate authentic situations and sites, which are in turn ‘staged’ by tourist producers or providers. An example of a tourist setting as a ‘stage set’ with ‘back regions’ opened to the tourist gaze, can be seen in Barclan’s (1993) study where she examines MacCannell’s theory in the context of *Movie World*, QLD. She states that the relationship between reality and replication is the very
subject of the displays and tours at *Movie World*, and that “on the studio tour, the ‘real set’ of the studio hides frustratingly behind the false front of a fake set constructed especially for tourists” (p. 243). Couldry believes all forms of fictional media must maintain separate ‘backstage’ and ‘frontstage’ areas because confusion between the two undermines the credibility of the illusion (2000: 100). This again emphasises the issue of visitors being motivated by fantasy elements of experiencing the myth rather than the reality of the place.

Eco’s (1986) theory of ‘hyper-reality’ deconstructed the concept of authenticity in tourism by challenging the boundaries between the original and the copy (or between reality and sign). He provided the example of *Disneyland* as the most typical model of ‘hyper-reality’ due to its foundations in fantasy and imagination (Wang, 1999). In a similar context to Eco’s theory of ‘hyper-reality’, Baudrillard (1983) uses the term ‘simulacrum’ to explain different cultural orders in history. He states that “simulation is no longer that of a territory, a referential being or a substance. It is the generation by models of a real without origin or reality: a hyper-real” (p. 2). He also provides *Disneyland* as the perfect model for illusions of simulation.

With specific reference to film tourism, Couldry (1998) says that film and television locations are examples of Baudrillard’s theory of ‘hyper-reality’ in the sense that ‘hyper-reality’ represents “simulacra in which ‘model’ and ‘reality’ are confused in a world where access to unmediated reality is impossible” (p. 95). Couldry (1998) further argues that such locations are significant as more than just ‘simulacra’, and that one can assume that visitors to these sites *know* they are based in fiction. He says the basis for the *Coronation Street* set’s significance is that it is the place where the
program is filmed, and therefore the actual place that one has seen on television, and thus one of the main motivations in going there.

Conversely to Couldry’s viewpoint, visitors to Nottingham’s Sherwood Forest have an image of place derived largely from Robin Hood feature films (which have actually always been shot elsewhere). This, combined with the doubtful historical basis of the legend, may be thought to detract from the visitor experience at the site. However, it seems that visitors to Nottingham either do not care whether the legend was authentic or expect Robin Hood to be a myth (Shackley, 2001). Comparing these views, it could be suggested that tourists are indeed motivated by different aspects and have different attitudes towards the authenticity of these film sites.

In his analysis of historic films, Frost (2006) states that a great number are actually shot in locations some distance from where the action was meant to be set and provides examples of this with *Ned Kelly*, *The Good, the Bad and the Ugly*, *Cold Mountain*, and *The Last Samurai*. He goes on to say that in creating attractive destination imagery, historic films have the potential to strongly imprint a certain historical interpretation upon the minds of potential tourists which may lead to dissatisfaction and disappointment if that interpretation differs markedly from what is offered by the tourism destination. Again, this would depend on the motivation of the tourist to visit that particular destination or location in the first place.

In another example, demonstrating what Cohen (1989) refers to as ‘negotiated authenticity’ as a motivating factor for some tourists, the park bench featured in *Forrest Gump* where actor Tom Hanks’ character sat waiting for his bus was a prop
utilised for the film and removed after production. Large numbers of disappointed tourists to this park in Savannah, Georgia were shocked to discover the bench did not exist and after numerous complaints, the Chamber of Commerce put a replica bench in place so that tourists could experience the film site as they recalled it from the film (Keeble, 1999). While it could be argued that this experience might be superficial or fake, the tourist experience is real and fulfilling, and thus negotiated. Or the case of the phone booth seen in the film, Local Hero, which was a discarded prop that tourists expected to see and prompted the local village to install a replica to satisfy this expectation (Olsberg, 2007). These are also further examples of hyper-reality; tourists wanting to consume the myths created by the interplay of fiction and location, on their own negotiated terms.

Hall (2003) states that authenticity is one of the key motivational factors for tourists, and literary tourism, for instance, is one medium that allows people to live out their fantasies of their favourite novels or authors. If visitors seek an imaginary place and its association with fictional characters, questions of authenticity arise in an unfamiliar form. That is to say that visitors attach personal meanings to literary places and authenticity thus becomes a subjective experience, a combination of the developers’ intentions, the consumers’ interpretations and the interactions among them (Herbert, 2001: 317). Still in the context of literary tourism, Fawcett and Cormack (2001) have said that authenticity, in terms of settings and characters, is a complex set of ideas and themes.

It can be said that authenticity is indeed a pivotal concept for the analysis of contemporary tourism (Cohen, 1989) and yet its ambiguity and limitations have
caused critics to question its usefulness and validity, because many tourist motivations or experiences cannot be explained in terms of the conventional concept of authenticity (Wang, 1999). Yet, it is media images of place, authentic or not, which play an important role in visitor experiences of destinations. In this context, “simulacra are accepted in the spirit of spectacle and tourists are provided with the hyper-reality they seek” (Schofield, 1996: 339).

Croy and Walker (2004) argue that despite the issue of authenticity of place being important in literary tourism, it is the association with people and stories in literature that attract people to these locations. They state that “it is the setting in which to re-interpret the events [in the novels] and to become part of the lives of those depicted in print” (2004: 3). This highlights an important categorisation of attributes which could also be useful in understanding the influences of film on tourist motivation. These are:

1. Place or location attributes;
2. Film characters and/or the film stars who portray them; and
3. Performance attributes including plots and storylines.

The inducing effects of authors and their novels, and television series or films with their acting stars can, in some cases, be immense. Indeed, whole regions have marketed themselves on the basis of these types of features, assuming that tourists are motivated by them (Croy & Walker, 2004, Miller, 1990; Molloy, 1990). Perhaps one of the key motivating factors lies within the realm of pilgrimage in that these tourists have a strong urge to stand in the footsteps of their media heroes. This shall be examined further in the next section.
2.6 Pilgrimage Tourism

The concept of pilgrimage is clearly important in any consideration of literary or film-induced travel and as such is widely acknowledged in the tourism literature (Hall, 2003). MacCannell notes that, unlike the traditional religious pilgrim who pays homage to a sacred centre, the tourist pays homage to an enormous array of attractions and sites (1976). Like the pilgrim, the tourist travels afar to engage in a type of ‘worship of shrines’ which are personally sacred and may provide a deeply personal and gratifying experience (Bouldrey, 1999; Urry, 1990). This type of travel has been defined as ‘modern secular pilgrimage’ (Digance, 2003). While the traditional religious ‘pure’ pilgrim is often motivated to visit religious sites or events for individual quest or spiritual rebirth, modern secular pilgrim tourists may be content to engage in the sacredness of a site in a discrete, non-confrontational manner using their own universalistic rituals as a way of connecting with it (Digance, 2003).

Urry (1990) suggests that the character of the gaze is central to tourism and there are distinct objects to be gazed upon because they are famous for being famous (eg. the Eiffel Tower; the Empire State Building; Uluru; or the Grand Canyon). Sites made famous from films and literature, or through dark tourism or celebrity/icon tourism could indeed be avenues for pilgrimage. In relation to the gaze, Ryan (2002) believes that the power of film can inspire the need to visit a place of individual dreams and the tourist becomes both a spectator and an actor upon a world stage in a process that is itself part of the entertainment industry.
Riley and Van Doren (1992) argue that pilgrimage is not just related to a famous site but also to experience certain values. For example, pilgrimage is said to be the prime attraction of *Dallas* which was the long running American TV drama located at the fictitious *Southfork Ranch*. Riley and Van Doren state that international visitors, in particular, visit this site as a form of personal pilgrimage to relive the expectation of the American Dream of “wealth, cowboys and western lifestyles” (1992: 272). Thus, it is not so much the physical site of the *Southfork Ranch* as the place motivator, but it is pilgrimage motivations to vicariously experience the lifestyles and values of the characters depicted in the series.

Sharpley (2003) reports, in the context of dark tourism, that pilgrimage to sites of death, violence and disaster can be traced back to early historical accounts of travel. He states that tourists have always been drawn to these dark sites and provides the examples of people in the 1800s travelling to witness public hangings, as well as the popular 19th Century tours of the morgues in Paris (p. 682). He goes on to categorise dark tourism as a pilgrimage or journey, and although it might be the death of an individual (eg. Princess Diana) or a group (eg. site of the Twin Towers bombing - Ground Zero) that might be the initial driver, it is the collective celebration, remembrance and mourning that is the dominant motivating factor (Sharpley, 2003).

Beeton (2005) suggests that film-induced tourism also has strong overtones of pilgrimage, and that film sites may be considered sacred through their connection with fame and notions of fantasy and that the experience of some visitors can be highly emotionally charged to the extent of being spiritual or mystical. She provides the personal example of feeling the excitement and emotion of being a “Python fan on a
pilgrimage” referring to her visit to Doune Castle in Scotland, where the cult-like film *Monty Python and the Holy Grail* was made. Olsberg (2007) also refers to the ‘cult status’ of some films which can induce a persistent tourism impact on destinations such as tours of the Leith Train Station in Edinburgh associated with the cult film *Trainspotting*, or tourists still visiting Pennan, the location of *Local Hero*, 24 years after the film was released.

Riley and Van Doren (1992) provide two examples of films featuring sites that could be described as ‘pilgrimage attractions’: *Field of Dreams* and *Steel Magnolias*. The first telling a moving story of historic and heroic baseball lore, the other captured the drama of a group of women living in a picturesque southern community. Visitation to the farm where this baseball movie was filmed increased significantly from 7500 visitors in 1989, to 35,000 visitors in 1991. This site still attracts group tour buses with approximately 45,000 visitors per year (Grihault, 2003). Similarly, there were reports of up to 40 per cent increased tourism to the site of filming *Steel Magnolias* in Natchitoches, LA. The pilgrimage factor, they suggest, comes from the thematic content of the films rather than any specific physical environmental attractions.

In his work on Granada Studio Tours, home of the external set of the long running British television soap, *Coronation Street*, Couldry (1998: 102) refers to the set as a ‘ritual place’ and that the visitors are in fact “media pilgrims fulfilling a motivation to gaze” and experience this site. He believes that visiting the *Coronation Street* set is a pilgrimage in the Turner and Turner (1978) sense that it is a journey to a central site which focuses on underlying values. Moreover, when visitors enter the set, an
intrinsically significant connection is made between the media world and the real world.

Sterry (1998) supports Couldry’s stance stating that a visit to places associated with a favourite television show is for many a deep spiritual quest and she labels these types of people as ‘serial tourists’ who are pilgrims within an historic framework of sightseeing and cultural tradition. She also asserts that contemporary society with its overwhelming use of images generates a desire to participate in modern day pilgrimage associated with television viewing. Film and television sites as spectacles for consumption and as places of pilgrimage can become successful tourism destinations and invaluable resources for the tourism industry (Sterry, 1998). This is a similar theme to that of Herbert (2001) writing about literary tourism, as he labels these special interest tourists ‘literary pilgrims’ and provides the example of visitation to *Jane Austen Country* by these dedicated fans.

### 2.7 Film-Induced Tourism

Film began at the end of the nineteenth century as a technological novelty. While it offered a new advanced means of distribution, the content or function it fundamentally provided was not new. The ancient tradition of entertainment through storytelling, music, drama, humour, horror and adventure could now be more spectacularly provided to consumers for popular mass consumption (McQuail, 1988:13).
Movies are undoubtedly an important element of popular culture and as such may generate and sustain interest in a destination in a way that destination marketing organisations cannot afford to do. A film has the ability to give a city, state or country enormous exposure, at little or no financial cost to the destination. People living around film locations or affected by the business of movies and tourism are often convinced of this phenomenon, but research and evidence has been sporadic and often anecdotal.

Up until recently, academic research into film-induced tourism was scarce. Riley noted back in 1994 that there had been no empirical investigation of the phenomenon whereby movies might influence the travel preferences and destination choices of those who attend cinemas or view video tapes or DVDs at home, thus identifying a gap in the research and literature on film tourism. Further to this claim, Couldry (1998) also reported that the social significance of visits to film and television locations had been little studied, while Busby and Klug in 2001 emphasised the need for more psychological and behavioural research in film-induced tourism.

The majority of the early studies investigating film-induced tourism were descriptive and based primarily on anecdotal evidence, as there was little or no data to support any of the claims being made about the significance and impact of this phenomenon. Since then, and particularly in the last couple of years, there has been a rapid growth of academic interest (international conferences and special edition journals) and research published in the field of film-induced tourism (Beeton, 2002, 2005; Connell, 2004; Croy & Walker, 2004; Di Cesare, D’Angelo & Rech, 2006; Fernandez-Young & Young, 2006; Hudson & Ritchie, 2006a,b; Olsberg, 2007).
Despite these more recent and rigorous examinations of film-induced tourism, there remains a continual flow of travel news media stories, presented in newspapers and magazines, claiming impressive positive impacts of film-induced tourism and perpetuating the rich crop of anecdotal evidence associated with film-induced tourism accounts. Many of the claims presented are not based on fact and in some cases are contradictory to the less optimistic conclusions coming from the empirical research. A list of examples of news media stories contributing to this ‘hype’ is put forward by Beeton (2006), who attempts to bring some balance to the published representations of film-induced tourism in the media.

Beeton’s (2005) book, *Film-Induced Tourism*, provides the first comprehensive analysis of the connections between film and tourism, and makes a major contribution to the literature particularly in relation to film tourism issues and impacts, community development, place marketing, and strategic planning. She also makes the point, however, that it remains somewhat of an “untapped” field of tourism research and that theoretical paradigms and models which investigate the costs and benefits of film-induced tourism must be further developed.

### 2.7.1 Defining Film-Induced Tourism

A range of definitions has been provided in previous studies, and there also appears to be a variety of ways to refer to this phenomenon, including: Media Induced Tourism; Movie Induced Tourism; Film Induced Tourism; the Cinematographic Tourist; and the Media Pilgrim on a Media Pilgrimage. It seems that there are different contexts or perspectives from which to define this term. In its most straightforward and logical
context, film-induced tourism has been defined as “tourist visits to a destination or attraction as a result of the destination featured on the cinema screen, video or television” (Evans, 1997).

Iwashita furthers this definition by stating that film, television and literature can influence the travel preferences and destination choices of individuals by exposing them to the attributes and attractions of destinations (Iwashita, 2003). Following this type of supply or production driven approach, film-induced tourism has also been discussed in a cultural, heritage and historical framework (see Busby & Klug, 2001). Feature films are often made at significant and identifiable historic or heritage sites (such as castles or manors) and gain increased popularity as tourism destinations after the film has been released. In fact, it has been suggested that some of these special sites actually only become popular tourist attractions because of the film(s) produced on site.

It is important to note that film-induced tourism does not simply occur at identifiable film locations; that is, the sites where feature films have been made, but it also exists in purpose built, commercialised sites (with entry fees) such as Movie World, QLD; Universal Studios, Los Angeles; or Granada Studio Tours, Manchester. This view is put forward by Beeton (2005) who takes a broader approach in her definition of film-induced tourism including visitation to sites where movies and TV programs are made as well as to film production studios and film theme parks. Importantly, her focus is also on the consumer perspective or “the tourist activity associated with the film industry” at such sites.
Other researchers have defined this tourism niche from the consumer perspective highlighting the behavioural aspects of the film-induced tourist. This approach is usually set within Urry’s (1990) framework of the tourist gaze in terms of film constructing a gaze for an individual to observe. Films can provide much of the ‘gazing’ framework and meaning for individual as well as mass tourists, and it has been suggested (Beeton, Bowen & Santos, 2006) that the tourist gaze has become more and more intertwined with the consumption of media images. In this case, people may be induced to visit the places they have gazed upon the cinema screen. Riley, Baker and Van Doren state that it is when “people seek the sights/sites they have seen on the silver screen, it is then that they, indeed, become movie induced tourists” (1998: 920).

In terms of the gaze, Riley and Van Doren (1998) also suggest that film tourists may be motivated by vicarious involvement and identification with locations through movie storylines which allow greater personal meaning to the beholders of the gaze. This notion of ‘vicarious experience’ can be understood through the concept of empathy (Kim & Richardson, 2003). This suggests a visceral feeling about someone else’s life which allows an individual to participate in the ‘posture, motions and sensations’ of someone or something else. In certain types of place-oriented films, audiences can learn about the destination by participating in the place related experiences of the characters (Kim & Richardson, 2003). They state that it is not unreasonable to consider vicarious experiences with a destination featured in a film as another type of destination experience. Although according to Griffin (2002), tourism, in essence, is sensual, emotive and driven by a desire to experience a place and that the sights, sounds, tastes, ambience and people are integral to that experience,
therefore vicarious experiences can simulate some aspects, but not the totality (Griffin, 2002: 26).

Couldry (1998) defines this film tourism phenomenon as a type of pilgrimage to ritual sites (film or television locations) and labels movie-induced tourists as ‘media pilgrims’ who are fulfilling the motivation to ‘gaze’ on sites they have seen on screen. Beeton (2005) suggests that film tourism is about tourists looking for the sites, people, experiences and even the fantasies portrayed by films. This introduces the intangible elements of the individual tourist experience based on individual motivating factors, such as fantasy. Indeed, Riley and Van Doren emphasised that the attractions seen in films “are not only associated with the allure of picturesque physical environments, but also for reasons of pilgrimage, escape and nostalgia” (1992: 268).

In terms of the potential impact or effect on a destination, major feature films have also been referred to as ‘hallmark events’ (Ritchie, 1984), special tourism events or as tourism promotion (Croy & Walker, 2004; Riley & Van Doren, 1992). In fact, it was Riley and Van Doren (1992) who characterised movies as a non-marketer controlled category of hallmark event. Beeton (2005) points out a flaw in their rationale in that films, unlike hallmark events, are not produced for the primary purpose of increasing tourist numbers to a location, and are therefore more similar to other promotional collateral, such as television advertising. Further to her point, some low budget, smaller reach films, which are definitely not in the category of hallmark events, can still attract tourists to a location. An example of this occurring is in the small town of Parkes, NSW location for The Dish which witnessed an 80 per cent increase in visitation following the film’s release (Grihault, 2003).
It can be argued that some of these aforementioned authors (especially Beeton, 2002, 2005; Busby & Klug, 2001; Couldry, 1998, 2000; Riley, 1994; Riley & Van Doren, 1992; Tooke & Baker, 1996) have paved the way in film tourism literature and their work is often cited as core, influential research in this field. The seminal work by Riley and Van Doren (1992) set the scene and the groundwork with specific examples and anecdotes of film site visitation. Other researchers built on this work with discussions of the social significance of the film tourism experience (Couldry, 1998); impacts on film locations and destinations (Tooke & Baker, 1996); cultural-heritage and historical case studies (Busby & Klug, 2001); and a comprehensive analysis of a range of film and tourism issues by Beeton (2005). The universal theme apparent in many of these discussions of film-induced tourism seems to suggest that this newly defined tourism niche refers to a post-modern experience of a place that has been depicted in some form of media representation (Beeton, 2005). That is, film-induced tourism can also be described as an experience that is highly personalised and unique to each individual based on their own interpretation and consumption of media images.

2.7.2 Film-Induced Tourism Issues

It was Riley and Van Doren (1992) who set the stage for the academic investigation into what they termed ‘movie induced tourism’. Their seminal work published in the *International Journal of Tourism Management* presents the case that motion pictures have been influential in promoting tourist destinations. Their approach includes statistical case studies and anecdotal evidence of major feature films that have had a demonstrated impact on tourist visitation. They provide a range of examples within
the USA, where motion pictures have had a significant impact on tourism, as well as a
discussion of the ‘Crocodile Dundee’ effect witnessed in Australia in the 1980s. They
discuss the success of the 1970s film Deliverance with tourism visitation to Rayburn
County, Georgia increasing by 20,000 tourists per annum since the film’s release, and
evidence of a thriving rafting expedition operation leveraging off the films white
water river adventure (Riley & Van Doren, 1992). (See Table 2.1).

Further examples include Dances with Wolves, which recorded a 25 per cent increase
in visitor numbers to Historic Fort Hays, Kansas, in the year after the film’s release.
Close Encounters of the Third Kind increased visitation by 74 per cent to the remote,
but spectacular site used for filming this extraterrestrial film at Devils Tower National
Monument in Wyoming, in the year after its release (Riley & Van Doren, 1992).

Between 1981 and 1988, Australian films became box office successes in the USA
and interestingly US tourists to Australia increased by over 20 per cent per year. It
was predominantly the Crocodile Dundee films that made such an impact, but there
were a string of other popular films (such as the Mad Max trilogy), as well as a variety
of accompanying promotional literature that promoted Australia so successfully
(Riley & Van Doren, 1992). In this Australian example, Riley and Van Doren fail to
consider that film-induced tourism was not the only driver for this increase in
international tourism numbers as during that decade a range of high profile events
occurred in Australia, including the Commonwealth Games and World Expo both in
Brisbane, the Australian Grand Prix in Adelaide as well as the floating of the
Australian Dollar in 1985 (Beeton, 2005).
Table 2.1.

**Film Tourism Impacts**

<table>
<thead>
<tr>
<th>Feature Film</th>
<th>Year (release)</th>
<th>Location/Site</th>
<th>Reported Impact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deliverance</td>
<td>1972</td>
<td>Rayburn County, Georgia</td>
<td>20,000 visitors pa</td>
</tr>
<tr>
<td>Close Encounters of the Third Kind</td>
<td>1979</td>
<td>Wyoming, USA</td>
<td>74% increase visitors to Devil’s Tower National Park</td>
</tr>
<tr>
<td>Mad Max</td>
<td>1980</td>
<td>Australia</td>
<td>Approx 21% increase in tourists from USA to Australia</td>
</tr>
<tr>
<td>The Road Warrior</td>
<td>1982</td>
<td>Australia</td>
<td></td>
</tr>
<tr>
<td>The Man from Snowy River</td>
<td>1982</td>
<td>Australia</td>
<td></td>
</tr>
<tr>
<td>Mad Max: Beyond Thunderdome</td>
<td>1985</td>
<td>Australia</td>
<td></td>
</tr>
<tr>
<td>Crocodile Dundee</td>
<td>1986</td>
<td>Australia</td>
<td></td>
</tr>
<tr>
<td>Crocodile Dundee II</td>
<td>1988</td>
<td>Australia</td>
<td></td>
</tr>
<tr>
<td>Steel Magnolias</td>
<td>1989</td>
<td>Louisiana, USA</td>
<td>48% increase to Natchitoches Visitor Centre</td>
</tr>
<tr>
<td>Field of Dreams</td>
<td>1989</td>
<td>Iowa, USA</td>
<td>Sequential visitor increase: 8,000; 26,000; 65,000 pa</td>
</tr>
<tr>
<td>Dances With Wolves</td>
<td>1990</td>
<td>Sth Dakota, USA</td>
<td>25% increase visitors to Badlands National Park</td>
</tr>
<tr>
<td>Thelma and Louise</td>
<td>1991</td>
<td>Canyonlands; Arches National Park, Utah</td>
<td>14-22% visitor increase pa</td>
</tr>
<tr>
<td>Robin Hood: Prince of Thieves</td>
<td>1991</td>
<td>Wales</td>
<td>Sherwood Forest Visitor Centre received 47% increase in inquiries</td>
</tr>
<tr>
<td>JFK</td>
<td>1991</td>
<td>Dallas, Texas</td>
<td>45% visitor increase to 6® Floor Museum</td>
</tr>
<tr>
<td>Gorillas in the Mist</td>
<td>1992</td>
<td>Rwanda</td>
<td>20% increase tourist arrivals</td>
</tr>
<tr>
<td>Feature Film</td>
<td>Year (release)</td>
<td>Location/Site</td>
<td>Reported Impact</td>
</tr>
<tr>
<td>----------------------</td>
<td>----------------</td>
<td>--------------------------</td>
<td>------------------------------------------------------</td>
</tr>
<tr>
<td><em>The Last of the Mohicans</em></td>
<td>1992</td>
<td>Nth Carolina, USA</td>
<td>25% increase Chimney Rock Park</td>
</tr>
<tr>
<td><em>The Fugitive</em></td>
<td>1993</td>
<td>Chicago; Nth Carolina</td>
<td>11% increase train pax</td>
</tr>
<tr>
<td><em>Four Weddings &amp; a Funeral</em></td>
<td>1994</td>
<td>UK</td>
<td>Crown Hotel booked out for 3 years</td>
</tr>
<tr>
<td><em>Sense and Sensibility</em></td>
<td>1994</td>
<td>Devon, UK</td>
<td>Saltram House increased numbers by 39%</td>
</tr>
<tr>
<td><em>Braveheart</em></td>
<td>Various</td>
<td>Scotland</td>
<td>Additional £7-12 million in tourist expenditure</td>
</tr>
<tr>
<td><em>Loch Ness</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Rob Roy</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>The Bruce</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Saving Private Ryan</em></td>
<td>1999</td>
<td>France</td>
<td>40% increase American tourists</td>
</tr>
<tr>
<td><em>The Lord of the Rings</em></td>
<td>Various</td>
<td>New Zealand</td>
<td>Thousands of fans to both islands</td>
</tr>
<tr>
<td><em>The Beach</em></td>
<td>2000</td>
<td>Phi Phi Ley Thailand</td>
<td>22% increase in youth market</td>
</tr>
<tr>
<td><em>Captain Corelli’s Mandolin</em></td>
<td>2001</td>
<td>Greek Islands</td>
<td>22% increase in visitors and charter traffic, mainly from UK.</td>
</tr>
<tr>
<td><em>Harry Potter Films</em></td>
<td>2001/2002</td>
<td>Britain, UK</td>
<td>Significant increase in visitor numbers at various locations.</td>
</tr>
<tr>
<td><em>Sideways</em></td>
<td>2004</td>
<td>Santa Barbara, USA</td>
<td>10,000 copies sold of Sideways - The Map – Guide to film locations.</td>
</tr>
<tr>
<td><em>The Da Vinci Code</em></td>
<td>2006</td>
<td>UK</td>
<td>Lincoln Cathedral 26% rise in visitor numbers, Rosslyn Chapel 33% increase in visitor numbers.</td>
</tr>
</tbody>
</table>

Adapted from: (Allen, 2004; Busby & Klug, 2001; Croy & Walker, 2004; Hudson & Ritchie, 2006b; Olsberg, 2007; Riley, Baker & Van Doren, 1998).
Tooke and Baker (1996) also use a series of four UK case studies to examine the effects of film locations as visitor destinations. They point out the lack of empirical data available to them at the time and that accounts of film-induced tourism appeared to be based heavily on a “rich crop of anecdote” (Tooke & Baker, 1996: 87). Their focus is on television film rather than motion picture film and includes: *To the Manor Born*, *By the Sword Divided*, *Middlemarch*, and *Heartbeat*. Data were collected from tourism information centres and accommodation houses to measure increases in visitor numbers as a result of screenings of the films. In their conclusions, they raise some implications and drawbacks associated with film tourism. They state that a film tourism destination may not have the carrying capacity to appropriately and sustainably accommodate the increased visitor numbers. This may result in a range of environmental and socio-cultural impacts that did not exist for the destination prior to the screening of the film including: traffic and pedestrian congestion; parking restrictions; overcrowding; and pollution. Surprisingly, in their discussion they offer no recommendations for dealing with such negative effects or as they label them ‘disbenefits’ to the location.

As profitable as film induced tourism can be, these types of potential negative impacts may come about as a result of the sudden recognition of a film location. Some of these impacts are typical of tourism destinations generally, but specific film-induced tourism impacts can also be identified. The potential impacts on a destination can be detrimental as seen in Phi Phi Ley Island, Thailand after the release of the film *The Beach* in 2000, starring Leonardo Di Caprio. After the release of the film, tourist numbers, particularly the youth market (travellers between 15-24 years), dramatically
increased by 22 per cent overwhelming small local communities and bringing environmental degradation including massive pollution problems and disruption to the coral reef ecosystems (Chesshyre, 2002 in Shaw & Williams, 2004: Hudson & Ritchie, 2006b).

Film-induced tourism can also alter the mix of visitors to a destination, which may in turn impact on the traditional holiday market, through increased demand for services and amenities as well as by creating a new, intrusive style of tourism (Beeton, 2000, 2005). Destinations also forfeit control over how and to whom a destination is presented through commercial film (Beeton, 2000, 2005; Bordelon & Dimanche, 2003; Kim & Richardson, 2003).

This raises the earlier discussed issues of authenticity of image or fabrication of images and whether the image portrayed in the film is congruent and compatible with the image the film destination is attempting to promote. Do film viewers believe what they see? Can they distinguish between fact and fiction? Other film tourism specific impacts may include graffiti and vandalism from souvenir hunters by way of stealing icons from films, such as street signs and other landmarks.

These impacts of film tourism are examined specifically in an Australian case study on the popular television series, Sea Change, which originally screened in 1998 (Beeton, 2000, 2005). This study examines the various impacts that the residents of Barwon Heads had experienced and shared when surveyed about the benefits of Sea Change to their community. While recognising economic benefits from increased
tourism, it is concluded that this media representation initiated a dramatic change in the traditional nature of the tourist community.

Mordue (1999) provides another example of how this type of tourism can potentially have negative impacts upon a community in the village of Goathland in the North Yorkshire Moors National Park where the television series *Heartbeat* was filmed. Tourist numbers increased substantially as a result of this series and heralded a marked shift in the way the environment was consumed by these tourists. Local residents complained that their country village way of life was under threat and in danger of being overwhelmed by an intrusive style of tourism.

Despite the negative impacts brought about by tourism, there is potential for many locations and communities to capitalise on their uniqueness. Busby and Klug, (2001); Riley and Van Doren, (1992); and Tooke and Baker, (1996) have examined how films create increased visitor numbers at destinations seen in movies made on location. There is no doubt that film-induced tourism is a lucrative and rapidly growing sector of the tourism industry with increasing economic importance. Filming not only provides short term employment and publicity for the location, but also long term tourism opportunities (Busby & Klug, 2001). Although not adequately quantified, a range of benefits has been identified by researchers examining film-induced tourism. Movies can have considerable impacts upon a location, not just during promotion, but after the film has been screened. Once seen in a major cinema films, ordinary places (eg. buildings, streets, parks) can gain fame and status which has the potential to motivate visitation to that location (Riley, Baker & Van Doren 1998; Tooke & Baker, 1996).
Destination Marketing Organisations have various opportunities to capitalise on the benefits of film-induced tourism, especially if marketing campaigns are centred around the film cycle from pre to post production, including: proactive efforts to encourage film producers to use their regional locations in the first instance; media publicity about the film and its location; marketing activities that promote the film after production (for example film themed festivals); and other peripheral marketing activities to leverage film tourism potential (Beeton, 2005; Grihault, 2003; Hudson & Ritchie, 2006a).

2.8 Importance of Image

The importance of image was first recognised in the field of tourism studies during the early 1970s and many researchers have since attempted to outline the process of image development linked to tourism promotion and destination choice (see Echtner & Ritchie, 1993; Font, 1997; Hunt, 1995; Baloglu & McCleary, 1999). Indeed, destination image is increasingly identified as an integral component of the travel process in terms of its effects on consumer behaviour generally and the decision making process specifically (Um & Crompton, 1990).

The destination selection process is intricately linked to the image formation process. Indeed, at all stages of decision making, images assist in determining and evaluating choices (Walmsley & Young, 1998). The formation of image can be defined as the development of a mental construct based upon a few impressions chosen from a flood of information which in turn form a set of ideas and beliefs (Echtner & Ritchie, 1993). In the case of destination image, this ‘flood of information’ can be derived from
advertising and promotional material, the opinions of others, or from general media sources.

A positive and well known image is a competitive advantage to any destination or tourist attraction due to the impact that image has on potential tourists’ decision processes when they select a destination to visit. The image may develop from films or movies as they present such destinations and attractions. It may prove difficult to analyse or separate the influence of film or media sources on decision making behaviour although it can be assumed that it influences awareness and destination image (Hanefors & Mossberg, 2001; Siarakaya, Sonmez & Choi, 2000; Sirgy & Su, 2000; Tapachai & Waryszak, 2000).

The most commonly cited theory on image formation was developed by Gunn (1988) which proposes that destination image evolves from two processes (1) organic and (2) induced. Initial destination awareness and motivation are created by organic images which are derived from the environment of personal, psychological and social events (Croy & Walker, 2004). For instance, word of mouth and reference groups such as friends and relatives can be instrumental in creating organic destination images. Indeed, Baloglu and McCleary, (1999) identified word of mouth, as well as books and films as the two most important types of organic information sources. Thus, what a viewer sees on the big screen can form organic destination images that may induce a desire to visit that location. Urry says that places are gazed upon because there is an anticipation constructed and sustained through a variety of non tourist practices, such as film, which construct and reinforce that gaze (1990: 3).
Conversely, induced images are a deliberate and intentional promotion effort produced by destination marketers in a conscious effort to develop, promote and advertise destination image. Examples of induced image sources may include advertising literature, marketing collateral, guide books, and general publicity (Gallarza, Saura, Garcia, 2001; Gunn, 1988). Further to this approach to image formation, Baloglu and McCleary (1999) suggest that the image construct has both cognitive and affective evaluations. The cognitive evaluations refer to the beliefs or knowledge about a destination whereas affective evaluation refer to subjective feelings towards or attachment to it. An overall image of place is formed as a result of both cognitive and affective evaluations of that destination (Uysal & Fesenmaier, 1993).

Croy and Walker analyse the effects of the hugely successful, big budget trilogy, Lord of the Rings (LOTR) in New Zealand in relation to the Post Production Effects (PPE) for film locations in relation to the growth and expansion of tourism, by way of assessing the process of image building in tourism generally and its role in destination choice (2004: 2). They discuss the roles of organic images (movies) versus induced images (advertising) in creating destination awareness and motivation. In the case of LOTR, the trilogy indeed built on and enhanced NZ’s tourism image. According to Croy and Walker, the enhancement of the image, through organic and induced sources, was subsequently converted into travel behaviour with tourists claiming that the films played a role in their decision to visit (2004: 16).

It seems in today’s modern society there is a fascination and passion for images as well as a belief that images can somehow deliver what they portray (Gunning, 1998).
As mentioned earlier, it is essential that an appropriate and positive destination image is portrayed in order to convey a compatible and authentic destination image. There are cases, however, where films have produced ‘undesirable imagery’ resulting in negative destination images. Beeton (2002, 2005) suggests that there are three basic types of image that can be considered undesirable by a community. These undesirable images can be created by (1) negative storylines; (2) films being too successful in attracting tourists, resulting in increased visitation and negative community impacts; and (3) the unrealistic expectations of visitors (Beeton, 2002: 3). Indeed, in terms of negative storylines, misrepresentations of place may lead to misinterpretation causing damage to consumer perception, and impacting potential decisions of visitation.

Bordelon and Dimanche (2003) agree that in terms of tourism, negative film images can have a significant effect in influencing mental pictures and perceptions of destinations. Their study investigated unofficial images of New Orleans derived from motion pictures, prior to the devastating Hurricane Katrina in August 2005. They provide the example of two films that may provide undesirable imagery including *Hard Target* (1993, action-thriller) and *Candyman: Farewell to the Flesh* (1995, horror). Both these feature films depict “crime, violence and filth” which might lead to perceptions that New Orleans is a dangerous, dirty and unsafe tourist destination. Yet other types of undesirable imagery in the case of New Orleans include aspects of crime and violence, vice, prostitution, drugs and alcohol, as well as elements of the supernatural (Bordelon & Dimanche, 2003). They suggest that tourists who travel to New Orleans may simply overlook these negative media images in search of an exhilarating travel experience. This comment takes on a new meaning in the
aftermath of Category 5 Hurricane Katrina’s devastation to the city of New Orleans in 2005. With the very grim media images that were presented to the world after that disaster and the subsequently slow recovery of the city, it can be assumed that the tourism industry in New Orleans has more issues to deal with other than undesirable film portrayals. And in terms of the tourist, there may be those who seek to travel there to specifically view for themselves the Hurricane’s devastation, driven in part by dark tourism motivations.

Beeton (2002) introduces the concept of an integrated marketing-demarketing strategy to address issues of such undesirable imagery of destinations. The demarketing concept first developed by Kotler and Levy (1971) can be applied to film tourism by way of a range of strategies including: pricing strategies and entry controls; behavioural education; and a reduction in marketing and promotion (Beeton: 2002: 3). In her exploratory study, Beeton (2002) examined the extent to which demarketing tools are used to alter negative film-induced destination images in destinations identified with feature films, such as Witness and Field of Dreams. Resident dissatisfaction relating to increased visitor numbers and concerns over undesirable imagery of their community, is prevalent at many film tourism locations. An integrated marketing-demarketing model is introduced which can assist future tourism planning at sites affected by film tourism visitation (Beeton, 2002).

Croy and Walker (2004) have investigated the use of feature films to re-establish economies and the imaging of New Zealand destinations. In 2001, they surveyed all New Zealand local government offices as well as the regional tourism organisations and even though image enhancement is recognised as the main creator of film induced
tourism, most respondents did not place importance on being selective in the films being produced in their regions (2004: 11). Interestingly, they reported that only 17 per cent of regions experienced an increase in tourism after featuring their locations in films. Despite this relatively low figure, over 70 per cent believed that tourism would increase and that these films could be used as a promotional tool. Nevertheless, in terms of Post Production Effects, such as image reinvigoration and film-induced tourism, with effective destination management “a film’s merit needs to be assessed in terms of its promotional value, as films can increase awareness in a positive light” (Croy & Walker, 2004: 11).

Kim and Richardson (2003) also examine motion picture impacts on destination images and employ an experimental design to assess the extent to which viewing a popular film, Before Sunrise, set in Vienna, altered cognitive (rational) and affective (emotive) place images, as well as inducing an interest to visit the destination. They propose a conceptual framework that describes relationships between movie viewing and selected destination related constructs, such as destination image, familiarity and interest in visiting (p. 220). This model and framework is limited as it only depicts the outcomes of the hypothesis testing of which two were rejected, two were partially supported and only one was fully supported. A comprehensive model of impacts of film on destination perception needs to identify many more film tourism relationships.

Key findings of their study suggested that viewing the film significantly affected some of the destination image components, as well as the interest in visiting Vienna. In terms of the film’s influence on cognitive and affective images, changes to these components were consistent with the content of the film. All three cognitive factors
and one affective dimension (relaxing-distressing quality) were associated with the way Vienna was depicted in this film (Kim & Richardson, 2003: 231). Their study, however, is not without its limitations including the fact that only one film (from the romance genre) was used to examine impacts on viewers’ perceptions. Different types and genres of films with different themes, may have different impacts and therefore different outcomes. Also, this study did not take into account audience characteristics and given that destination images are formed as a function of both personal characteristics (including motivations) and external stimuli (such as films) this research should have also explored these inter-relationships.

To summarise the previous discussion on media influences and film-induced tourism issues, it is evident that popular media, in its variety of forms and styles, has a great power to alter, create and reinforce specific destination images. There is no doubt that media has become the dominant source of information and images for individuals in today’s society. Media also has the power to influence consumer behaviour by creating motivations within individuals which can induce them to act in certain ways. Having said this, it is also presumed that audiences can actively construct their own meanings and interpretations of films, television programs, novels, magazines, and newspapers.

An individual’s decoding of media sources is influenced by a variety of personal factors, such as family, friends, education, social class and so on. There are also many external factors that influence an individual’s tourist behaviour including
previous travel experiences, political, social, economic, and technological factors (refer back to Figure 2.1), as well as the specific marketing efforts of a destination.

Film-induced tourism has many similarities with the previously discussed special interest tourism niches of literary tourism, celebrity or icon tourism, and dark tourism. Some of the themes highlighted in this literature review include the common motivation of pilgrimage. It seems many visitors to sites of popular fiction including those of literary or film significance are motivated by a sense of ritual or pilgrimage to ‘pay homage’ to a personally sacred site. An interesting detail that warrants further investigation is whether tourists to film sites are specifically motivated by the film or rather that, due to serendipity, they are incidental film tourists stopping by a film site as part of a more generalised itinerary.

Previous studies have defined the boundaries and manifestations of these niches, as well as provided case studies and examples of the scale and types of tourist visitation to these special interest sites. Some of this research has attempted to identify the range of specific motivations for visitation. Drawing from these studies specifically, as well as from the literature in general, this thesis proposes to examine the motivations for film-induced tourism based on a category approach.

The following section introduces the link to the consumer behaviour perspective with a detailed discussion of tourist motivation, followed by the conceptual framework and research questions for this study.
2.9 Consumer Behaviour

Many theorists have examined consumer behaviour in tourism and constructed models to assist in understanding the decision making process (Howard & Sheth, 1969; Mathieson & Wall, 1982; Mayo & Jarvis, 1981; Middleton, 2001; Moutinho, 1987; Page & Connell, 2006; Pearce, 2005; Pizam & Mansfeld, 1999). It is recognised in these models that in order to understand individual travel decisions, an insight into both psychological and social factors is necessary.

The internal psychological factors that influence travel behaviour include: perception; learning; personality, motivation and attitudes (Mayo & Jarvis, 1981; Swarbrooke & Horner, 1999). However, the psychological aspects do not operate in a vacuum and travel decisions are also affected by external forces, such as family influences; reference groups; social classes; and (sub) cultures (Middleton, 2001). Also, other factors influence this process, some of which the consumer is often not conscious of including imagery, advertising and destination-specific qualities (Page & Connell, 2006). Indeed, it could be said that films might be such an external factor which contributes to the motivation to travel to specific destinations. The consumer decision making process is made up of five distinct stages including:

1. Needs awareness;
2. Information search;
3. Evaluation of alternatives;
4. Purchase; and
5. Post purchase evaluation (Morrison, 2002).
In this first stage of need awareness, a need deficiency must first be recognised, then it becomes a ‘want’ or ‘desire’ which needs to be fulfilled in order to relieve tension and retain balance or equilibrium (McNeal, 1973). This foundation is central to most consumer behaviour models and content theories of motivation which see ‘needs’ as the force which arouses motivated behaviour (Moutinho, 1987; Page & Connell, 2006; Witt & Wright, 1992).

### 2.10 Motivation

Motivation is concerned with an individual’s movements, or actions, and what determines them. Essentially, an understanding of motivation explains why an individual behaves in a certain way. It is the initial point in studying tourist behaviour and beyond that for understanding systems of tourism (Pearce, 2005). Having said that, it is recognised that motivation is but one of many variables which may contribute to explaining tourism behaviour (Ateljevic, 2000; Crompton, 1979; Page & Connell, 2006; Pearce, 2005). Indeed, it should be seen as a multi-dimensional construct.

Maslow’s (1943) Hierarchy of Needs is probably the most famous and most cited motivation theory in the literature, in which he identified five main classes of needs: (1) physiological; (2) safety; (3) love (social); (4) esteem; and (5) self actualisation. According to this theory, the actions and behaviour of an individual are determined by conscious or unconscious needs, which create the motives for action. Dann’s (1977, 1981, 1996) identification of ‘anomie’ and ‘ego-enhancement’ as basic tourism
motivators can be interpreted in terms of Maslow’s Hierarchy of Needs. It is Dann’s (1977) analysis of ‘anomie’ which can be compared to Maslow’s love and belonging needs, both based in the need for social interaction. Similarly, Dann’s ego-enhancement concept can be related to Maslow’s self-esteem needs (Witt & Wright, 1992).

The importance of motivation in tourism is obvious. It acts as a trigger that sets off all the events involved in travel (Parrinello, 1993). Tourism motivation can be defined as “a meaningful state of mind which adequately disposes an actor to travel, and which is subsequently interpretable by others as a valid explanation for such a decision” (Dann, 1981: 205). Dann argues that most of the previous motivation research did not address the fundamental question of “what makes tourists travel?” (1977: 185). In order to address this gap, he also suggested that there are basically two factors or stages in a decision to travel: ‘push factors’ and ‘pull factors’.

According to Dann, “pull factors are those which attract a tourist to a given resort or destination (eg. sunshine, sea) and whose value is seen to reside in the object of travel; and push factors refer to the tourist as subject and deals with the factors predisposing him to travel (eg. escape, nostalgia)” (1977:186). Consequently, Dann hypothesised that the motivation for travel is based on these twin concepts, although, internal push motivations are generally accepted as the dominant factors.

Crompton (1979) advances the ‘push’ and ‘pull’ framework of motivation and builds on it to include nine specific motives.
Seven of these are classified as socio-psychological or ‘push’ motives and include:

- Escape from a perceived mundane environment;
- Exploration and evaluation of self;
- Relaxation
- Prestige;
- Regression (to adolescent or child-like behaviour);
- Enhancement of kinship relations; and
- Social interaction.

The remaining two motives are classified in a cultural category and include:

- Novelty; and
- Education (Crompton, 1979: 408).

Iso-Ahola (1982) also identifies two main types of ‘push’ and ‘pull’ factors including: personal and interpersonal factors. In his escape-seeking dichotomy, he argues that people are motivated to seek leisure activities in order to leave behind personal and interpersonal problems of everyday life and obtain personal and interpersonal rewards from participation in these leisure activities (Witt & Wright, 1992). Escaping is “the desire to leave the everyday environment behind oneself”, while seeking is “the desire to obtain intrinsic rewards through travel in a contrasting environment” (Iso-Ahola, 1982: 261). Although Iso-Ahola notes that in relation to other leisure behaviours, tourism is more likely to be triggered by the escape motive. According to Crompton and McKay (1997), these dimensions are similar generic categories to the push
(escape) and pull (seeking) forces proposed by Dann (1977). These motivations (escape, fantasy, romance, novelty, self-identity and entertainment) are similar to those identified as fulfilling the needs that movie-going fulfills in consumers (Mowen, 2000).

Indeed, most studies of tourist motivation seem to revolve around these twin concepts of ‘push’ and ‘pull’, although Gray (1970) proposes a more descriptive approach for identifying the these factors in his theory of ‘sunlust’ and ‘wanderlust’. Sunlust characterises travel motivated by the desire to experience different or better amenities for a specific purpose, and literally occurs with the search for the sun (Crompton, 1979). The alternate motivating factor is wanderlust and suggests “a desire to leave familiar surrounds and experience firsthand different cultures and places” (Gray, 1970 in Crompton, 1979: 410).

Further to this, the concept of ‘involvement’ plays a central role in integrating the push and pull factors. It is defined as “an unobservable state of motivation, arousal or interest”, and is characterised by the perception of self-relevance and the emotional benefits of stimuli (Goossens, 2000: 305). For instance, an emotionally ‘involved’ consumer is more likely to understand and memorise promotional stimuli and to purchase the product or service that raised the level of involvement. In the case of film-induced tourism, involvement would be evident if a film viewer became emotionally engaged and involved with some attribute(s) of a film which motivated them to want to visit the place of the film. The attributing factor could be the spectacular physical landscape seen in the film or the film’s theme and storyline which triggers a push factor motivation in the viewer.
It is argued that experiential aspects of consumption (such as fantasies and feelings) play an important role in consumer decision making (Goossens, 2000). Indeed, imagining, fantasizing, and daydreaming have a place in destination choice behaviour. In the context of tourist motivation, Parinnello states: “travel agencies are now in a position to stimulate motivation not only with the use of more refined photography, but also with increasing frequency use of videos and films” (1993: 242). In terms of film-induced tourism, like destination advertising, it could be the films that actually activate and stimulate motivation.

2.10.1 Measuring Tourist Motivation

The study of motivation in consumer research involves two fundamental challenges including understanding the interrelationships between motives and specific behaviour; and developing a list of motives comprehensive enough to capture the diverse range of motivating forces that stimulate and shape behaviour (Funk, Ridinger & Moorman, 2004). There is no question that motivational research is complicated and potentially fraught with interpretative difficulties (Dann, 1981; Gnoth, 1997; Page & Connell, 2006; Parinnello, 1993; Pearce, 1986, 2005). It is a complex area of research because the study of motivation is concerned with “deeply rooted psychological needs and desires” (Page & Connell, 2006: 63). Motivations may not be easily formulated or expressed, however, individuals are usually aware or conscious of their plans. Dann proposes that the difficulty lies with the fundamental problem that often tourists are ‘unaware’ of their real reasons for travel, and he subdivides this problem into four categories as seen below:
1. Tourists may not wish to reflect on real travel motives;
2. Tourists may be unable to reflect on real travel motives;
3. Tourists may not wish to express real travel motives; and
4. Tourists may not be able to express real travel motives (1981:210).

Further to these issues, remain the potential biases and mis-interpretations on behalf of the researcher when attempting to explain or analyse certain tourist behaviour (Pearce, 2005). The fact that human behaviour, and therefore, tourist behaviour, is multi-motive based as opposed to single trait or uni-dimensional could be another potentially problematic issue in measuring motivation. Pearce (2005) suggests a way around this is to be aware and sensitive to the multi-motive perspective and not utilise fixed trait approaches. It is nevertheless still practical and feasible to describe the general structure of tourist motives through the traditional categories of push and pull factors.

### 2.10.2 Why Measure Motivation?

To successfully market tourism attractions, marketers must understand the motivating factors that lead to travel decisions and consumer behaviour. It is often considered the fundamental basis for understanding tourist behaviour. While motivation may be only one of many variables (e.g. perception, culture, education) that explain tourist behaviour, it remains a critical variable because it drives all human behaviour (Fodness, 1994). If tourist motives are identified, then practical settings and contexts (at a film site) can be amended to facilitate fulfilment of them. Another reason for
better understanding motives lies in their close association with satisfaction. Motives occur before the experience and satisfaction after it. Also, identifying and prioritizing motives is a key ingredient in understanding visitors’ decision processes and potentially understanding future visitor trends. Thus, it is likely to facilitate effectiveness in other marketing activities (Crompton & McKay, 1997: 426).

Motivation is part of the consumption process and is an important part of the decision making process in tourism. Page and Connell (2006) consider the study of motivation important for two main reasons: planning considerations and economic considerations. They argue that all destinations require some degree of planning and management, and understanding tourist trends, in terms of their needs, desires and personal goals, can assist in sustainably managing the destination. Further to this, they state that the economic growth and development of tourism in a destination depends on understanding consumer behaviour and being able to develop appropriate market segmentation strategies.

Despite the methodological difficulties in measuring motivations, Pearce (2005) summarises three key reasons why motivations should be measured. First, commercial analysts can make sound market appraisals based on accurate motivation studies. Second, motivation is linked to tourist activities and destination choice and thus again useful for destination marketers and managers. The third reason for measuring motivation is from a sociological perspective where the study of motivations can further enhance the understanding of the travel experience.
In terms of the film tourism field, research is lacking in the consumer perspective including film tourist behaviour, experiences and especially motivation. While these aforementioned justifications for measuring tourist motivations are indeed important considerations in the conceptual design of this thesis, the critical issue here lies with the examination of motivations for travel to destinations that have featured in films, and the connection between the role of film and the motivations for travelling to the destination. The next section will briefly discuss typologies in relation to motivation attributes and their significance in the tourism literature.

2.11 Tourist Typology

A tourist classification system, or typology, describes a population group or cluster whose members share some preferences or characteristics that differentiate that group from other clusters (Smith, 2001). Typologies are useful in that they provide a simple classification scheme within a complex phenomenon (Dann, 1981). There have been many attempts by various researchers to develop typologies of tourist roles (Cohen, 1972; Holt, 1995; Pearce, 1982; Perreault, Darden & Darden, 1977; Plog, 1973; Ritchie, 2002; Wickens, 2002; Yiannakis & Gibson, 1992;). The earliest research into tourism typologies was based in the sociological context and was qualitative and descriptive. Subsequent research built on these studies and tended to be psychological, data based studies which attempted to quantify typologies. Current research has tended to be applied and market driven, however the majority of these studies have used statistical techniques such as cluster analysis, and are data driven rather than theory based (Jackson, Inbakaran & Schmierer, 2003).
It is recognised that categorisations of tourist types in practice can be problematic simply because it is possible, even probable, that during the same trip and within the same destination, the motives and activities of a tourist could be cast within more than one single conceptual category. Tourist activity is a multi-dimensional phenomenon and the motives of a single tourist can change instantly, as well as involve a mix and range of motivations simultaneously. Nevertheless, tourist typologies have a place in the literature if they are seen as ‘ideal types’ which do not necessarily translate to the ‘reality’ of an individual tourist. Furthermore, it is important to develop tourist typologies to further research and to support tourism promotion and marketing (Jackson, Inbakaran & Schmierer, 2003).

Most tourist typologies are based on the motives of the tourist. One of the aims of this thesis is to identify and create a film tourist typology based on the identifiable film tourism motivations. Possible themes or groupings of film tourists might be based on specific travel behaviours (Jackson et al, 2003); or on film tourism consumption practices (Sharpley, 1999, 2003). Further knowledge of the motivations behind tourist types would provide an insight into why tourists behave the way they do and assist in the development of a comprehensive understanding of tourist behaviour (Foo, McGuiggan & Yiannakis, 2004). Developing a film tourist typology, that is quantitative and data driven, would be a significant contribution to the current literature on film tourism.
2.12 Conceptual Framework and Model

Specifically in relation to film-induced tourism, it is argued that the push and pull motivation theory is the most appropriate framework in which to investigate film tourism motivation. Indeed, Riley and Van Doren (1992) have examined film tourism as a form of promotion and motivation through push and pull factors. Pull factors in tourism motivation theory attract the tourist to a destination while push factors, on the other hand, refer to the tourist and the internal drive leading to action (Dann, 1977).

Thus, it is considered possible to track film’s role as an information source, or pull factor, and its influence on tourist motivation and the decision to travel to a destination. It is anticipated that there is a diverse range of push factors (internal drivers) associated with visiting film sites including: fantasy; escape; novelty, prestige; search for self concept or identity; ego enhancement; as well as a sense of partaking in a vicarious experience.

Pull Factors have generally been characterised in terms of the features, attractions or attributes of a destination, such as sunshine or scenery, that lead or pull an individual to choose one destination over another, once the decision to travel has been made (Klenosky, 2002; Lee, O’Leary, Lee & Morrsion, 2002). It is recognised that there are likely to be a range of motivations among individual tourists visiting a specific film site, and that different or distinct motivations might drive or induce travel behaviour. Further, an individual might experience push and pull factors simultaneously and visit a film site due to a variety of external stimuli and a range of internal drivers.
The push and pull theory will prove a useful framework for investigating film tourism motivations as it will highlight the specific media representations and attributes that are important to film tourists. That is, what is the tourist experience as it relates to a motivation to visit a site-specific destination? What do these tourists want to do when they arrive at a film location? What is important to tourists in fulfilling a given motivation?

For example, is it the spectacular destination attributes of the scenery or the physical place that inspires or contributes to travel to a famous site seen on film or is it the romantic love storyline attributes that induces travel to fulfill a motivation of escape and romance through vicarious experience? For others, it may be the pilgrimage motivating factor to visit a film location that has showcased their favourite film star. This Push and Pull motivation approach to understanding film-induced tourism is summarized and presented in Figure 2.2.

### 2.12.1 Pull Factors

Place is a possible pull factor in film-induced tourism assuming that it involves film location attributes, such as spectacular scenery or unique landscapes that are immediately identifiable and attractive to a viewer. There is no doubt that the development and promotion of a place can be dramatically influenced by film and other popular forms of media. Place is a complex concept which refers to more than simple physical or geographical boundaries. The concept of place relates to an area that has a distinctive internal structure, to which meaning is attributed and evokes
certain responses from individuals (Busby & Klug, 2001). It is through film that such place meaning can be created, altered and reinforced. The development of such promotional collateral as Movie Maps, which identify film sites and locations, is testament to the pulling power that films have for destinations.

**Figure 2.2**

*Push and Pull Motivation in Film Induced Tourism*

<table>
<thead>
<tr>
<th>Pull Factors (Film)</th>
<th>Push Factors (Internal Drivers)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Place</td>
<td>Personality</td>
</tr>
<tr>
<td>Location attributes</td>
<td>Cast</td>
</tr>
<tr>
<td>Scenery</td>
<td>Characters</td>
</tr>
<tr>
<td>Landscapes</td>
<td>Celebrity</td>
</tr>
<tr>
<td>Weather</td>
<td>(stars)</td>
</tr>
<tr>
<td>Cultural origin</td>
<td></td>
</tr>
<tr>
<td>Social origin</td>
<td></td>
</tr>
<tr>
<td>Activity origin</td>
<td></td>
</tr>
</tbody>
</table>

Many studies have demonstrated that films are effective as motivational pull factors and can successfully induce film place specific visitation (Beeton, 2005; Couldry, 1998; Hudson & Ritchie, 2006a,b; Kim & Richardson, 2003; Riley & Van Doren, 1992; Tooke & Baker, 1996). Many of these destinations have transformed their film sites into tourism attractions, which are then considered worthwhile places to visit (eg. *The Lord of the Rings* - New Zealand).
Another aspect of film that can be viewed as a pull factor is based on the storyline, plot or thematic content of the film which may, for example, induce travel to fulfill a motivation of escape and romance through vicarious experience. People are not only drawn to the physical places (locations) that form the settings and landscapes for feature films, but they may also be drawn to particular stories and genres, that is the drama of the plot, the elements of the theme and the experiences of the people in the film. It may be that some people make very strong connections with the performance aspects of film and are determined to put themselves in the physical place that has formed the backdrop to the drama.

This can be illustrated especially well by the popular Australian television series, Seachange, which first screened in 1998. The storyline of this series revolved around an over-worked city lawyer who decides to give up the fast life for the slower and quieter lifestyle of a small seaside town. This concept or storyline proved extremely relevant, intriguing and popular with audiences, and sparked an increase in visitation to Barwon Heads where the series was filmed (see Beeton, 2001b; 2005). Clearly, tourists were pulled to this destination because they could relate to the situation of the characters in the show. In this case, tourists were drawn to this destination via the concept of making a ‘seachange’ rather than the destination itself. That is to say that the destination of Barwon Heads represented the concept of a ‘seachange’.

Another aspect of this potential pull attribute in film-induced tourism can be seen in action or adventure films where the adventurous and dangerous storylines are the main attracting feature. For instance, there are accounts of increases in adventure
tourism in non-specific locations after film releases such as Deliverance, Vertical Limit, All the Rivers Run Wild, Cliffhanger (Busby & Klug, 2001; Croy & Walker, 2004; Riley & Van Doren, 1992). This phenomenon could be attributed to the power of these film genres and storylines.

In his examination of historic films, Frost (2004), states that the touristic interest generated from films such as High Noon and Ned Kelly is the strong historical story-based attributes rather than being visually (or location) based. He suggests that while films such as these may be set in attractive locations, this is not the prime pull factor for tourists, rather they are pulled by the performance aspects of historic storylines.

Finally, another possible pull factor in film-induced tourism may be a pilgrimage motivating factor to visit a film location that has showcased a favourite film star or celebrity. In this case, it is film characters as well as the actors or film stars who portray them that might be of interest. There is no denying the pulling power of Hollywood, the star system and celebrities. These facets of the entertainment industry are all profoundly cultural enterprises and our fascination with these aspects of media reflect our involvement in the meaning transfer they set out to accomplish (McCracken, 1989). Film stars, actors and celebrities are very powerful ingredients of mass media and they are able to draw powerful meanings from the roles they assume in their movie or television characterisations. Indeed, this is recognised in the public relations, advertising and celebrity endorsement literature.

Till and Shimp state that “feelings towards a celebrity are expected to transfer to any endorsed brand through their power status and the recurring association” (1998:68).
This is precisely why tourism destination marketing organisations put so many resources into utilising celebrities to promote their regions. Therefore, it could be assumed that if a fan associates Monte Carlo with a famous film character such as James Bond, they may indeed be ‘pulled’ or enticed to put that destination on their holiday list. Moreover, can this explain why many North American fans of the character Mick Dundee in *Crocodile Dundee* sought out the Australian outback as a tourism destination? Or was it equally because of the actor Paul Hogan, with his celebrity status, who appealed so much and the meaning that his larrikin character conveyed to the destination?

### 2.12.2 Push Factors

In terms of investigating push factors or internal drivers of film-induced tourism, it is anticipated that there are a range of possible motivations that come into play. Such push factors might include; ego-enhancement; fantasy or escape; prestige; search for self-identity; or vicarious experience. These push factors can often be strongly related to the previously discussed pull factors. For example, search for self-identity by acting out the experiences of a favourite actor in a specific location or circumstance. Tourists may be drawn to film sites for more personal motivations such as reliving nostalgic memories from childhood, for example, as in the generational favourite, *The Sound of Music*, which then becomes a sentimental journey, or visiting *Notting Hill* for romantic notions.

Figure 2.3 introduces the Push and Pull Framework for investigating film-induced tourism motivation.
Figure 2.3

Push and Pull Motivation Framework

This framework is considered useful for investigating film tourism motivations as it highlights the specific media representations and attributes that are important to film-induced tourists. It can assist in classifying the tourist experience as it relates to a motivation to visit a film site-specific destination. Furthermore, this framework enables us to see why a tourist arrives at a film location and what they intend to do once they get there. It helps to answer the question of what really drives film-induced tourism. That is, what are the elements or attributes in a film that create film-induced tourism? It is argued that in relation to the push and pull theory of motivation it could be that film itself is the over arching pull factor. It is proposed that after viewing a film, various push factors are potentially triggered in order to fulfil internal motivations.
2.13 Research Questions

The primary research question which this thesis will address is does film actually play a role in motivating tourists to travel to a destination? Does film viewing motivate people to become film specific tourists or is visiting film locations simply an incidental tourism experience as part of a more general travel itinerary? Secondary issues will focus on the types of motivations involved, such as fantasy or ego enhancement, remembering that there are likely to be a range of motivations among different tourists visiting the same film site. Further, this thesis will determine whether different or distinct motivations drive or induce travel behaviour. This is important in investigating film tourism motivations as it will highlight the specific attributes that are important to film tourists and provide a better understanding of the film tourism experience as it relates to a motivation to visit a film location. Finally, a profile of the film-induced tourist will be outlined by investigating the characteristics and behavioural patterns. (See Table 2.2).

Table 2.2

Research Questions

<table>
<thead>
<tr>
<th>Research Questions Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>4</td>
</tr>
<tr>
<td>5</td>
</tr>
</tbody>
</table>
2.14 Chapter Summary

This chapter presented a discussion of the film-induced tourism literature beginning with an overview of the major parent discipline of media studies and the effects on audiences as well as on tourism. The chapter specifically examined fictional and popular media and provided links to the complementary tourism niches of literary tourism, dark tourism and celebrity tourism. It provided an in-depth discussion of relevant issues such as authenticity, pilgrimage, the tourist gaze and destination image. It also discussed key issues in film-induced tourism such as positive and negative impacts on destinations and communities at film locations, and provided commentary on previous studies conducted in this relatively new tourism niche. Consumer behaviour and motivation literature provided background for the focus of the theoretical perspective of this thesis. Finally, this chapter presented the conceptual framework and introduced the research questions.
Chapter 3

Methodology

3.0 Introduction

This chapter discusses the theoretical perspective or philosophical approach to the methodology utilised in this study. It first explores the mixed method research paradigm and provides a definition and description of the approach followed by justification for use of this paradigm in this thesis. It then discusses the strategy of inquiry specifically in terms of the approach to the method and the implementation of the data collection techniques. Finally, this chapter provides a discussion of the potential limitations or challenges of this method.

3.1 Mixed Method Research Paradigm

In the process of research design, one of the most fundamental concerns is the theoretical framework or paradigm in which the research will be conducted. Although there are numerous approaches to research in the social sciences, the three most commonly used research frameworks include: (1) Quantitative research conducted in the positivist tradition and primarily concerned with numerical data analyses, (2) Qualitative research conducted in the constructivist tradition primarily interested in the analysis of narrative (non-numerical) data, and (3) Mixed methodology working within other paradigms and concerned with both types of data (Creswell, 2003;
Tashakkori & Teddlie, 2003). In terms of this research, a sequential mixed methodology is used and is discussed further in section 3.3.

The quantitative method and the positivist paradigm involve statistical analysis and rely on numerical evidence to draw conclusions or test hypotheses. It was the dominant methodological orientation in the first half of the 20th century until the 1950-1970 era when postpositivism emerged in an attempt to deal with some of the dissatisfaction with the axioms associated with positivism (Tashakkori & Teddlie, 2003). Typical quantitative strategies include experimental designs and questionnaire based surveys. A variety of qualitative methods became widely accepted in the 1970s, usually conducted within the social constructivist paradigm, although interpretivism and naturalism were also adopted (Lincoln & Guba, 1985). This qualitative approach is generally not concerned with numerical analyses but rather in interpreting the subjective meanings constructed by individuals as they engage in a range of experiences.

Typical qualitative methods include ethnography, grounded theory and narrative or phenomenological research. Over the years the debate, or indeed what has been labelled the “paradigm wars” (Tashakkori & Teddlie, 2003: 5), has been heated and partisan, however it is now more widely accepted that these two approaches can complement one another, and are often used together in a mixed method design.

It was in the field of psychology that numerous important studies first utilised mixed methodologies including research by Festinger, Riecken and Schachter (1956); Sherif, Harvey, White and Hood (1961); and Zimbardo (1969). Campbell and Fiske (1959)
first proposed the ‘multitrait multimethod matrix’ to study the validity of psychological traits. This prompted researchers in other fields to mix methods and eventually approaches associated with traditional quantitative methods, such as questionnaires, were combined with qualitative methods such as interviews. In 1978, Denzin introduced the term ‘triangulation’, which involved combining data sources to study the same social phenomenon and seeking convergence across qualitative and quantitative methods. Jick (1979) furthered the concept by recognising that all methods have limitations and biases and by triangulating data sources the weakness of one method could be offset by the strength of another approach.

On a philosophical level, however, the mixed method approach was criticised with claims of the incompatibility of the paradigms underlying quantitative and qualitative methods. Various approaches to counter this criticism have been proposed by scholars promoting different paradigmatic stances. For example, some researchers believe that a single paradigm should serve as the foundation for mixed methods research (eg, pragmatism or transformative-emancipatory paradigms).

Other scholars suggest that, while mixed methods are possible, they should be kept separate so that the strengths of each paradigm can be realised (Creswell, 2003; Tashakkori & Teddlie, 2003). In any case, the incompatibility claims have been largely discredited due to the continuing successful outcomes of research that utilises the mixed methods approach. Although the paradigm and methodology debates continue, it is clear that the mixed methods approach has evolved into the third distinct methodological framework.
Mixed methods research uses qualitative and quantitative data collection and analysis techniques in either parallel or sequential phases (Tashakkori & Teddlie, 2003), and is defined specifically as research in which the investigator collects and analyses data, integrates the findings, and draws inferences using both qualitative and quantitative approaches or methods in a single study or program of inquiry (Creswell, 2003). The terminology for this approach varies greatly including terms such as integrating, synthesis, multi-method and multi-methodology. For the purposes of this thesis, the term ‘sequential mixed methods’ as put forward by Tashakkori and Teddlie (2003) will be used. This approach to research can expand an understanding from one method to another and converge or confirm findings from different sources of data.

The following section provides a justification for use of this research paradigm.

### 3.2 Justification of the Paradigm

The type of research design selected for any study depends ultimately on the basis of the type of information desired (Sproull, 1995) and it is thus crucial that there is a match between the research question and the selected approach (Creswell, 2003). The obvious purpose of research from any epistemological perspective is to answer research questions (Newman, Ridenour, Newman, & DeMarco, 2003). Mixed methods are suitable if they provide better possibilities in answering specific research questions than other single approach designs. It is often considered that qualitative research is exploratory while quantitative research is confirmatory, however, Tashakkori and Teddlie argue that the major advantage of mixed method research enables the researcher to answer both confirmatory and exploratory questions and therefore verify and generate theory in the same study (2003: 15).
The major strength of mixed methods designs is that they allow research to develop as comprehensively and completely as possible (Morse, 2003). Mixed methods research can often provide results which allow the researcher to make stronger and more accurate claims or inferences if they are mixed in a way that has complementary strengths and non-overlapping weaknesses (Tashakkori & Teddlie, 2003).

This is the fundamental principle of mixed methods research and involves the recognition that all methods have their unique weaknesses as well as strengths. Data collection methods need to be combined with the intention to reduce limitations and to provide convergent and divergent evidence about the phenomenon being investigated (Johnson & Turner, 2003). In the case of this research, the mixed methods research approach was considered suitable given the emerging and exploratory nature of the film-induced tourism phenomenon.

The majority of the previous studies investigating film-induced tourism have been descriptive and based primarily on anecdotal evidence, as there has been only little or no data to support any of the claims being made about the significance and impact of this phenomenon. Therefore, utilising the mixed methods design will enable this study to answer both confirmatory and exploratory questions and verify and generate theory. Further, it will allow the research to develop as comprehensively and completely as possible, providing empirical evidence from both the quantitative and the qualitative paradigms.
The first stage of research collected rich qualitative data about the behavioural and experiential aspects of film-induced tourism which provided a strong grounding from which to design and test the film-induced tourism motivation scale used in the quantitative stage of the research. The construction of a more sensitive survey instrument, as well as a better and broader understanding of the phenomenon of film-induced tourism, is possible by combining these methods of data collection and analysis.

Greene, Caracelli and Graham (1989) proposed five functions or rationales for using mixed method research (see Table 3.1). The first two functions (triangulation and complementarity) support the tenet that mixed research can provide outcomes that confirm or complement each other. The other three functions (development, initiation and expansion) relate to using mixed methods sequentially where results of one stage lead to the design of a second stage. Further to this, they are based on discovering fresh perspectives and adding breadth and range to a study.

According to Green et al’s (1989) rationale, this study engaged the ‘development’ function by using the results from the qualitative method to develop and inform the quantitative method in the design of the questionnaire scale and the survey instrument.
Table 3.1

*Rationale for Mixed Methods Research Design*

<table>
<thead>
<tr>
<th>Function</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Triangulation</td>
<td>Seeks convergence, corroboration, and correspondence of results from different methods.</td>
</tr>
<tr>
<td>Complementarity</td>
<td>Seeks elaboration, enhancement, illustration, and clarification of the results from one method with the results of the other method.</td>
</tr>
<tr>
<td>Development</td>
<td>Seeks to use results from one method to develop or inform the other method, where development is broadly considered to include sampling and measurement decisions.</td>
</tr>
<tr>
<td>Initiation</td>
<td>Seeks the discovery of paradox and contradiction, new perspectives of frameworks, the recasting of questions or results from one method with questions or results from the other method.</td>
</tr>
<tr>
<td>Expansion</td>
<td>Seeks to extend the breadth and scope of inquiry by using different methods for different inquiry components.</td>
</tr>
</tbody>
</table>

Source: Adapted from Greene, Caracelli & Graham (1989).

3.3 Application of the Approach

It is important to outline the strategy of inquiry that will be used in this study and identify the criteria used in selection of this strategy. While there are many approaches available when conducting mixed methods research, there are several principles or standards that should be considered. Morse (2003) suggests that one of the major design principles in mixed methods research is to recognise the theoretical drive of the project.
The theoretical drive is based on the overall direction of the project as determined from the original questions or purpose and is primarily inductive or deductive. She states that: “if the purpose of the research is to describe, or discover, to find meaning, or to explore, then the theoretical drive will be inductive” (P.193). Inductive research most commonly utilises the qualitative approach as the dominant method, however quantitative methods may also be used for exploratory purposes with an inductive theoretical drive. Based on this definition, the overall direction of this study is inductive as it seeks to develop a meaningful understanding of this relatively new phenomenon of film-induced tourism by integrating what is currently known in the literature with results of the data analysis from this research.

Once the theoretical drive has been established, there are other important dimensions that need to be considered. Morgan (1998) identified two core assumptions in the design of mixed methods research: (1) time order (the sequence of collecting the quantitative and qualitative data), and (2) paradigm emphasis (priority or weight given to each form of data). Other authors have added to these assumptions including Tashakkori and Teddlie (1998) who discuss data integration, and Green and Caracelli (1997) who include a transformational value or action-oriented dimension to the list of assumptions. Thus, there are four main factors that should be considered to determine the type of mixed methods research design for a study including:

- The implementation (sequence) of the data collection;
- The priority given to quantitative and qualitative data;
- The stage at which integration of the data occurs; and
- The potential use of a theoretical perspective (Creswell, 2003).
Based on an assessment of the abovementioned criteria, the mixed methods research design selected for use in this research is known as the Sequential Exploratory Design (Creswell, Clark, Gutmann, & Hanson, 2003: 223). The Sequential Exploratory Design is conducted in two phases typically characterised by the collection and analysis of the qualitative data first followed by quantitative data collection and analysis. It is a straightforward approach which is relatively simple to implement because the steps fall into clear, separate stages which also makes reporting the results more straightforward. The main focus of this particular design is to explore a phenomenon, such as film-induced tourism, and is often used when a researcher develops and tests an instrument as the initial qualitative data collection can help to narrow the focus of the possible survey variables (see Figure 3.1).

**Figure 3.1**

*Sequential Exploratory Design for this study*

<table>
<thead>
<tr>
<th>Qual → Data Collection</th>
<th>Qual → Data Analysis</th>
<th>Quan → Data Collection</th>
<th>Quan → Data Analysis</th>
<th>Interpretation of Entire Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semi-structured Analysis</td>
<td>Thematic Analysis</td>
<td>Questionnaire</td>
<td>Principal Components</td>
<td>Discussion</td>
</tr>
<tr>
<td>telephone interviews</td>
<td>random sample</td>
<td>Analysis &amp; Logistic</td>
<td>Regression</td>
<td></td>
</tr>
<tr>
<td>(15 interviews)</td>
<td>(668 responses)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Source: (adapted from Creswell et al, 2003: 225).
When qualitative data collection precedes quantitative data collection, the intent is to first explore the problem and then follow up with quantitative data that are amenable to studying a large sample so that results can be inferred to a population (Creswell et al, 2003). This is the case with this study as the research began with a qualitative phase of semi-structured telephone interviews designed to build on the previous literature findings and obtain themes and specific statements from participants for the survey instrument in the major quantitative study. The next phase involved the major quantitative study where these statements were used as specific items and themes to create a survey instrument that was grounded in the views of the participants in order to measure motivations associated with travel to destinations seen in film.

In relation to the priority given to quantitative and qualitative data in this research, although the qualitative research phase was important and indeed supportive to the overall design of the study, the paradigm emphasis lies with the quantitative data collection and analysis, as this was the dominant component of the study.

Integration of quantitative and qualitative data ultimately depends on the purpose and design of the research as well as the ease of integration. Integration is the point in the research where the quantitative and qualitative research come together. In the case of this research, the findings from the qualitative phase were integrated into the development of the survey instrument in the quantitative phase. Further integration took place in the quantitative data collection phase as several open-ended questions were included within the actual survey instrument. This is also known as intramethod mixing or data triangulation as the single data collection method of the questionnaire
included both quantitative and qualitative questions in order to provide the most accurate and comprehensive depiction of the film-induced tourism phenomenon (Johnson & Turner, 2003). Finally, the entire data sets were integrated in the interpretation and discussion of the final analysis.

The use of a theoretical perspective may be explicit or implicit within a mixed methods study (Creswell et al, 2003). This film-induced tourism research examined the issues and questions from a consumer behaviour perspective. Specifically, it examined how feature film might act as an information source and how it could affect tourist motivation. The theoretical framework for this study was set within the push and pull factor theory of motivation put forward by Dann (1977) where motives such as ego enhancement and fantasy were investigated in the concept of film-induced tourism.

3.4 Limitations of the Method

As with all research methodologies, there are several challenges or limitations associated with mixed methods research. Generally, these include the need for extensive data collection, the financial cost and the time intensive nature of collecting and analysing both textual and numeric data, and the requirement for the researcher to be familiar with both quantitative and qualitative forms of research (Creswell, 2003).

There are more specific challenges in the mixed methods research paradigm including limitations in the transformation of data. The final results need to be transformed in some way so that they can be integrated within the analysis phase of the research.
There is little advice to be found for how a researcher should resolve discrepancies that may occur between the two types of data collected. Because the two methods are usually unequal in their priority, this approach also results in unequal evidence within a study, which may be a disadvantage when interpreting the final results (Creswell, 2003). While some methodological purists contend that research should always be conducted in either the qualitative or a quantitative paradigm to avoid such problems of paradigm mixing, this was not seen as a disadvantage in this study as the results of the qualitative stage fed directly into the design of the questionnaire in the major quantitative stage of the study.

Another specific challenge in the mixed methods research paradigm lies with research validation procedures. As in all research, it is important to check the validity of both the quantitative data and the accuracy of the qualitative findings within the study and this needs to be carefully considered when mixing methods. Valid research is defined as “plausible, credible, trustworthy and defensible” (Johnson & Turner, 2003: 300). Teddlie and Tashakkori (2003) use the umbrella term “inference quality” to refer to internal validity (common in quantitative research) or credibility (common in qualitative research) in mixed results. They believe that these two concepts are very similar as both processes involve determining the degree to which a researcher asserts that their conclusions are accurate and thus this one common term that transcends the qualitative and quantitative orientations should be used.

There are two components of inference quality that need to be addressed which are design quality (the evaluation of the methodological rigour of the mixed methods research) and interpretive rigour (the evaluation of the accuracy of the conclusions).
Teddlie and Tashakkori (2003) also propose the term “inference transferability” to consider the generalisability of results referred to in the quantitative expression as external validity and in the qualitative expression as transferability. In terms of this sequential exploratory study, inferences are made at the end of the qualitative study which are predominantly subjective and emic, followed by quantitative inferences which are predominantly objective and based on numerical data and statistical analysis.

Mixed methods studies also pose a challenge in how to present or communicate the research findings. Qualitative and quantitative readers often belong to different “interpretive communities” who have differing levels of knowledge, understanding or acceptance of the writing conventions of each genre. This may include expectations of particular writing styles and rhetoric and the use of quotations, tables and numeric evidence (Sandelowski, 2003). It may also relate to the structure and layout of the final report or thesis. The researcher needs to consider whether to use a separate but equal sequential format to present qualitative and quantitative procedures and findings or to use a format that incorporates both together. This thesis follows its sequential exploratory design and presents its procedures and findings in the sequential order with the qualitative study written up first followed by the discussion of the quantitative study.
3.5 Chapter Summary

This chapter examined the philosophical approach to the mixed methods research paradigm. It provided a discussion about this approach and justified the use of the methodology in this thesis. It also discussed the strategy of inquiry specifically in terms of the approach to the method and the implementation of the data collection techniques. Finally, this chapter provided a discussion of the potential limitations and challenges of mixed methods research.
Chapter 4

Study 1 Results

4.0 Introduction

This chapter presents an analysis of the qualitative results from Study 1. It will first discuss the procedural methodology relevant to this stage of the research and provide details of the sampling frame and overall research design. Interview analysis will then be discussed, as well as the findings of the interviews and their implications. While this stage of the research can stand alone as a study in its own right, with the collection of rich qualitative data about the motivations and experiential aspects of film-induced tourism, the aim is to provide a strong grounding from which to design and test the film-induced tourism motivation scale to be used in the quantitative stage of the research.

4.1 Research Design

This first stage of research involved an exploratory qualitative study designed to build on the previous literature findings and provide background for the second major quantitative study. This stage deals with describing the film-induced tourism experience as it relates to the motivation to visit a film site and provides qualitative themes or clusters of film-induced tourism motivations.
The research design involved semi-structured telephone interviews with a series of open-ended questions to elicit information and experiences from the participants. There are many advantages in using semi-structured interviews including: the ease of gaining detailed information about attitudes, motivations and experiences without constraining the respondent to respond within numeric scales, and being able to probe for further information or clarification (Jennings, 2001). The major advantage of conducting telephone interviews is twofold: greater cost efficiency and faster results (Shuy, 2003). However, they are not without disadvantages and by conducting phone interviews, the respondent cannot be seen which reduces potential visual clues that are so important in establishing personal rapport or connection with the interviewee. Also, there is the potential for distraction and lack of concentration and energy for the interview (Cresswell, 2003), however, these possible disadvantages did not cause any major disruption to this research process.

The interviews were conducted by the researcher and were audio-taped for later transcription. An interview protocol form was used for recording information during the interviews (See Appendix A). This protocol form included: instructions; opening statements and general introduction; the key research questions; probing question checklist; interview and audio-tape numbers; date of interview, duration of interview; and a section for reflective comments by the researcher. The interview protocol was designed to maintain accurate and consistent records when transcribing the interviews.
4.1.1 Development of Interview Schedule

In this exploratory study designed to gain an understanding of underlying reasons for film-induced travel behaviour, semi-structured personal interviews provided an appropriate method. It was possible to set only a small number of very broad questions which encouraged the respondents to “take the lead and shape their own narratives” (Ritchie & Lewis, 2003: 110) and tell their own stories. The personal interview process allowed the researcher to probe more deeply and encouraged respondents to provide more detailed explanations of their responses.

The structure and organisation of the interview schedule was carefully planned. It was considered appropriate to have an introductory stage where general information and instructions were conveyed to the participants; followed by a series of set interview questions, beginning with some ‘soft’ questions to put the respondent at ease, and further probing questions when necessary; and finally a summary and closure stage that completed the interview. The interviews were very much in the ‘genre of a conversation’ which the interviewer let flow naturally, however, the series of set questions and prompts helped to focus the interview (Gillham, 2000; Jennings, 2001).

This stage of the research aimed to discover whether watching films would motivate people to want to visit the film sites and locations from the movies. The questions were designed to be open-ended and broad enough for respondents to elaborate and share their experiences and stories. Thus, it was necessary to carefully develop questions of real importance that were likely to call forth an interested response from
the respondents. As Gillham (2000: 74) states “if there is substance in the questions, there will be substance in the answers”.

In terms of question types, the interview schedule was divided into 4 sections including: (1) general questions about film viewing (such as frequency of film viewing and favourite genres); (2) actual visitation to film locations (such as where, when and whether film was the main motivation or driver); (3) the appeal and emotion associated with visiting film locations (such as why it is appealing and feelings when visiting film locations); and (4) future or further travel to film locations. There were a total of 10 set interview questions as well as two classifying questions in relation to gender and age. There was a checklist for probing questions designed to assist respondents if they ‘went blank’ or needed clarification (See Appendix B).

The phone interviews took approximately 30 minutes (although some interviews were longer in duration as respondents became very involved and excited in their story telling). All respondents were enthusiastic and excited to participate, offering many individual experiences and personal stories related to film-induced travel.

4.1.2 Recruitment

In order to achieve the aims of stage one, the telephone interviews were conducted with an anonymous sample responding to media publicity about the study (See Appendix C). A significant amount of national media coverage (radio interviews and newspaper articles) resulted from a series of press releases which not only detailed the research focus but asked for interested participants willing to share their experiences
and motivations for film-induced travel. These interested participants then contacted the researcher to arrange a convenient time for the call-back interview. They were also informed about the intention of recording the interview.

Therefore, this stage of research utilised a purposive sample and while respondent self-selection for recruitment may have some disadvantages, in terms of biases (Creswell, 2003), in this case it was not considered a problem because the sample was not intended to be statistically representative, but rather one that would provide a detailed exploration and understanding of key themes relevant to this study. Indeed, this study did not intend to generalise interpreted concepts to particular populations. In terms of the sample, a good respondent is one who has the knowledge and experience required, as well as the ability to reflect and articulate this information at interview (Morse, 1994). Fortunately, for this researcher, the majority of respondents provided this ability and enthusiasm in their willingness to participate.

4.1.3 Sample Size

Qualitative samples are usually small in size and in the case of this research it was decided that the target sample size should be approximately 18-20 successfully completed interviews, or saturation point. In qualitative research there is no requirement to ensure that the sample is of sufficient scale to provide estimates, or to determine statistically significant discriminatory variables, therefore a smaller number of rich and detailed responses was considered appropriate (Ezzy, 2002; Ritchie & Lewis, 2003). In fact, the sample size totalled 15 useable responses based on volunteer numbers and it was at this point that very little new ‘evidence’ or ‘data’
became apparent. Nine of the participants were female and six were males, and the majority were in the 26-35 age category. Although the stories shared by respondents varied and the examples of film-induced tourism experiences were quite different, the motivations and reasons for engaging in them were becoming common and repetitive. Indeed, it can be said that the process had reached its point of ‘diminishing return’ where increasing the sample size no longer yields new or valuable evidence (Ritchie & Lewis, 2003).

4.1.4 Ethics

When conducting personal interviews, ethical issues such as privacy, confidentiality and informed consent are of prime importance. An ethics application for this research was submitted to the University Research Ethics Committee and ethics clearance was granted. The participation in the study was voluntary and depended on the participant contacting the researcher to arrange a time for an interview. Also, a verbal informed consent mechanism was utilised in the form of a ‘consent script’ which was conveyed to each participant prior to the interview which provided assurances of confidentiality and anonymity. Each interview was tape recorded for transcribing purposes and participants were informed of this at the time of the telephone interview with permission to tape record granted by every participant.

4.1.5 Interview Analysis

The process of analysing the empirical material involves trying to make sense out of the information “to get the holistic sense of the whole” (Wengraf, 2001:209). This
involves the emergence of order and understanding, and patterns of relationships become apparent (Denzin & Lincoln, 1994; Ritchie & Lewis, 2003). Analysis breaks down or divides the complex whole into constituent parts, through analytical operations researchers dissect, reduce, sort and reconstitute data (Spiggle, 1994). Thus, is it can be said that qualitative data analysis involves the three stages of data reduction, data display and conclusion or verification. One of the common methods of achieving these tasks is through the process of content analysis which is about organising the substantive content of the interviews (Gillham, 2000; Jennings, 2001).

For the purposes of analysis in this stage of research, a form of content analysis proved an efficient means of examining the large amount of information provided by participants. According to Ritchie and Lewis (2003: 200), content analysis is when both the content and the context of data are analysed: themes are identified with focus on the way a particular theme is presented and the frequency of its occurrence. Ezzy (2002) discusses thematic analysis, which also aims to identify themes occurring in the data, but states that it is more inductive than content analysis because the categories into which themes will be sorted are not decided prior to coding the data. While the general issues of interest are predetermined before data collection, the specific nature of the categories and themes are not. This means in effect that this type of research may lead to issues and aspects the researcher had not anticipated.

In this stage of the research, the researcher used inductive analysis, which means that categories, themes, and patterns came from the empirical material and were not imposed prior to collection. In terms of isolating themes and placing them into some kind of order, the method of categorisation was used. This involved identifying a key,
substantive point as belonging to or representing some more general phenomenon and
putting them into categories (Gillham, 2000; Kvale, 1996; Spiggle, 1994). This
method assists in the organisation of interview texts and to condense meanings into
shorter forms. The first step involved highlighting key substantive statements,
ignoring repetition, digression and other irrelevant material, followed by constructing
a set of category headings to which to assign the statements. By doing this, the
general significance of responses is clearer making the interpretation stage easier.
Further to this identification and categorisation of themes, counts were also carried
out in order to calculate frequencies of similar responses and emerging patterns.
These are presented as percentages or defined units, and assist in providing a more
efficient understanding of the data by examining distribution and frequency of re-
recurring themes (see Denzin & Lincoln, 1994; Kvale, 1996; Ritchie and Lewis,
2003). Also, counting techniques, based on data driven categories, can offer a means
to view the entire data more readily and gain a sense of the data as a whole
(Silverman, 2000).

4.1.6 Validity and Reliability

In any qualitative tourism research, especially when examining behaviour, attitudes or
motivations, the researcher is reliant on the respondent’s own accurate recollection
and complete reporting of the issues and, therefore, caution must be taken when
making conclusions or general statements on the basis of this empirical research.
There are, however, various methods of ensuring rigour and transparency in
qualitative work, intricately linked with reliability and validity checks, including
examining the adequacy and appropriateness of data (Denzin & Lincoln, 1994).
Further, there are a number of ways of giving credibility to the findings of qualitative research including: documentation, transparency, reflexivity, transferability and peer debriefing (Creswell, 2003; Lyons, 2000; Spiggle, 1994).

In this qualitative study, rigour and transparency has been achieved by adhering to Denzin and Lincoln’s (1994) approach of examining the adequacy and appropriateness of the collected material. Here, adequacy refers to the amount of material collected rather than to the number of subjects. Adequacy is attained when sufficient information has been collected that saturation occurs and variation is both accounted for and understood. The collection of empirical material was designed to gain enough information to achieve theoretical saturation. Although only 15 telephone interviews were conducted it was at this point that saturation became evident with little new information becoming apparent and adequacy of data was attained. At this point, a decision was thus made to not conduct any further interviews. There may have been slight variation in the actual examples of film-induced tourism experiences, however these variations were recorded and accounted for. These variations may have included, for example, the actual film locations visited or the specific experiences and activities at the film location. The more important comments from participants about their motivations and reasons for engaging in film-induced tourism were becoming generally similar and repetitive (eg. to have a unique experience), and it was decided that adequacy of data was hence attained.

Appropriateness of data refers to selection of information according to the theoretical needs of the study (Denzin and Lincoln, 1994). The interview questions in this study
were designed specifically to obtain external input to the theoretical needs of this research. The materials collected were not only appropriate to the theoretical needs of this study but essential in developing the film-induced tourism motivation scale.

According to Veal (1997), validity is the extent to which the data collected truly reflects the phenomenon being studied. It can be interpreted as the extent to which an account accurately represents social phenomena or the precision of a research reading (Ritchie & Lewis, 2003; Silverman, 2000). In qualitative research, validity or credibility is related to description and explanation, and whether a given explanation fits a given description (Denzin & Lincoln, 1994). It is argued in this case that the material collected from the personal telephone interviews truly represents the phenomenon of film-induced tourism because the themes that came out of the categorization process are consistent with the literature and previous findings (see Beeton, 2005; Couldry, 1998; Riley & Van Doren, 1992, 1998). Furthermore, the information provided was from individuals with real, credible and personal experiences of film-induced tourism.

Credibility of research findings also deals with how well the categorisation of themes incorporates the data, and how judgement was made regarding the similarities and differences between categories (Lincoln & Guba, 1985). This has been dealt with here by providing accurate representative quotations from the transcribed interviews, as well as cross referencing with the film tourism literature and previous findings. These reported themes and the consistencies with the literature are discussed further in section 4.3.
The issue of reliability in qualitative research is commonly referred to as the trustworthiness of research findings (Lincoln & Guba, 1985). Measures for achieving trustworthiness include credibility, as discussed above, dependability and transferability or replicability of research findings. These measures address whether or not the findings would be repeated in another study, using similar methods (Spiggle, 1994). Or according to Silverman (2000), it refers to the degree of consistency with which themes are assigned to the same categories by different observers. On the other hand, it can also be argued that replication is impossible (Jennings, 2001) due to the spontaneous social interaction and relationship between the interviewer and the interviewee, the setting and external circumstances surrounding the interview.

In this case, and in line with Lincoln and Guba’s (1985: 316) argument, replicability or transferability was not considered the researcher’s task because this research aimed to investigate and understand the phenomenon of film-induced tourism motivation rather than generalising the results to a population. Further, the research findings are considered a true reflection of film-induced tourism motivation because the patterns and themes that came out of this research are consistent with the findings and conclusions of other researchers in this field (Beeton, 2005; Busby & Klug, 2001; Couldry, 2003; Riley & Van Doren, 1992, 1998). It was the responsibility of this researcher to ensure credibility, rigour and transparency, and to accurately describe the data collection process, as well as the interview analysis techniques so that future studies might match these conditions.
4.2 Findings

This section provides a discussion of the findings. Direct quotes appear in this chapter, as they are a raw illustration of many of the concepts in discussion. As Riley suggests “such an approach allows the respondents to impart their own reality,… cataloguing the socially constructed knowledge of informants rather than the hypothesising of the investigator” (1995: 636). Furthermore, description and quotation are the essential ingredients of qualitative inquiry, and sufficient raw material should be included to allow the reader to enter into the situation and thoughts of the participants (Jennings, 1999). The following discussion also incorporates relevant literature to demonstrate and integrate commonalities in film-induced tourism from other studies. Film-induced tourism issues were divided into five categories including: (1) general film viewing behaviour; (2) actual visitation; (3) film-induced tourism motivations; (4) activities at film locations; and (5) future film-induced travel.

4.2.1 General Film Viewing Behaviour

Most of the participants in this sample were regular viewers of film with 10 out of 15 participants watching films at the cinema or at home on a weekly basis. The remaining respondents viewed films on a monthly basis. The most popular types of film included comedies, romance, action and adventure. Participants were asked their favourite film/s as an ice breaker to put them at ease. This technique worked well with light hearted ‘banter’ setting the tone for the remainder of the interview. Favourite films ranged from Gone with the Wind to Back to the Future to Moulin Rouge.
4.2.2 Actual Visitation

In order to gain some insight into actual visitation to film locations and whether a film was a primary motivator for that specific visit, participants were first asked if they had ever been to a film location. They were then asked if it was a film specifically that had made them want to visit that location. All but one respondent had visited a film location at one time. Examples of film locations included sites such as *The Lord of the Rings* locations in New Zealand, *The Sound of Music* locations in Salzburg, Austria, and *The Beach* locations on Phi Phi Island, Thailand. One third of the participants indicated that film had been a specific motivator for visiting such locations. Comments such as these were recorded:

*I travelled to Salzburg specifically to see the sites and in particular was interested in seeing the sites of The Sound of Music movie (Respondent 8: Female 18-25yrs).*

*We specifically went to Thailand after seeing The Beach (Respondent 3: Female 26-35yrs).*

One participant went so far as to state:

*Everywhere we go is somehow associated with films. I’ve been to about 24 countries and everywhere I go has been somehow sparked by films (Respondent 6: Female 36-45yrs).*
The majority of participants, however, stated that film was not the main or primary motivator for visitation but rather a contributing factor only.

_No, but if I happen to be somewhere a film was made, I would go out of my way to find out more about it (Respondent 14: Female 26-35yrs)._

_It may tip the balance in deciding between one place and another (Respondent 15: Female 26-35 yrs)._

It seems that with the majority of these participants, film is one of many reasons for visiting a film location with most individuals already visiting the destination anyway for various other reasons. It could be said then that film-induced tourism is an incidental tourism experience for these respondents.

**4.2.3 Film-Induced Tourism Motivations**

Participants were asked a series of questions in relation to why they have engaged in film-induced tourism, including what they found appealing about visiting film locations. By asking the participants what they found appealing or attractive about travelling to film locations it was hoped to gain a deeper understanding of the reasons for visiting film sites. These responses provide some insight into the reasons for wanting to visit film locations, however in order to specifically address the issue of motivation, further specific questioning was required.
The researcher asked about the specific reasons for visiting film sites and what the participants like to do when visiting film sites. These questions were open-ended and often the individual responses were very lengthy providing rich and detailed information. The transcripts were analysed to identify the core motivations of film tourists. This resulted in the following six categories or dimensions of motivation.

1. Personal connection with film
2. Scenery/landscape/physical icons
3. Entertainment value
4. Unique experience
5. Celebrity
6. Status symbol (glory)

The following section provides supporting quotes for each motivation category.

**4.2.4 Motivation Categories**

*Dimension 1: Personal Connection with Film*

When the participants were asked what they thought was appealing or attractive about travelling to where a film was made, there was a range of comments that related to having a strong personal connection with a film. Respondents expressed the personal nature of the film-induced tourism experience and stressed the importance of connecting with, and reminiscing about, favourite films they had seen. This motivation to make a personal connection with a film is supported by comments from
visitors to the set of Coronation Street (“I was standing there, I was actually there”) in the sense of experiencing an intrinsically significant connection between the ‘media world’ and the world of the ordinary viewer (Couldry, 1998: 98). For these film-induced tourists, there is a need to physically be at the sites of their favourite films, to stand in the footsteps of their movie heroes and relive the special film moments.

Expressions of nostalgia, romance, personal pilgrimage and fulfilling personal dreams were common as part of the personal connection with film dimension. Some examples of these follow:

*Being able to connect with the location where a scene was filmed.* (Respondent 12: Female 26-35yrs).

*It’s like a part of the pilgrimage to the lost world of romance.* (Respondent 4: Male 26-35yrs).

*Mainly for me it’s a sense of involvement, you know, be there, be close to it. I wanted to get the feeling of being in that position.* (Respondent 5: Male 36-45yrs).

*You might want to relive some important scenes – show off that you know all the lines and things like that. You know, demonstrate your knowledge of the movie.* (Respondent 9: Female 26-35yrs).
In this last example, the ‘reliving’ aspect can be connected to touristic performance in the sense that performing various roles in public space is the dominant way that individuals make sense of their worlds and, especially, of their own bodies. As Denzin suggests, ‘performance is interpretation…a performance is a public act, a way of knowing, and a form of embodied interpretation’ (1997:97). Through reliving favourite film scenes, some tourists gain a more fully embodied experience (Desmond, 1999) which includes movement, sound, touch and so on both in the physical and fantasy realms. Riley, Baker and Van Doren (1998) concur that the relationship between visitor and film location can hold an intimate meaning of involvement, connection and identification for some film-induced tourists. Beeton (2005) also discusses touristic performance and personal connection with film by tourists to Doune Castle in Scotland, who enjoy re-enacting scenes from the Monty Python films.

Dimension 2: Scenery/Landscape/Physical Icons

For several of the participants, simply seeing the scenery, landscape and backdrops from films is the most appealing aspect about visiting film locations. It is the ability to ‘gaze’ upon film locations and see these images in ‘real life’ that is deemed important. It seems that it is actually being in the physical place that holds something special to these respondents.

*The beauty of the place. If I see a great background in a film I might want to go there. Scenery can look spectacular on the big movie screens, can’t it?*

(Respondent 7: Female 56-65yrs).
I’d have to say it would be to see the scene or place that impressed you in the film for real. You know to make it real life. (Respondent 10: Male 26-35yrs).

As long as the scenery was good like really nice coastal images or landscapes with mountains and lakes and things. That would probably make you want to visit the place more. I’m just trying to think of an example, but things like the Aussie outback in ‘Priscilla’[Queen of the Desert], that was just spectacular and I can imagine the American tourists really loving that. (Respondent 5: Male 36-45yrs).

First and foremost to see the scenery - the beautiful scenery. That would have been the drawing factor, I guess. And see what it was like in the movie. Also, to experience it. You know a lot of times you see places through TV and advertising and you go there and it’s nothing like it. I wanted to see if it was real. (Respondent 3: Female 26-35yrs).

Croy and Walker’s (2004) discussion of destination imagery in the case of The Lord of the Rings highlights the impact spectacular imagery can have on film audiences. Other authors have discussed natural scenery, exotic locations as well as the backdrops for film settings as potentially producing visual icons for film audiences. Examples of this include Devil’s Tower National Monument in the science fiction film Close Encounters of the Third Kind and Chimney Rock Park in The Last of the
Mohicans (Beeton, 2005; Riley, Baker & Van Doren, 1998). So, it seems that it is not only the physical scenery or landscape that is an important motivator, but also the personal verification of iconic sights seen in film.

These types of captivating visual, physical icons can be powerful motivators for some film-induced tourists as seen in the following comment.

In the UK, we were driven by our intent to see the physical location. For example, King John’s Castle and Robin Hood at Sherwood Forest, King Arthur in Glastonbury, and Cornwall to see the Pirates of Penzance. We went to the Scotland border town of Jedburgh because of Braveheart and to Edinburgh for The House of Balmoral and to Loch Lomond where they filmed The Lochness Monster. (Respondent 4: Male 26-35yrs).

Couldry reported similar findings to these in his 1998 study on Coronation Street stating that visitors found it inherently important to have inserted themselves into the frame of the program’s fiction: to have stood in the Street, knowing they could watch future episodes by reference to that experience. Almost identical stories and motivations were provided by some participants in this study in relation to the popular Australian television series, Neighbours, filmed on location in Melbourne. For example:

We did the Channel 10 Neighbours tour and, yes, had our photo taken in front of Harold’s mailbox (Respondent 9: Female 26-35yrs).
Dimension 3: Entertainment Value

Some of the participants expressed the simple entertainment value of visiting film locations. Tourism is often about recreation, enjoyment and fun and is typically discussed in the tourism and leisure literature in terms of the psychological contributions derived from experiences, as opposed to the core facilitating and experience-enabling components (Pearce, 2005). It is not surprising, then, that many respondents expressed the pure entertainment value as one of the reasons for engaging in film-induced tourism. For many of these respondents watching films is an avenue of recreation and entertainment and this flowed on to their personal experiences of film-induced tourism. Comments related to just having fun and being entertained, as well as feeling excited and having a satisfying tourism experience were common.

Well, it is quite exciting especially when you have grown up knowing the movie, all the scenes, all the songs. Yeah, I had fun and thought it was exciting to go there. (Respondent 8: Female 18-25yrs).

The kids were absolutely beside themselves to see the pavilion from The Sound of Music. They wanted to dance around the pavilion like they did in the film but they have closed it all off because all the tourists wanted to do the same thing and it was getting damaged. The kids were disappointed because they wanted to do that. But we danced around the outside of it anyway!

(Respondent 6: Female 36-45yrs).
I reckon it’s for entertainment and for escape. (Respondent 5: Male 36-45yrs).

Dimension 4: Unique Experience

With the special interest niche appeal of film-induced tourism, it was not surprising that several participants stated the uniqueness of visiting places associated with film. There were comments made about the unique experience that only film-induced tourism could provide in terms of the novelty value and experiencing something out of the ordinary. Crompton (1979) referred to novelty as a motivating push factor and suggested that a tourist’s desire for new and unique experiences (such as visiting film sites) is a fundamental motivator in the destination selection process. For many of the respondents in this study, the visit to the film location had not been the prime reason for travelling to that destination, so there was a sense that it added something special and unique to the holiday.

To experience the actual location of major films they produce. Yes, I believe theme travel has merit. It’s the next step in the romance of life. (Respondent 4: Male 26-35yrs).

It’s a chance to look at the props and get the feel of what the Director had to work with. The novelty of the behind the scenes moving making stuff. (Respondent 11: Female 46-55yrs).
I like doing different things to normal and that was part of it I guess.

(Respondent 6: Female 36-45yrs).

Dimension 5: Celebrity

The “cult of celebrity” and “celebrity worship” (Beeton, 2005; Maltby, McCutcheon, Ashe & Houran, 2001; Rojek, 2001) is evident in some responses from participants in this study. It seems the elements of fantasy and fiction are important aspects of film viewing, as well as in film-induced tourism. There also seemed to be a cross over between the excitement of being where film stars have been and the fantasy aspect of the specific characters in the film story. For example, for some individuals it might be exciting to be where Agent 007 James Bond has been, while for others the motivating element is the famous celebrity or star factor of Sean Connery or Roger Moore, who both played the character at various times.

Pearce, Morrison and Moscardo (2003) suggest that celebrity fan clubs or societies who have a closer relationship with individual icons (famous stars) are perhaps the most likely to visit and revisit the sites associated with their movie heroes. The group of participants interviewed for this research expressed a general interest in the concept of celebrity and fame, and a readiness to visit the film sites associated with their favourite stars.

Many participants demonstrated this importance through a range of comments such as these:
I can’t describe the feeling you get when you are actually at the site, but it feels very special and you almost feel as though you are close to the characters, the story and sometimes you may get confused as to whether it is actually fictitious or not! (Respondent 14: Female 26-35yrs).

Celebrities are very important, think about Mission Impossible, that film would have been nothing without Tom Cruise. Depending on how old you are you get influenced by different movie stars, like my 13 year old would cross the earth to meet Brad Pitt, but he does nothing for me. (Respondent 6: Female 36-45yrs).

Going behind the scenes or on set is always exciting to me. I guess also it’s as close to the stars of the movie that some people will ever get. (Respondent 13: Male 26-35yrs).

I guess it’s that sense of voyeurism that makes us want to be close and involved with celebrities or stars. (Respondent 5: Male 36-45yrs).

You look up to your favourite movie stars and try to be like them. Maybe you try to identify with them. (Respondent 8: Female 18-25yrs).

You have to say yes, people generally try to identify themselves with their favourite movie stars. (Respondent 9: Female 26-35yrs).
Dimension 6: Status Symbol

Several participants suggested there was an element of status or glory associated with visiting film locations, as well as being able to brag to friends about their experiences. This may be due to the uniqueness or novelty aspects of visiting film locations as discussed previously. Beeton (2005) agrees stating that film-induced tourists often collect film memorabilia and souvenirs, taking them home along with stories of fame that raise them up in the view of their peers. Indeed, this important tourist motivation of ego-enhancement has been discussed in the motivation literature since the 1970s (Crompton, 1979; Dann, 1977, 1981).

Visiting film locations also gives people the opportunity to build their own narrative capital, providing them with something to talk about when they return home, especially if their friends have not been there. A case of what Dann (1977) referred to as “trip-dropping”. In some cases there may even be a process of retrospective narrative enrichment, particularly if a destination is known for a particular activity, place or thing, such as a film location (Schiebe, 1986). In this case the tourist may do something because they might be asked if they did it, because someone will want to hear the story, and it provides them with a sense of ego enhancement or status.

The following comments were recorded.

To do things that no-one else had done or experienced is important. It’s probably very boring and my friends say ‘oh no she’s telling that story again’.

(Respondent 6: Female 36-45yrs).
To say that you have been there! (Respondent 14: Female 26-35yrs).

4.2.5 Activities at Film Locations

In order to understand more about the behaviour of film-induced tourists at film locations, the participants were asked what specific activities they expected to be able to engage in, and what activities they actually engaged in while visiting film locations. There was a diverse list of responses provided by participants in relation to this including activities such as: taking photographs; re-enacting or reliving scenes from the film; soaking up the atmosphere at the film site; going on guided film tours; and shopping in souvenir shops for film memorabilia.

One third of participants indicated that taking photographs of the location (and of themselves at the location) is a very important activity. Indeed, holiday snaps have been shown to be a significant force in reinforcing tourist expectations, where the framing of an image is often couched within pre-existing perceptions (Ashworth and Goodall, 1990). Urry (1990:138) suggests that taking photos “is in some way to appropriate the [site] being photographed”. Both Beeton (2005) and Sterry (1998) report on cases where tourists excitedly take photos of themselves in front of significant sites from iconic TV shows, such as Coronation Street (UK) and Seinfeld and Friends (USA), again seemingly to put themselves in the frame of fiction.
In this study, it seems that taking photographs was especially significant if the scenery or landscape was particularly spectacular, but the main thrill of this activity seemed to be due to the novelty and fame of the actual film site.

_I’d probably take photos, and possibly pose as if in the film. I’d also try and recompose the visual of the film, both in my eyes and on my camera. What I mean is stand in a place and view the scene as it would have been seen by my eyes when watching the film. (Respondent 13: Male 26-35yrs)._ 

Another important activity at film locations is reliving scenes from the film. This relates back to having a personal connection with a film, as well as wanting a vicarious experience of reliving the storylines and character moments in the film. One participant stated:

_I spent most of the time imagining that I was one of the characters in the movie, experiencing all they did. (Respondent 8: Female 18-25yrs)._ 

Some participants mentioned that they enjoyed soaking up the atmosphere of actually being in the physical place of a film they had seen. Comments suggest an element of disbelief at actually being at the film location.

_Oh, just look really and admire the place. We were always saying ‘Oh this is where that film or that scene was set’. So, you make the effort to have a really_
good look and think wow this is exactly where that movie took place, they were all here in this exact spot. (Respondent 7: Female 56-65yrs).

Um, I’d sniff to get the atmosphere – and then ask lots of questions (Respondent 11: Female 46-55yrs).

Look for the characters! Try and find things that I had seen on the TV or movie screen. I would reminisce about the various scenes of the film that took place there. Ask a lot of questions about the actors and what they were like. (Respondent 14: Female 26-35yrs).

Other activities at film locations mentioned by participants included participating in official or organised film location tours; shopping to purchase souvenirs or film memorabilia; and simply enjoying the entire film-induced tourism experience. Acknowledging these activities contributes to better understanding the film-induced tourist in terms of what is important, what motivates and what fulfils an experience when engaging in film-induced tourism.

4.2.6 Future Film-Induced Travel

In the closing stages of the telephone interviews, respondents were asked whether they had considered future travel to other locations related to films they had seen. This question was designed to gauge further film-induced travel interest, as well as to provide a final opportunity for participants to discuss other films or film-induced
experiences. Twelve participants stated immediately that they would like to travel to other film locations in the future, with three people indicating they would like to visit sites in New Zealand from The Lord of the Rings films. Three participants stated that they probably would not consider future travel to film locations, unless they “were there already”.

This is an interesting point and reinforces the conclusion made earlier that film-induced tourism is considered an incidental tourism experience, rather than a specific tourism experience, for this group of participants. This issue will be examined in greater detail later in this thesis.

4.3 Implications of this Stage of Research

This stage of research involved an exploratory qualitative study designed to provide background for the major quantitative study. It also stands alone as a study in its own right with the collection of rich qualitative data about the motivations and experiential aspects of film-induced tourism. Further to this, it has described the film-induced tourism experience as it relates to the motivation to visit a film site and provided a series of critical themes which are summarised below. An important implication of this stage of research is that it clearly indicates that film-induced tourism motivation is multi-dimensional as opposed to being single trait or uni-dimensional. Therefore, the next stage of this research takes a multi-dimensional approach to further understanding motivation for film-induced travel. A list of the critical themes that emerged from these interviews, and are consistent with the literature and previous findings of film tourism motivation, can be seen in Table 4.1.
These themes will serve as a basis for developing items in the film-induced tourism motivation scale. It is anticipated that for each theme at least 4 statements will be devised that will indicate the extent of respondent agreement on a 5-point Likert scale (from *strongly disagree* to *strongly agree* with the mid-point labelled *neutral*). In addition to these themes, it is important to consider the list of preferred activities at film locations such as: taking photographs; participating in official tours; and purchasing film memorabilia or souvenirs, when developing the film-induced tourism motivation scale.

**Table 4.1.**

**Film Tourism Motivation Themes**

<table>
<thead>
<tr>
<th>Theme</th>
<th>References</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entertainment Value</td>
<td>Pearce, 2005.</td>
</tr>
<tr>
<td>Status symbol</td>
<td>Crompton, 1979; Dann, 1981; MacCannell, 2002; Riley, 1995.</td>
</tr>
</tbody>
</table>
This multi-dimensional approach to understanding film-induced tourism motivation can be displayed in the following model (see Figure 4.1), which will be used to guide the development of the film-induced tourism motivation scale in the next stage of this research.

**Figure 4.1**

*Multi-Dimensional Approach to Film-Induced Tourism Motivation*

While there is no need to prioritise these themes at this stage, it does appear that making a personal connection with a film; seeing the scenery and landscape from a film; and identifying with famous celebrities and characters are the most cited reasons for engaging in film-induced tourism for this group of participants. Although, as can
be seen from the following quote, one participant could not make up her mind which motivation held the greatest power and decided it was in fact multi-motivations that had induced her past travels to film locations:

*If you watch any film there are a number of elements that make you remember it. Everything from the storyline to the backdrop. These things stay in your memory. It’s kind of a touchy feely thing. You have to go there and see it and touch it for yourself. It’s a bit like the leaning tower of Piza, you can see it on the telly but until you actually go there yourself, it doesn’t mean a lot. It’s about physically being there. It makes it real. The spectacular scenery creates an internal desire to really want to see it for yourself. The storylines help trigger your memory but it’s the amazing backdrops that you want to go and see. It’s a combination (Respondent 6: Female 36-45yrs).*

### 4.4 Chapter Summary

This chapter has presented the results from the qualitative stage of the research which was designed to develop themes based on the interviews with participants for the survey instrument in the major quantitative study. The next stage involves the major quantitative study where these themes will be used to develop specific statement items for the film-induced tourism motivation scale. The survey instrument will thus be grounded in the views of these participants in order to measure motivations associated with travel to destinations seen in film from a wider sample population.
Chapter 5

Study 2 Results

5.0 Introduction

This chapter builds upon the findings of Study 1, which provided a detailed collection of rich qualitative data about the motivations and experiential aspects of film-induced tourism. Those results have provided a strong grounding from which to design and test a film-induced tourism motivation scale in this stage of the research. Chapter 4 described the film-induced tourism experience as it relates to the motivation to visit a film site and provided a series of critical themes which are used in this study to further test film-induced tourism motivation. An important implication of this previous research is that it clearly indicated that film-induced tourism motivation is multi-dimensional as opposed to being single trait or uni-dimensional. Therefore, the next stage of this research takes a multi-dimensional approach to further understanding motivation for film-induced travel.

This chapter presents a detailed analysis of the results from the main study. It also discusses the procedural method employed to undertake this stage of the research. Details of the sampling frame and method are provided and the design and development of the survey instrument are discussed. The questionnaire pre-test, data collection and final data analysis stages are also discussed.
The results are presented in the following order. First, an overview of the demographic information is provided. The chapter then focuses on film-induced tourism motivations specifically, followed by an examination of respondents’ film viewing behaviour, and an analysis of respondents’ general travel behaviour. It then presents the findings from the data about film-induced tourism behaviour and experiences. Qualitative data from the open-ended survey questions are also integrated throughout this chapter to provide a comprehensive presentation of the results. Finally, three film tourist profiles that emerged from the data are presented as a film tourist continuum.

5.1 Research Design

The purpose of this stage of the research was to build on the work reported in Chapter 4 to design, implement and test an objective approach to measuring motivations associated with travel to destinations seen in film. It was intended to delve further into the film tourism experience as it relates to the motivation to visit a film location, and profile the film tourist by designing a film tourism continuum based on the survey results. It also aimed to discover whether film viewing actually motivates people to become film specific tourists or whether visiting film locations is simply an incidental tourism experience as part of a more general travel itinerary.

For this stage of this research, a quantitative method was selected using a self-administered questionnaire survey instrument. Self-administered questionnaires are used when quantified information is required and when individual’s own accounts of their behaviour and experiences are acceptable as a source of information (Veal,
The use of an empirical quantitative method for this stage was considered an appropriate approach to complement and build upon the exploratory qualitative data collected in Stage 1 of this research. An important outcome of the qualitative stage of the research was the collection of rich data about the motivations and experiential aspects of film-induced tourism. This information also provided the categorisation of common themes which served as a basis for developing specific items in the film-induced tourism motivation scale.

These film-induced tourism motivation themes are listed below:

1. Personal connection with film
2. Scenery/landscape/physical icons
3. Entertainment value
4. Unique experience
5. Celebrity
6. Status symbol (glory)

5.1.1 Instrument Design and Development

A survey instrument was designed to collect data relating to film tourism motivation, film viewing behaviour, general travel behaviour and demographic profiles. The survey contained a total of 29 questions with the first section posing a series of questions related specifically to film viewing behaviour including frequency of viewing and most liked types and genres of film. Section 2 concerned general travel behaviour and asked questions about domestic and international trips as well as
frequency of travel, reasons for travel and destination choice. Respondents recorded their responses to these items via a 5 point Likert scale numbered from 1 = strongly disagree to 5 = strongly agree. The Likert scale is one of the most commonly used item formats in survey instruments measuring opinions, beliefs and attitudes (De Vellis, 1991). Typically, an item is presented as a declarative statement, followed by response options that indicate varying degrees of agreement with or endorsement of that statement.

Section 3 included a newly developed film-induced tourism motivation scale based on outcomes from Stage 1, as well as outcomes of the pre-testing of this questionnaire, which is discussed on the following page. Measurement scales are developed to measure a construct or phenomenon that is believed to exist due to theoretical understanding, but which cannot be readily observed by direct means (De Vellis, 1991). In this case, the ‘latent variable’ or underlying construct is film-induced tourism motivation and, as there was no existing scale or theory to guide the development of this scale, a new scale has been designed based on the conceptual formulations proposed in the previous chapter.

A scale developed to measure a latent variable, such as film-induced tourism motivation, is intended to investigate its actual magnitude at the time and place of measurement for each respondent (De Vellis, 1991). The theoretical model used to guide the development of this scale was introduced in the previous chapter and is seen in Figure 5.1.
Each of these six motivation dimensions is an abstract construct which has been defined conceptually and discussed in detail in the previous chapter. Subsequently, multiple items (declarative statements) were created to measure each of these constructs in the film-induced tourism motivation scale. These multiple scale items were drawn from both the literature and the themes that emerged from the previously conducted in-depth interviews (see Section 4.3). Although there is no rule for the set number of items in scale development, the use of multiple items for each construct within a measurement scale increases the reliability of the scale. Items should not go beyond the bounds of the defining construct, however they should exhaust all the possibilities as ultimately the properties of a scale are determined by the strength and
appropriateness of the selected items. In addition, internal consistency reliability is a function of how strongly the items correlate with one another, and how many items there are in the scale (De Vellis, 1991). The reliability and validity of the film-induced tourism motivation scale is discussed in the next section.

Figure 5.2 displays the original items selected for the six motivation dimensions in the film-induced tourism motivation scale.

**Figure 5.2**

*Original Items for 6 Motivation Dimensions*

<table>
<thead>
<tr>
<th>Personal Connection</th>
</tr>
</thead>
<tbody>
<tr>
<td>To bring the film to life (make it real)</td>
</tr>
<tr>
<td>To make a personal connection with the film</td>
</tr>
<tr>
<td>To make a pilgrimage to sites on film</td>
</tr>
<tr>
<td>To fulfil a personal dream</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scenery/Physical icons</th>
</tr>
</thead>
<tbody>
<tr>
<td>To take photos at the film site</td>
</tr>
<tr>
<td>To see the scenery and landscape in real life</td>
</tr>
<tr>
<td>To feel excited to be on a film site</td>
</tr>
<tr>
<td>To get a sense of the film’s atmosphere</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Entertainment</th>
</tr>
</thead>
<tbody>
<tr>
<td>To have fun and feel entertained</td>
</tr>
<tr>
<td>To relive scenes from the film</td>
</tr>
<tr>
<td>To have satisfying tourism experience</td>
</tr>
<tr>
<td>To reminisce about the film</td>
</tr>
</tbody>
</table>
Unique Experience

To have a unique experience
To escape from the ordinary
To add something special to my holiday
To experience something novel and new

Celebrity

To fantasise I was an actor in the film
To feel close to my favourite actor
To fantasise I was in the film
To feel the romance and nostalgia of film
To see behind the scenes of the film

Status

To talk about it when I return home
To bathe in the glory of being there
To go to a famous place my friends haven’t been to

Again a 5-point Likert scale format was adopted for the film-induced tourism motivation scale and respondents were asked to indicate the extent of agreement with each of the statements. Each statement began with the stem words, "For me, the main reasons for travelling to film locations would be…" and ended with a reason such as To have a unique experience or To fulfil a personal dream. This section of the questionnaire also asked a series of open ended questions about the activities, experiences and behaviour of respondents related to film-induced tourism to allow respondents to respond freely about important personal experiences of film tourism within their own frame of reference rather than one imposed by the researcher.
Integration is considered the point in the research where the quantitative and qualitative research come together (Johnson & Turner, 2003). In order to provide this integration and the most accurate and comprehensive depiction of the film-induced tourism phenomenon, the *intra-method mixing* model was used as the questionnaire integrated both quantitative and qualitative data. Finally, the last section of the survey collected demographic details of the respondents (See Appendix D).

### 5.1.2 Reliability and Validity

The reliability of survey instruments is improved and increased through the process of pre-testing and therefore this survey instrument was pre-tested with 59 respondents sourced from the Sustainable Tourism Cooperative Research Centre (STCRC) PhD Scholars mailing list, Griffith University Department of Tourism, Leisure, Hotel and Sport Management Staff and volunteer students from a Sustainable Tourism 3rd year course. Pre-testing aimed to test the questionnaire instructions, question wording, survey layout and question sequencing. Importantly, as this was a newly designed film-induced tourism motivation scale, the pre-test provided an opportunity to analyse preliminary data for scale reliability and validity. Based on constructive feedback from the pre-test respondents, the final survey was slightly modified and further refined.

In particular, some questions were reworded and instructions were made clearer. Further to this, some of the scales were modified to allow for more complete responses. For example, a zero category was added to some questions in the Travel
Behaviour section because several pre-test respondents had not taken any short break or long holidays in the last 12 months. This was an oversight in the original design.

The preliminary data from the film tourism motivation scale were analysed using the Statistical Package for the Social Sciences (SPSS) 13. Principal Components Factor Analysis using varimax rotation was performed, revealing a six factor solution that explained 63.8 per cent of the variance. Internal consistency relates to the homogeneity of the items comprising a scale or the extent to which the items ‘hang together’ (Pallant, 2001). In other words, high inter-correlations suggest that the items are consistently measuring the same construct.

The validity of a scale refers to the degree to which it measures what it is supposed to measure (Pallant, 2001). Validity is inferred from the manner in which a scale is constructed, its ability to predict things, or its relationship to measures of other constructs. This can be assessed by collecting empirical evidence concerning the use of the scale, including content validity; criterion validity and construct validity (De Vellis, 1991).

In terms of maximising scale validity in this study, the original item pool was reviewed by experts (senior research colleagues experienced in scale and construct development) in relation to the following aspects of design: how relevant each item was for the intended measure; the clarity and conciseness of items; and any significant content omissions. It was thus determined that the scale was adequate but that some additional statements could be included. In modifying the final film tourism
motivation scale, the following statements were added to provide more items and options for respondents:

- To experience the film location;
- To personally experience the storyline of the film;
- To experience personal growth by visiting the site;
- To buy film memorabilia/souvenirs of the location; and
- To gain first hand experience with the film.

5.1.3 Sample

A total of 2000 surveys were mailed out to a random sample from a national resident mailing list database. The researcher purchased the contact details of the 2000 individuals from The Prospect Shop Pty Ltd who has built a marketing contact list based on the voluntary responses of The Great Australian Survey. This list included participants that had indicated a specific interest in both cinema and travel pursuits making it a purposive sample (Lincoln & Guba, 1985). While this may be considered a bias in itself, it was selected in order to obtain a reasonable response rate on the assumption that these individuals would potentially have more interest in the topic area and thus in completing the questionnaire. It should be noted, however, that the mailing list company used a standard systematic approach to recruit the respondents for this mail out. A total of 668 useable surveys were returned representing a good response rate of 33 per cent. This is a very reasonable response rate for mail surveys where the modal return rates lie between 20 per cent and 40 per cent (Green, Tull & Albaum, 1988).
5.1.4 Ethics

An ethics application for this stage of the research was submitted to the University Research Ethics Committee and ethics clearance was subsequently granted. To ensure that no ethical and/or privacy acts were breached, the database was obtained from a mailing list company, which is a member of the Australian Direct Marketing Association. Participants were reassured that Griffith University conducts research in accordance with the National Statement on Ethical Conduct in Research Involving Humans and that all data collected as part of this research project would remain confidential, with only aggregate results reported in any publications. The completion of this questionnaire was voluntary and anonymous and by completing and returning the questionnaire respondents demonstrated their consent to participate in this project.

5.1.5 Data Collection

The survey packs including a cover letter, information sheet, prize form and the actual questionnaire (See Appendix E) were posted to the 2000 names provided by the mailing list company. A reply paid envelope was also included and an incentive prize draw for three Myer Department store shopping vouchers (1x $100 and 2x $50 prizes) was offered for return of the completed survey. The respondents were given a 4 week period in which to complete and return the survey in order to be eligible for the prize draw. They were also instructed not to provide any information on the survey which could identify them in any way. The completed surveys were then collated, coded and prepared for data entry.
5.1.6 Data Analysis

The entire set of data was coded and entered into SPSS 13 where it was screened and cleaned. Analysis of the data was conducted in various stages. First, descriptive statistics were generated for all demographic and trip variables to check normality, and means were calculated for the responses to each of the film tourism motivation statements. Second, the 29 statements representing film tourism motivations were tested using Principal Components Analysis where three themed factors became evident.

The third stage in the analysis of the data involved using these summated scales, and running various non-parametric tests, including Chi-Square, Mann Whitney-U and one way ANOVA tests, on some variables. Further to this, Logistic Regression was used in the final stage of the data analysis to identify a predictive model of future film tourist behaviour.

Logistic Regression allows for the prediction of a discrete outcome such as group membership from a set of variables that may be continuous, discrete or dichotomous therefore it was considered appropriate to conduct this type of analysis in order to achieve the objective of predicting likelihood of future film tourism behaviour (Tabachnick & Fidell, 2001). The following section presents these results.
5.2 Results

5.2.1 Demographics

This first section of results presents the characteristics of the sample. As can be seen in Table 5.1, the gender category presented a clearly female dominated sample population with females representing 80 per cent. This high proportion of female responses raised some initial concerns and after checking with the marketing list company that supplied the database, they confirmed the original mail out split was 1698 females and 542 males. This gender bias has implications for the profiling analysis, although statistical tests reported later do not show significant differences between genders (See Section 5.2.8). The age distribution of respondents as presented in the table suggests that the majority of respondents were aged between 30-39 years. The second most popular age grouping was 20-29 years. The clear majority of respondents were married with only a quarter of respondents indicating they were single. Technical and Further Education (TAFE) qualifications and undergraduate degrees respectively were the two highest response categories for education levels.

In terms of occupation, the majority of respondents were in a professional occupation, followed by clerical positions and home duties. There were a large percentage of high income earners in the sample, with 23 per cent of the respondents earning combined household income between $65,000-$100,000 and a further 16 per cent earning over $100,000. Table 5.1 shows the demographic breakdown of all respondents.
Table 5.1

**Demographic Profile of All Respondents**

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Per cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender (n=664)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>114</td>
<td>17.21</td>
</tr>
<tr>
<td>Female</td>
<td>550</td>
<td>82.82</td>
</tr>
<tr>
<td>Age</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Under 20</td>
<td>8</td>
<td>1.13</td>
</tr>
<tr>
<td>20-29</td>
<td>196</td>
<td>29.74</td>
</tr>
<tr>
<td>30-39</td>
<td>197</td>
<td>29.91</td>
</tr>
<tr>
<td>40-49</td>
<td>142</td>
<td>21.51</td>
</tr>
<tr>
<td>50-59</td>
<td>91</td>
<td>13.82</td>
</tr>
<tr>
<td>60yrs+</td>
<td>24</td>
<td>4.01</td>
</tr>
<tr>
<td>Relationship Status (n=663)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Single</td>
<td>178</td>
<td>26.84</td>
</tr>
<tr>
<td>Separated</td>
<td>62</td>
<td>9.42</td>
</tr>
<tr>
<td>Married</td>
<td>289</td>
<td>43.63</td>
</tr>
<tr>
<td>Defacto</td>
<td>127</td>
<td>19.22</td>
</tr>
<tr>
<td>Education (n=662)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed Year 10 or less</td>
<td>78</td>
<td>11.84</td>
</tr>
<tr>
<td>Completed Year 11 or 12</td>
<td>137</td>
<td>20.73</td>
</tr>
<tr>
<td>TAFE Certificate/Diploma</td>
<td>162</td>
<td>24.51</td>
</tr>
<tr>
<td>Trade Qualification</td>
<td>20</td>
<td>3.01</td>
</tr>
<tr>
<td>Undergraduate Degree</td>
<td>157</td>
<td>23.74</td>
</tr>
<tr>
<td>Postgraduate Degree</td>
<td>79</td>
<td>11.93</td>
</tr>
<tr>
<td>Occupation (n=664)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional</td>
<td>151</td>
<td>22.73</td>
</tr>
<tr>
<td>Clerical</td>
<td>98</td>
<td>14.81</td>
</tr>
<tr>
<td>Sales/Retail</td>
<td>52</td>
<td>7.84</td>
</tr>
<tr>
<td>Variable</td>
<td>Frequency</td>
<td>Per cent</td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------</td>
<td>----------</td>
</tr>
<tr>
<td>Tradesperson</td>
<td>17</td>
<td>2.64</td>
</tr>
<tr>
<td>Manager</td>
<td>77</td>
<td>11.63</td>
</tr>
<tr>
<td>Student</td>
<td>48</td>
<td>7.21</td>
</tr>
<tr>
<td>Home Duties</td>
<td>92</td>
<td>13.91</td>
</tr>
<tr>
<td>Retired</td>
<td>27</td>
<td>4.02</td>
</tr>
<tr>
<td>Unemployed</td>
<td>13</td>
<td>1.91</td>
</tr>
<tr>
<td><strong>Income (n=650)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&lt;$20,000</td>
<td>69</td>
<td>10.64</td>
</tr>
<tr>
<td>$20,001-35,000</td>
<td>74</td>
<td>11.42</td>
</tr>
<tr>
<td>$35,001-50,000</td>
<td>137</td>
<td>21.13</td>
</tr>
<tr>
<td>$50,001-65,000</td>
<td>110</td>
<td>16.91</td>
</tr>
<tr>
<td>$65,001-100,000</td>
<td>152</td>
<td>23.42</td>
</tr>
<tr>
<td>$100,000 +</td>
<td>108</td>
<td>16.61</td>
</tr>
</tbody>
</table>

5.2.2 Film-Induced Tourism Motivation

One of the main aims of this study was to discover reasons for travelling to film locations and to investigate the film tourism experience as it relates to the motivation to visit a film location. It was anticipated that the range of motivations would be similar to those recorded in the telephone interviews from stage one of the research.

The film tourism motivations and behaviour of respondents was determined by:

- identifying possible reasons for travelling to film locations;
- identifying whether respondents had actually visited a film location and whether it was the prime reason for travel; and
- determining locations, names of films and activities or experiences associated with this travel.

The main component of this study examined film-induced tourism motivations and behaviour by asking respondent agreement to a series of statements. There were a total of 29 items in the film-induced tourism motivation scale, and the top five motivation statements, as rated by the mean, were:

- to see the scenery and landscape in real life (4.15);
- to have fun and feel entertained (4.03);
- to add something special to my holiday (4.03);
- to experience something novel and new (3.91); and
- to have a unique experience (3.85).

The mean scores of these items indicated that fantasies involving being in a film or feeling close to one’s favourite movie stars rated the lowest in terms of their role in motivating tourists to visit film sites. These results also implied that respondents tended to be more interested in the novelty aspect of film tourism and experiencing something different, as well as simply having a good time.

In order to show the distribution of responses across the scale, each motivation item was recoded to disagree, neutral or agree. These percentages are included in Table 5.2.
**Table 5.2**

*Distribution of Responses of Film Tourism Motivation Items*

<table>
<thead>
<tr>
<th>Rank</th>
<th>Item</th>
<th>Disagree (1-2) %</th>
<th>Neutral (3) %</th>
<th>Agree (4-5) %</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>To see the scenery and landscape in real life</td>
<td>2.80</td>
<td>9.40</td>
<td>87.70</td>
<td>4.15</td>
</tr>
<tr>
<td>2</td>
<td>To have fun and feel entertained</td>
<td>3.30</td>
<td>13.00</td>
<td>83.70</td>
<td>4.03</td>
</tr>
<tr>
<td>3</td>
<td>To add something special to my holiday</td>
<td>2.80</td>
<td>14.70</td>
<td>82.5</td>
<td>4.03</td>
</tr>
<tr>
<td>4</td>
<td>To experience something novel and new</td>
<td>5.20</td>
<td>12.70</td>
<td>82.00</td>
<td>3.91</td>
</tr>
<tr>
<td>5</td>
<td>To have a unique experience</td>
<td>6.90</td>
<td>18.90</td>
<td>74.30</td>
<td>3.85</td>
</tr>
<tr>
<td>6</td>
<td>To escape from the ordinary</td>
<td>7.30</td>
<td>19.50</td>
<td>73.20</td>
<td>3.83</td>
</tr>
<tr>
<td>7</td>
<td>To experience the film location</td>
<td>10.50</td>
<td>24.00</td>
<td>65.50</td>
<td>3.69</td>
</tr>
<tr>
<td>8</td>
<td>To have a satisfying tourism experience</td>
<td>9.00</td>
<td>26.30</td>
<td>64.70</td>
<td>3.65</td>
</tr>
<tr>
<td>9</td>
<td>To take photos at the film sites</td>
<td>13.30</td>
<td>23.20</td>
<td>63.40</td>
<td>3.62</td>
</tr>
<tr>
<td>10</td>
<td>To see behind the scenes of the film</td>
<td>18.60</td>
<td>26.20</td>
<td>55.20</td>
<td>3.43</td>
</tr>
<tr>
<td>11</td>
<td>To talk about it when I return home</td>
<td>21.90</td>
<td>27.20</td>
<td>50.90</td>
<td>3.33</td>
</tr>
<tr>
<td>12</td>
<td>To reminisce about the film</td>
<td>20.50</td>
<td>29.00</td>
<td>50.40</td>
<td>3.32</td>
</tr>
<tr>
<td>13</td>
<td>To get a sense of the film’s atmosphere</td>
<td>22.30</td>
<td>29.30</td>
<td>48.40</td>
<td>3.27</td>
</tr>
<tr>
<td>14</td>
<td>To feel excited to be on a film site</td>
<td>30.30</td>
<td>29.10</td>
<td>40.60</td>
<td>3.09</td>
</tr>
<tr>
<td>15</td>
<td>To gain experience with the film</td>
<td>28.20</td>
<td>36.40</td>
<td>35.40</td>
<td>3.06</td>
</tr>
<tr>
<td>16</td>
<td>To feel the romance and nostalgia of film</td>
<td>31.40</td>
<td>35.20</td>
<td>33.40</td>
<td>2.99</td>
</tr>
<tr>
<td>17</td>
<td>To go to famous places my friends haven’t been to</td>
<td>37.60</td>
<td>27.50</td>
<td>34.90</td>
<td>2.96</td>
</tr>
<tr>
<td>18</td>
<td>To relive the scenes from the film</td>
<td>33.40</td>
<td>36.90</td>
<td>29.70</td>
<td>2.93</td>
</tr>
<tr>
<td>19</td>
<td>To buy film memorabilia/souvenirs of the location</td>
<td>35.80</td>
<td>32.50</td>
<td>31.70</td>
<td>2.92</td>
</tr>
<tr>
<td>20</td>
<td>To make a personal connection with the film</td>
<td>33.90</td>
<td>36.40</td>
<td>29.70</td>
<td>2.91</td>
</tr>
<tr>
<td>21</td>
<td>To make a pilgrimage to sites seen on film</td>
<td>36.90</td>
<td>36.30</td>
<td>26.80</td>
<td>2.84</td>
</tr>
<tr>
<td>22</td>
<td>To bring the film to life (make it real)</td>
<td>39.10</td>
<td>32.40</td>
<td>28.50</td>
<td>2.82</td>
</tr>
<tr>
<td>23</td>
<td>To bathe in the glory of being there</td>
<td>42.10</td>
<td>29.30</td>
<td>28.60</td>
<td>2.81</td>
</tr>
<tr>
<td>24</td>
<td>To fulfil a personal dream</td>
<td>46.2</td>
<td>27.50</td>
<td>26.30</td>
<td>2.68</td>
</tr>
<tr>
<td>25</td>
<td>To experience personal growth by visiting the site</td>
<td>47.00</td>
<td>31.40</td>
<td>21.60</td>
<td>2.63</td>
</tr>
<tr>
<td>26</td>
<td>To personally experience the storyline of the film</td>
<td>47.80</td>
<td>32.50</td>
<td>19.80</td>
<td>2.59</td>
</tr>
<tr>
<td>27</td>
<td>To fantasise that I was in the film</td>
<td>68.90</td>
<td>19.20</td>
<td>12.00</td>
<td>2.19</td>
</tr>
<tr>
<td>28</td>
<td>To feel close to my favourite actor</td>
<td>69.30</td>
<td>19.20</td>
<td>11.50</td>
<td>2.15</td>
</tr>
<tr>
<td>29</td>
<td>To fantasise that I was an actor in the film</td>
<td>75.70</td>
<td>16.70</td>
<td>7.70</td>
<td>1.98</td>
</tr>
</tbody>
</table>
Identification of Motivation Dimensions

Ranking the top motivational items in order of their mean scores provided a snapshot view of possible reasons for travelling to film locations. In line with statistical practice in preliminary scale development (Field, 2005), Exploratory Factor Analysis was performed to condense the 29 scale items into unique dimensions. This is important for reducing the data set to a more manageable size while retaining as much original information as possible. Prior to this, however, the factorability of the data set was assessed.

Inspection of the preliminary correlation matrix revealed the presence of many coefficients of >.35. As can be seen in Table 5.3, the Kaiser-Meyer-Oklin value of .95, and a statistically significant Bartlett’s Test of Sphericity (Bartlett, 1954), supported the factorability of the correlation matrix.

Table 5.3
KMO and Bartlett's Test

<table>
<thead>
<tr>
<th>Kaiser-Meyer-Oklin Measure of Sampling Adequacy.</th>
<th>.949</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bartlett's Test of Sphericity</td>
<td></td>
</tr>
<tr>
<td>Approx. Chi-Square</td>
<td>11393.9</td>
</tr>
<tr>
<td>df</td>
<td>80</td>
</tr>
<tr>
<td>Sig.</td>
<td>.000</td>
</tr>
<tr>
<td>df</td>
<td>406</td>
</tr>
<tr>
<td>Sig.</td>
<td>.000</td>
</tr>
</tbody>
</table>
In the initial solution, Principal Components Analysis revealed the presence of five components with eigenvalues exceeding one. This solution explained 63.40 per cent of the variance (see Table 5.4).

**Table 5.4**

*Initial Solution Total Variance Explained*

<table>
<thead>
<tr>
<th>Component</th>
<th>Initial Eigenvalues</th>
<th>Extraction Sums of Squared Loadings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>% of Variance</td>
<td>Cumulative %</td>
</tr>
<tr>
<td>1</td>
<td>12.12</td>
<td>41.79</td>
</tr>
<tr>
<td>2</td>
<td>2.28</td>
<td>7.86</td>
</tr>
<tr>
<td>3</td>
<td>1.66</td>
<td>5.73</td>
</tr>
<tr>
<td>4</td>
<td>1.27</td>
<td>4.38</td>
</tr>
<tr>
<td>5</td>
<td>1.05</td>
<td>3.62</td>
</tr>
<tr>
<td>6</td>
<td>.89</td>
<td>3.07</td>
</tr>
<tr>
<td>7</td>
<td>.82</td>
<td>2.83</td>
</tr>
<tr>
<td>8</td>
<td>.72</td>
<td>2.49</td>
</tr>
<tr>
<td>9</td>
<td>.61</td>
<td>2.11</td>
</tr>
<tr>
<td>10</td>
<td>.60</td>
<td>2.07</td>
</tr>
<tr>
<td>11</td>
<td>.57</td>
<td>1.97</td>
</tr>
<tr>
<td>12</td>
<td>.53</td>
<td>1.84</td>
</tr>
<tr>
<td>13</td>
<td>.51</td>
<td>1.75</td>
</tr>
<tr>
<td>14</td>
<td>.49</td>
<td>1.71</td>
</tr>
<tr>
<td>15</td>
<td>.46</td>
<td>1.59</td>
</tr>
<tr>
<td>16</td>
<td>.43</td>
<td>1.50</td>
</tr>
<tr>
<td>17</td>
<td>.39</td>
<td>1.37</td>
</tr>
<tr>
<td>18</td>
<td>.39</td>
<td>1.36</td>
</tr>
</tbody>
</table>
Further to this, an inspection of the scree plot revealed a prominent break after the third component (See Appendix F). After additional examination using Catell’s (1966) scree test, it was decided that three of the five previously identified components should be retained for further investigation. To aid in the interpretation of these three components, Varimax rotation was applied to extract the final solution. Varimax rotation is an orthogonal approach which assumes that the factors are unrelated. It is a rotation solution commonly utilised in exploratory factor analysis to reduce the number of complex items and enhance the factor solution (Coakes, Steed & Dzidic, 2006).

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>.36</td>
<td>1.26</td>
<td>90.40</td>
</tr>
<tr>
<td>20</td>
<td>.35</td>
<td>1.21</td>
<td>91.62</td>
</tr>
<tr>
<td>21</td>
<td>.32</td>
<td>1.12</td>
<td>92.74</td>
</tr>
<tr>
<td>22</td>
<td>.31</td>
<td>1.09</td>
<td>93.84</td>
</tr>
<tr>
<td>23</td>
<td>.30</td>
<td>1.04</td>
<td>94.88</td>
</tr>
<tr>
<td>24</td>
<td>.29</td>
<td>1.01</td>
<td>95.89</td>
</tr>
<tr>
<td>25</td>
<td>.27</td>
<td>.95</td>
<td>96.85</td>
</tr>
<tr>
<td>26</td>
<td>.25</td>
<td>.89</td>
<td>97.74</td>
</tr>
<tr>
<td>27</td>
<td>.23</td>
<td>.81</td>
<td>98.56</td>
</tr>
<tr>
<td>28</td>
<td>.22</td>
<td>.77</td>
<td>99.33</td>
</tr>
<tr>
<td>29</td>
<td>.19</td>
<td>.66</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Extraction Method: Principal Component Analysis.
The rotated correlation matrix was studied and complex items loading on more than
one factor were removed. These problematic items included: Item 10u. *To feel
excited to be on a film set*; Item 10r. *To see behind the scenes of the film*; Item 10e. *To
reminisce about the film*; and Item 10k. *To experience the film location*. Item 10u
loaded moderately on 3 factors at loadings of .55, .42 and .34. 10r loaded on 2 factors
at .54 and .46, while 10e also loaded on 2 factors at .43 and .42. Finally, 10k loaded
at .44 and .57 on 2 factors.

The final three factor solution explained a total of 56.64 per cent of the variance with
component 1 contributing 25.91 per cent, component 2 contributing 17.91 per cent
and component 3 contributing 12.82 per cent of the variance. Scale reliability tests
were conducted for each of the three factors and revealed Cronbach Alpha scores of
.92 for Factor 1 (13 items), .85 for Factor 2 (7 items) and .81 for Factor 3 (5 items),
therefore indicating a high degree of reliability for the groupings.

Oblique rotation (Oblimin with Kaiser Normalisation) was also examined with a weak
to moderate correlation between component 1 and the other 2 components. The
Oblique solution was not substantially different to the Varimax solution therefore the
Varimax rotation was retained.

After these tests were conducted, the three components were labelled based upon the
individual items contained in each group and in a way that was consistent with the
findings of study one, and with the tourism motivation literature (see Crompton, 1979;
Dann, 1977; Riley, 1995; Smith & Croy, 2005).
These dimensions were labelled:

1. **Personalisation**
2. **Novelty**
3. **Prestige**

The first dimension, Personalisation, contains thirteen items relating to a sense of personal involvement with film and fantasy aspects of film. The second dimension, labelled Novelty, contains seven items relating to having a unique or novel experience by visiting film locations. The third dimension, labelled Prestige, contains five items relating to the inherent status symbol of film tourism. See Table 5.5.

**Table 5.5**

*Order (by Size of Loadings) in which Variables Contribute to Factors*

<table>
<thead>
<tr>
<th>Factor</th>
<th>Factor Loading</th>
<th>Eigenvalue</th>
<th>Variance Explained</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Personalisation</td>
<td></td>
<td>6.47</td>
<td>25.91</td>
</tr>
<tr>
<td>personally experience storyline of film</td>
<td>.79</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bring film to life (make it real)</td>
<td>.73</td>
<td></td>
<td></td>
</tr>
<tr>
<td>make personal connection with film</td>
<td>.73</td>
<td></td>
<td></td>
</tr>
<tr>
<td>fantasize I was an actor in film</td>
<td>.73</td>
<td></td>
<td></td>
</tr>
<tr>
<td>feel close to my favourite actor</td>
<td>.71</td>
<td></td>
<td></td>
</tr>
<tr>
<td>fantasize I was in the film</td>
<td>.69</td>
<td></td>
<td></td>
</tr>
<tr>
<td>feel romance/nostalgia of film</td>
<td>.68</td>
<td></td>
<td></td>
</tr>
<tr>
<td>get a sense of the film’s atmosphere</td>
<td>.66</td>
<td></td>
<td></td>
</tr>
<tr>
<td>gain 1st hand experience of the film</td>
<td>.62</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Factor</td>
<td>Factor Loading</td>
<td>Eigenvalue</td>
<td>Variance Explained</td>
</tr>
<tr>
<td>--------</td>
<td>----------------</td>
<td>------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>relive scenes from the film</td>
<td>.61</td>
<td></td>
<td></td>
</tr>
<tr>
<td>make a pilgrimage to sites seen on film</td>
<td>.59</td>
<td></td>
<td></td>
</tr>
<tr>
<td>experience personal growth by visiting site</td>
<td>.55</td>
<td></td>
<td></td>
</tr>
<tr>
<td>fulfil a personal dream</td>
<td>.54</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Novelty</td>
<td></td>
<td>4.48</td>
<td>17.91</td>
</tr>
<tr>
<td>have a unique experience</td>
<td>.73</td>
<td></td>
<td></td>
</tr>
<tr>
<td>have fun and feel entertained</td>
<td>.73</td>
<td></td>
<td></td>
</tr>
<tr>
<td>experience something novel and new</td>
<td>.70</td>
<td></td>
<td></td>
</tr>
<tr>
<td>add something special to my holiday</td>
<td>.69</td>
<td></td>
<td></td>
</tr>
<tr>
<td>see scenery/landscape in real life</td>
<td>.63</td>
<td></td>
<td></td>
</tr>
<tr>
<td>have a satisfying tourism experience</td>
<td>.61</td>
<td></td>
<td></td>
</tr>
<tr>
<td>escape from the ordinary</td>
<td>.61</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Prestige</td>
<td></td>
<td>3.19</td>
<td>12.82</td>
</tr>
<tr>
<td>talk about it when return home</td>
<td>.78</td>
<td></td>
<td></td>
</tr>
<tr>
<td>go to famous places friends haven’t been to</td>
<td>.76</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bathe in glory of having been there</td>
<td>.76</td>
<td></td>
<td></td>
</tr>
<tr>
<td>buy film memorabilia/souvenirs</td>
<td>.44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>take photos at film sites</td>
<td>.44</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The composite scales were computed by summing the scores on each of the individual items in the dimension and dividing by the number of items. Reliability coefficients were computed for each scale. As can be seen in Table 5.6, it appears that elements of having a unique and novel experience, associated with visiting film locations, were
the strongest motivators. Indeed, because of the niche nature of film tourism itself, visiting such locations by nature is unique and novel. The motivation of prestige and status achieved through visiting film locations and being able to brag about it to friends was slightly less important to respondents, followed then by personalisation motivators associated with film.

Table 5.6

Motivational Dimensions Rank Order by Mean

<table>
<thead>
<tr>
<th>Rank</th>
<th>Dimension</th>
<th>Mean</th>
<th>SD</th>
<th>Alpha</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Novelty</td>
<td>3.92</td>
<td>.58</td>
<td>.85</td>
</tr>
<tr>
<td>2</td>
<td>Prestige</td>
<td>3.12</td>
<td>.82</td>
<td>.81</td>
</tr>
<tr>
<td>3</td>
<td>Personalisation</td>
<td>2.69</td>
<td>.77</td>
<td>.92</td>
</tr>
</tbody>
</table>

Note: 5 point scale where higher scores indicate higher levels of importance

Predicting Future Film Tourism Group Membership

Further data analysis involved an attempt to identify a parsimonious, multivariate predictive model of future film tourism group membership (would you like to travel to locations related to any films you have seen?). In particular, motivational factors together with past behaviour were thought to be useful predictors of future film tourism group membership. An inspection of bivariate correlations revealed each of the motivational factors and past behaviour were significantly correlated with future behaviour.
Given that the dependent variable and one of the predictor variables were categorical in nature (ie. yes/no) Logistic Regression was the statistical measure employed to further analyse the data. Four variables (personalisation, novelty, prestige and past film tourism – yes/no) were included in a binary logistic regression model to predict future film tourism group membership.

These four variables were not correlated with each other more than r .62. Diagnostic tests indicated that collinearity was not a problem, tolerance statistics were all above .1 and VIF statistics were all below 10 (Field, 2005).

The predictors were entered using SPSS’s stepwise forward entry method, with the past behaviour variable designated as a categorical predictor. Results are summarised in Table 5.7. The regression model was significant, $\chi^2 (3) = 84.36, p < .001$. While the base model correctly classified only 53 per cent of subjects into future film tourism groups, the final model correctly classified 65 per cent of subjects (and correctly classified approximately 70 per cent of those likely to take a film tourism holiday in future). Three of the four predictors explained significant amounts of unique variance in the criterion.

The Hosmer and Lemshow statistic is not significant suggesting the model predicts real world data reasonably (Field, 2005). Thus, it can be concluded that membership of the likely to take a film tourism holiday in future group was most probable amongst those respondents who (a) had taken a film based holiday in the past, (b) had high novelty motivations and (c) had high personalisation motivations. The prestige motivation factor was not significant in predicting group membership.
Table 5.7

Logistic Regression Analysis Predicting future Film Tourism group Membership

<table>
<thead>
<tr>
<th>Predictor</th>
<th>B</th>
<th>SE B</th>
<th>Wald</th>
<th>exp b</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>(df = 1)</td>
<td>(95% CIs)</td>
</tr>
<tr>
<td>Constant</td>
<td>-3.47</td>
<td>.69</td>
<td>25.51 ***</td>
<td>.03</td>
</tr>
<tr>
<td>Past holiday¹</td>
<td>-.77</td>
<td>.19</td>
<td>16.53 ***</td>
<td>.46</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(.32 - .67)</td>
<td></td>
</tr>
<tr>
<td>Novelty motivation</td>
<td>.67</td>
<td>.19</td>
<td>12.02 **</td>
<td>1.96</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(1.34 – 2.88)</td>
<td></td>
</tr>
<tr>
<td>Personalisation motivation</td>
<td>.56</td>
<td>.14</td>
<td>15.95***</td>
<td>1.74</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(1.33 – 2.29)</td>
<td></td>
</tr>
</tbody>
</table>

Note: Regression coefficients are after the final step. R² = .12 (Cox & Snell), .16
(Nagelkereke). Hosmer & Lemshow χ² (8) = 6.78, p = .56.

* p < .05   ** p < .01   *** p < .001

¹ Note: Past holiday Yes = 1, No = 2.

5.2.3 Film Viewing Behaviour

The questions in this part of the survey were designed to discover information about general film viewing habits such as the frequency of cinema attendance and watching films at home on either DVD, video or television. The questions in this section also aimed to identify the most preferred types and genres of film. This general film
viewing behaviour helps us understand the behaviour of the respondents in terms of the influence that film might have such as whether frequent film viewers are more likely to travel to film locations and thus be categorised as specific film-induced tourists. Or perhaps fans of certain film genres (eg. Romance films) are more inclined to visit the film sites from their favourite Romance films than fans of the Horror film genre.

The survey revealed that 35 per cent of respondents went to the cinema at least every 2-3 months while 27 per cent attended the cinema at least once a month. Thus, most respondents attended the cinema between once a month and every couple of months. Comparatively, 46 per cent of respondents watched DVDs or videos at home on a weekly basis followed by 25 per cent who watched them at least once every 2 weeks. Again, indicating that most respondents viewed DVD or videos at home at least once a fortnight. In terms of watching films on TV, a vast majority (57%) indicated they do so on a weekly basis and 25 per cent indicated they watch films on TV at least once a fortnight. In summary, the majority of respondents view films on TV between once a week and once a fortnight. It is clear that film viewing is a regular recreational activity especially in the comfort of the home.

Among the sample, the heavily publicised and promoted Blockbusters were the most popular type of film and perhaps not surprisingly, due to its smaller niche nature, Art House films were the least popular type of film. In terms of film genre, the results indicate that the most popular films were Comedy, Drama, and Adventure films. The least popular genres of film were Westerns, Horrors and Musicals (see Table 5.8). The interesting result here is that the Documentary genre scored reasonably well,
given that Blockbusters and Mainstream films rated highest as types of film, it could be expected that popular genres such as Comedy, Drama and Adventure films would also rate highly. However, the Documentary genre rated even more highly than Fantasy and Science Fiction genres.

Table 5.8

Film Genre Preferences

<table>
<thead>
<tr>
<th>Film Genre</th>
<th>Mean Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comedy</td>
<td>4.42</td>
</tr>
<tr>
<td>Drama</td>
<td>4.03</td>
</tr>
<tr>
<td>Adventure</td>
<td>4.03</td>
</tr>
<tr>
<td>Action</td>
<td>3.83</td>
</tr>
<tr>
<td>Thriller</td>
<td>3.76</td>
</tr>
<tr>
<td>Romance</td>
<td>3.59</td>
</tr>
<tr>
<td>Documentary</td>
<td>3.47</td>
</tr>
<tr>
<td>Fantasy</td>
<td>3.38</td>
</tr>
<tr>
<td>Historic</td>
<td>3.32</td>
</tr>
<tr>
<td>Sci-Fi</td>
<td>3.23</td>
</tr>
<tr>
<td>Musical</td>
<td>3.17</td>
</tr>
<tr>
<td>Horror</td>
<td>2.85</td>
</tr>
<tr>
<td>Western</td>
<td>2.41</td>
</tr>
</tbody>
</table>

In summary, watching films represented a popular and regular recreational activity among this group of respondents. The majority of this group of respondents watch films at home on television at least once a week, and watch DVDs or videos at home
on a fortnightly basis, while most respondents attend the cinema once every 1-2 months. Films and film viewing is clearly an important part of the recreational habits of this group of respondents. The most liked types of films are Blockbuster productions, followed by Mainstream cinema, Non-fiction and Epic films. These respondents least preferred animated productions and Art house films. In relation to film genres, the most popular among the respondents were Comedy, Drama and Adventure films while the least preferred were Western, Horror and Musical genres.

5.2.4 General Travel Behaviour

The questionnaire was designed to obtain a range of general travel behaviour including frequency of travel and patterns of travel such as domestic and international holidays, short break trips and long holidays. Questions were also included to determine the reasons for travel and identify what was important to respondents when choosing a holiday destination. This type of behavioural information contributes to the understanding of film-induced tourism by examining any common trends in the general travel patterns of respondents and those for specifically visiting film locations.

This group of respondents indicated strong interest in travelling. Indeed, the majority had undertaken at least a couple of domestic holidays and a quarter of respondents had been on an international trip over the last 12 months. Almost half the respondents had been on a short break of less than five days duration, while more than half had taken a longer holiday of more than five days duration. Perhaps not surprisingly, the majority of respondents indicated that they would like to travel more frequently than they do. In terms of destination choice, experiencing new places and indulging in
some luxury are clearly important reasons in choosing a destination for a holiday, followed by destinations that offer cultural opportunities. Destinations that offer sport or adventure opportunities, as well as familiar destinations, rated lowest.

A series of statements relating to reasons for travel was provided for respondents to consider. *To experience new things* was the statement most agreed with followed by the desire *to get away or escape from the daily routine*. *Spending time with family and friends* rated third followed by reasons of *building self-esteem* and *meeting new people*. In terms of common motivation categories discussed in the literature, these responses fit into the classifications of novelty, escape, socialisation with family and friends, self-esteem and socialisation with new people (see Crompton, 1979; Dann, 1977; Iso-Ahola, 1987).

### 5.2.5 Film-Induced Tourism Behaviour

Further to investigating film-induced tourism motivation, an important aim of this research was to understand more about film-induced tourism behaviour. In order to do this, a large part of the survey instrument was designed to ask respondents about their film-induced tourism experiences, beginning with a simple question about the extent to which respondents were unlikely/likely to travel to film locations for a range of reasons. Table 5.9 shows the statements, percentages and the mean scores, however it should be noted that the percentages do not add up to 100 per cent because the *very unlikely* and *unlikely* categories and the *very likely* and *likely* categories, were collapsed and recoded to present a summarised variable category.
Table 5.9

*Likelihood of Travelling to Film Locations*

<table>
<thead>
<tr>
<th>Statement</th>
<th>Unlikely (%)</th>
<th>Likely (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>To make a side trip while on an organised trip (n=667)</td>
<td>16.91</td>
<td>59.81</td>
</tr>
<tr>
<td>To see the location of your favourite films (n=665)</td>
<td>42.42</td>
<td>30.73</td>
</tr>
<tr>
<td>To make a specific trip to the film site (n=662)</td>
<td>57.33</td>
<td>14.92</td>
</tr>
<tr>
<td>To relive the storyline from a favourite film (n=665)</td>
<td>57.41</td>
<td>15.84</td>
</tr>
<tr>
<td>To be where your favourite film stars have been (n=663)</td>
<td>58.51</td>
<td>15.92</td>
</tr>
</tbody>
</table>

As can be seen from Table 5.9, the majority of respondents (59.81%) indicated that they would be likely to only make a side trip to a film location while on an organised trip. Conversely, 57.33 per cent of respondents stated that they would be unlikely to make a specific trip to a film site, with only 14.92 per cent of respondents stating that they would make a specific trip. Thus, it can be seen that this group of respondents are not specific film-induced tourists but rather incidental film-induced tourists.

Thirty per cent of respondents would be likely to travel to see the location of their favourite films, but only 15 per cent indicated they would travel to relive storylines from favourite films, or to simply be where their favourite film stars have been.

When asked specifically whether they had ever been on a holiday that included a visit to a film location, 70 per cent of respondents indicated they had not. Those who fell into this category were directed to the next section of the questionnaire. Thus, only 30 per cent of total respondents, or 195 individuals, could answer questions directly related to film-induced tourism experiences. When further queried as to whether they had ever visited a film location with the prime reason being to visit that film site, only
15 per cent of those whose holiday had included a visit to a film site, or 28 individuals, said yes, the remainder (85%) said that the main reason for travel had not been film related. Therefore, only 4 per cent of the total sample could be considered dedicated or specific film-induced tourists. This finding will be discussed in detail in the Discussion Chapter.

Locations of Film Sites

Respondents were given the opportunity in an open-ended question to list any film sites they had previously visited. These responses come from the 30 per cent of the total sample of respondents who indicated that they had been on a holiday that actually included a visit to a film site. As can be seen in Table 5.10, Hollywood was by far the most visited film production site with 27 per cent of respondents indicating they had visited this location when on a holiday. New Zealand (8.71%) was the second most visited destination for film locations, followed by NSW (8.22%).

Table 5.10

Most Visited Film Site Locations \((n=182)\)

<table>
<thead>
<tr>
<th>Film Site Location</th>
<th>Frequency</th>
<th>Per cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hollywood</td>
<td>50</td>
<td>27.30</td>
</tr>
<tr>
<td>NZ</td>
<td>16</td>
<td>8.71</td>
</tr>
<tr>
<td>NSW</td>
<td>15</td>
<td>8.21</td>
</tr>
<tr>
<td>USA</td>
<td>14</td>
<td>7.72</td>
</tr>
<tr>
<td>Italy</td>
<td>12</td>
<td>6.61</td>
</tr>
<tr>
<td>Gold Coast</td>
<td>11</td>
<td>6.00</td>
</tr>
<tr>
<td>Thailand</td>
<td>9</td>
<td>4.93</td>
</tr>
</tbody>
</table>
It is worth noting the varying scale of film sites as interpreted by respondents which can be seen in the difference in scale of a localised film location, such as Hollywood, compared with a larger film region or country such as New Zealand or indeed a State (NSW) within a country (Australia). As this was an open-ended question, the responses varied greatly and depended on the experience and interpretation of respondents.

Respondents were further asked the names of the films from the locations they had visited. With regard to Hollywood, many of the respondents (n=182) mentioned Universal Studios and the making of a number of films including: *Jaws, Pretty Woman, Back to the Future, Psycho, ET*, and *War of the Worlds* to name just a few. *The Lord of the Rings* was the Blockbuster film that was listed most by those who had visited New Zealand, as well as the lesser known film, *Once Were Warriors*. In terms of NSW, films included the *Matrix* trilogy, *Babe* (Fox Studios) and locations around Sydney Harbour and The Rocks for unspecified film productions.
Reasons for Visiting Film Locations

The respondents were asked about their reasons for visiting film locations to enable the researcher to cross-check responses to the film-induced tourism motivation scale used in question 10. The open-ended nature of this question allowed the respondents more freedom in expressing their answers without the limitations of the Likert scale approach. A diverse range of responses were given when respondents were asked for reasons why they had visited film locations. These responses come from the 30 per cent of the total sample of respondents who indicated that they had been on a holiday that actually included a visit to a film location (see Table 5.11). Twenty four per cent of these respondents indicated that the reason for visiting a film location was because they were on holiday and it was part of their holiday experience.

*We backpacked around New Zealand, then ended up attending the world premiere so stopped at some film sites while we travelled (181: Male, 21yrs).*

The second highest reason was to see specific sites and locations from a film (14.81%).

*We wanted to see where the film was made to see what it was like in real life (348: Male, 40yrs).*

*Wanted to see the sites and the Hobbit holes (118: Male, 27yrs).*

The third reason for visiting a film location was as a side trip while on an organised holiday (14.30%). Nine per cent of respondents wanted to see for themselves the
scenery backdrops that they had seen in films. It was the physical place of the film that was important to these respondents. Some of the responses in the ‘other’ category included visiting friends and relatives in the area; having won a holiday trip competition; attending an event, such as an opera performance; and on honeymoon.

Table 5.11

<table>
<thead>
<tr>
<th>Reasons</th>
<th>Per cent (n=182)</th>
</tr>
</thead>
<tbody>
<tr>
<td>holiday</td>
<td>24.20</td>
</tr>
<tr>
<td>see sites from film</td>
<td>14.81</td>
</tr>
<tr>
<td>side trip</td>
<td>14.30</td>
</tr>
<tr>
<td>scenery/landscape</td>
<td>9.32</td>
</tr>
<tr>
<td>there anyway</td>
<td>9.31</td>
</tr>
<tr>
<td>historical/cultural</td>
<td>7.14</td>
</tr>
<tr>
<td>atmosphere</td>
<td>6.62</td>
</tr>
<tr>
<td>fun/entertainment</td>
<td>5.51</td>
</tr>
<tr>
<td>reminisce</td>
<td>2.22</td>
</tr>
<tr>
<td>other</td>
<td>6.60</td>
</tr>
</tbody>
</table>

Respondents were also asked what they did at the film site when they visited. Taking photos was clearly the most reported activity with nearly 22 per cent of respondents indicating they took photos at the film site. This was clearly an important part of the film-induced tourism experience.
Walked around the rotunda (from Sound of Music) and took photos (56: Female, 43yrs).

Had our photos taken in famous spots from the film (197: Female, 24yrs).

We took lots of photos and reviewed photos of the film during shooting (438: Female, 31yrs).

Eighteen per cent of respondents were on an organised tour of the film site so their activities may have been directed or influenced by the tour company or tour guide. Looking at the scenery and landmarks from the film and walking around were the equal third highest reported activities at 9.81 per cent each. Exploring sets and props from films was also a commonly reported activity (9.30%).

Responses in the ‘other’ category included activities such as having lunch or coffee; shopping; and nothing of importance. (See Table 5.12 for a breakdown of activities and percentages of responses).

Table 5.12

Activities at the Film Site

<table>
<thead>
<tr>
<th>Activity</th>
<th>Per cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>took photos</td>
<td>21.92</td>
</tr>
<tr>
<td>went on a tour</td>
<td>18.62</td>
</tr>
<tr>
<td>looked at scenery/landmarks</td>
<td>9.81</td>
</tr>
</tbody>
</table>

(n=183)
walked around 9.81
explored sets/props 9.30
looked at sites in film 7.72
did touristy things 7.13
relived scenes 4.42
talked about film 1.64
bought souvenirs 1.61
hunted for autographs 1.61
other 6.62

The respondents were then asked what appeals to them about travelling to where a film is made. This question was asked to provide a further cross-check to the motivation scale items in Question 10 to see if similar ideas were expressed or whether new issues emerged in an open ended style response.

A range of responses were given by respondents but overall responses confirmed the results from the motivation scale. Seventeen per cent of respondents thought it was appealing to see the real location for themselves.

Just seeing places in real life that you have only seen in a film (78: Female, 48yrs).

To see that it isn’t just a set. It’s a real location (26: Male, 26yrs).

Equal on 12.70 per cent were the responses pertaining to making a connection with the film and to viewing the scenery and locations of the film.
Connecting with something familiar, famous and special; taking something away with you that's personal, about something that's very famous (44: Female, 47yrs).

A further 12.23 per cent of respondents found seeing behind the scenes appealing and 7.71% thought the experience of visiting a film location itself was appealing. A reasonably high percentage (13.83) of responses fit into the ‘other’ category and included comments such as; general interest in the area; it was where we were; it gives me an idea of where to go next; and nothing appeals. See Table 5.13.

Table 5.13

Appeal of Visiting Film Site

<table>
<thead>
<tr>
<th>What appeals</th>
<th>Per cent (n=181)</th>
</tr>
</thead>
<tbody>
<tr>
<td>see real location</td>
<td>17.11</td>
</tr>
<tr>
<td>connection with film</td>
<td>12.70</td>
</tr>
<tr>
<td>scenery/locations</td>
<td>12.70</td>
</tr>
<tr>
<td>see behind scenes</td>
<td>12.23</td>
</tr>
<tr>
<td>experience</td>
<td>7.71</td>
</tr>
<tr>
<td>brag/status</td>
<td>5.51</td>
</tr>
<tr>
<td>atmosphere</td>
<td>5.01</td>
</tr>
<tr>
<td>novelty</td>
<td>5.01</td>
</tr>
<tr>
<td>celebrity</td>
<td>4.42</td>
</tr>
<tr>
<td>familiarity</td>
<td>3.93</td>
</tr>
<tr>
<td>other</td>
<td>13.83</td>
</tr>
</tbody>
</table>
When asked if they could describe how it felt to visit a film site, the majority (28.91%) of respondents indicated that it was a positive experience.

*Overwhelming great experience, not only because it was a film site but also because of the history behind it (265: Female, 27yrs).*

Almost 26 per cent of respondents expressed more than positive feelings to the extent of being excited.

*It was exciting and something I guess I'll never forget and am always reminded of when I watch the film (46: Male, 22yrs).*

*Exciting to see the scenery and joke about bits of the film and pretend to know exactly where it happened (247: Female, 42yrs).*

As can be seen in Table 5.14, eleven per cent felt it was an interesting experience, and 10.62 per cent admitted to being awestruck when visiting a film site. Only 1.71 per cent of respondents said they felt disappointed when they visited a film site because it had not met their expectations.

*Disappointing - town was bright and sunny, not stormy and mysterious as in the movie. Also American tourists dressed up as Meryl Streep spoilt it (389: Female, 52yrs).*
Table 5.14

*How it Felt to Visit a Film Site*

<table>
<thead>
<tr>
<th>How it Felt</th>
<th>Per cent</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(n=180)</td>
</tr>
<tr>
<td>positive</td>
<td>28.91</td>
</tr>
<tr>
<td>exciting</td>
<td>25.64</td>
</tr>
<tr>
<td>interesting</td>
<td>11.10</td>
</tr>
<tr>
<td>awestruck</td>
<td>10.62</td>
</tr>
<tr>
<td>surreal</td>
<td>8.31</td>
</tr>
<tr>
<td>part of the film</td>
<td>5.00</td>
</tr>
<tr>
<td>nothing special</td>
<td>3.32</td>
</tr>
<tr>
<td>surprised</td>
<td>2.24</td>
</tr>
<tr>
<td>disappointed</td>
<td>1.71</td>
</tr>
<tr>
<td>other</td>
<td>3.30</td>
</tr>
</tbody>
</table>

5.2.6 Future Travel to a Film Site

Respondents were finally asked if in the future they would like to travel to locations related to any films they have seen. From a total of 660 responses, 53 per cent of respondents indicated they would like to travel to locations related to films, while 47 per cent said they would not like to travel to locations related to any films they have seen. Those that said yes, were then asked to list the film location they would most like to visit and what they might do whilst there. Table 5.15 shows the list of film locations respondents would most like to visit. The reason the ‘other’ category is so high is because there were many single film locations that could not be grouped and
therefore were grouped under the ‘other’ category. Some of these included places such as Africa; Austria; Cambodia; Canada; Egypt; Fiji; Israel; and Paris.

Table 5.15

*Future Film Locations*

<table>
<thead>
<tr>
<th>Film Site Location</th>
<th>Per cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>NZ</td>
<td>36.50</td>
</tr>
<tr>
<td>Other</td>
<td>25.00</td>
</tr>
<tr>
<td>USA</td>
<td>9.23</td>
</tr>
<tr>
<td>UK</td>
<td>8.91</td>
</tr>
<tr>
<td>Australia</td>
<td>6.00</td>
</tr>
<tr>
<td>Italy</td>
<td>4.92</td>
</tr>
<tr>
<td>Hollywood</td>
<td>3.74</td>
</tr>
<tr>
<td>Scotland</td>
<td>2.61</td>
</tr>
</tbody>
</table>

Non-parametric Chi-square tests were run on the responses to the question about future travel to film locations and demographic characteristics with highest level of education showing marginally significant results ($\chi^2 (6) = 12.18, p=.058$) indicating that those who stated they would like to travel to film locations in the future also had higher levels of education: Undergraduate (1.5) or Post Graduate Degree (.8). Thus, level of education does predict if respondents have travelled to a film location, as well as if they would like to do so in the future. The profiles for these segments are discussed at the end of this chapter. In relation to what respondents wanted to do at these film locations, a range of activities were listed, and can be seen in Table 5.16.
Table 5.16

Desirable Activities at Film Sites

<table>
<thead>
<tr>
<th>Activities</th>
<th>Per cent (n=341)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admire scenery</td>
<td>21.11</td>
</tr>
<tr>
<td>take photos</td>
<td>15.83</td>
</tr>
<tr>
<td>visit locations/sets</td>
<td>14.12</td>
</tr>
<tr>
<td>tour/sightsee</td>
<td>10.64</td>
</tr>
<tr>
<td>look around</td>
<td>8.21</td>
</tr>
<tr>
<td>imagine the film</td>
<td>5.92</td>
</tr>
<tr>
<td>have fun</td>
<td>3.84</td>
</tr>
<tr>
<td>actors/autographs</td>
<td>3.52</td>
</tr>
<tr>
<td>reinact scenes</td>
<td>2.94</td>
</tr>
<tr>
<td>identify locations</td>
<td>2.31</td>
</tr>
<tr>
<td>compare real site</td>
<td>2.12</td>
</tr>
<tr>
<td>other</td>
<td>6.53</td>
</tr>
</tbody>
</table>

There is consistency in the reported desired activities at film locations with the findings from stage one of this research which will be further discussed in the next chapter. The following section presents the profile of the film-induced tourist and introduces the film-induced tourism continuum.
5.2.7 The Film-Induced Tourism Continuum

One of the objectives of this study was to profile the Film-Induced Tourist and develop a Continuum where the characteristics of Film-Induced Tourists could be classified. This section introduces this data driven Film-Induced Tourism Continuum.

A new variable was created to represent (a) those respondents who had not visited a film site; (b) those respondents who had been on a holiday that included a visit to a film site; and (c) those respondents who had visited a film site as the prime reason for travel.

These three distinct groups have been labelled in the following way:

- The General Tourist (71.30%);
- The Incidental Film Tourist (24.51%);
- The Dedicated Film Tourist (4.22%).

Clearly, the majority of respondents in this sample indicated that they had not visited a film location and were thus labelled as General Tourists. Incidental Film Tourists were those who had been on a holiday that included a visit to a film site and represented approximately a quarter of the total sample. Only 4 per cent of the total sample indicated that visiting a film site had been a prime motivation and were therefore labelled Dedicated Film Tourists. Further implications of this small percentage are discussed in Section 6.2.
The following Film-Induced Tourism Continuum suggests that tourists can be placed along a continuum based upon their immersion in film tourist behaviour. Three major tourist points are marked on the Continuum with tourists exhibiting greater to lesser film tourist behaviour. The profiles for these sub-segments can be presented on the Continuum as seen below in Figure 5.3.

**Figure 5.3**

*Film-Induced Tourism Continuum*

<table>
<thead>
<tr>
<th>General Tourist</th>
<th>→</th>
<th>Incidental Film Tourist</th>
<th>→</th>
<th>Dedicated Film Tourist</th>
</tr>
</thead>
<tbody>
<tr>
<td>those who have not visited a film site</td>
<td>those who have been on a holiday that included a visit to a film site</td>
<td>those who visit a film site as the prime reason for travelling</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**5.2.8 Profiling the Film-Induced Tourist**

Various statistical tests were conducted as part of the profiling analysis including standard non-parametric tests and one way analysis of variance (ANOVA) tests. While some variables note no significant differences between the three groups, and these are reported throughout the following profile analysis, of greater interest, is where some variables do exhibit significant differences between these three groups and how these differences assist in creating a more detailed profile of each group. Travel behaviour is examined first, followed by film tourism motivation and demographic information.
In order to better understand the general travel behaviour of the three groups, a number of questions asked about the nature and length of any domestic and international holidays that had been undertaken in the past year. Chi-square results showed significance ($\chi^2 (22) = 70.77, p < .05$) and indicate that in terms of domestic trips, both the Incidental and the Dedicated Film Tourists seem to undertake more travel, particularly in the 5-12 trip category, while 20 per cent of the General Tourist group did not travel domestically at all.

Significant results for Chi-square tests on international travel ($\chi^2 (4) = 37.32, p < .05$) indicated that more General Tourists did not travel overseas at all compared to the other two groups, and the Incidental Film Tourists rated highest for taking more than one international trip. It can thus be said that people who visit film sites, either intentionally or incidentally, generally travel more frequently. These results can be seen in Table 5.17 and Table 5.18.

**Table 5.17.**

*Number of Domestic Trips (within Australia)*

<table>
<thead>
<tr>
<th>Number of Trips</th>
<th>General</th>
<th>Incidental</th>
<th>Dedicated</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>20.60</td>
<td>9.40</td>
<td>3.70</td>
</tr>
<tr>
<td>1-4</td>
<td>76.21</td>
<td>80.00</td>
<td>77.81</td>
</tr>
<tr>
<td>5-12</td>
<td>3.21</td>
<td>10.00</td>
<td>18.50</td>
</tr>
</tbody>
</table>
Table 5.18.

*Number of International Trips*

<table>
<thead>
<tr>
<th>Number of Trips</th>
<th>General</th>
<th>Incidental</th>
<th>Dedicated</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>76.40</td>
<td>51.91</td>
<td>60.72</td>
</tr>
<tr>
<td>1-4</td>
<td>23.21</td>
<td>48.11</td>
<td>39.33</td>
</tr>
<tr>
<td>5-12</td>
<td>0.40</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

There was a significant difference in the number of Short Break holidays (less than 5 days duration) taken across the three groups ($\chi^2 (8) = 19.63, p < .05$). Twenty one per cent of the General Tourists did not take a single short break over the previous 12 months, while only 10 per cent of the Incidental Film Tourists and 7 per cent of the Dedicated Film Tourists did not report taking a short break. Again, this indicates that the Incidental and Dedicated Film Tourists travel more regularly than the General Tourist. Taking 1-2 short breaks, however, demonstrated more similar results across the three groups with 48 per cent of the General Tourists, 52 per cent of the Incidental Film Tourists and 50 per cent of the Dedicated Film Tourists reporting that they had taken 1-2 short breaks during the previous 12 month period.

One way ANOVA analysis was conducted to test any statistical differences in relation to reasons for travel, such as visiting friends and relatives. There were no significant differences to report except in relation to destination choice variables including (1) seeing and experiencing new places and (2) choosing destinations that offer cultural opportunities.

In terms of seeing and experiencing new places, the Levene’s test confirmed homogeneity of variance and revealed that there is a statistical difference ($F (2, 660) =$
3.5, p. < .05). The Dedicated Film Tourist group rated the highest ($M = 4.57$) supporting the Novelty motivation dimension of experiencing something novel and new, reported in the next section.

ANOVA analysis also showed significance for the preference to choose destinations that offer a cultural experience ($F (2, 661) = 5.13$, p. = .006). The Dedicated Film Tourist also rated the highest mean score ($M = 3.89$). Therefore, Dedicated Film Tourists prefer travelling to new destinations which offer them new and novel experiences, as well as cultural tourism opportunities.

*Film Viewing Behaviour*

With regard to film viewing behaviour, including viewing frequency, preferred film type and genre surprisingly there were no statistical differences between the three groups to report.

*Motivation Dimensions*

Based on the motivation dimensions that were revealed after conducting Factor Analysis (see Section 5.2.2), further one way ANOVA analysis was conducted to test any differences between the three motivators (Personalisation, Novelty and Prestige) and the General, Incidental and Dedicated Film Tourist groups. The Levene’s test confirmed homogeneity of variance. The analysis revealed that there is a statistical difference between the three groups and the motivation dimensions of Novelty ($F (2,$
664) = 3.31, p. < .037) and Prestige (F (2, 664) = 5.61, p. < .004) however there is no statistical difference in the Personalisation dimension (F (2, 658) = 1.09, p. > .05).

In relation to the Novelty motivator, the post hoc Student-Newman-Keuls test demonstrated that while there is no difference in the General (M = 3.89) and the Incidental Film Tourists (M = 3.97); or between the Incidental (M = 3.97 and the Dedicated Film Tourists (M = 4.14), the Dedicated Film Tourists (M = 4.14) differ from the General Tourists (M = 3.89).

A similar result is seen in the post hoc Student-Newman-Keuls test with the Prestige motivator in that the Mean difference is seen between the General Tourist (M = 3.06) and the Dedicated Film Tourist (M = 3.49), with the Incidental Film Tourist set in the middle (M = 3.23).

These results indicate that both the motivations of Novelty and Prestige are more important to the Dedicated Film Tourist than the other two groups, and thus assist in characterising the profiles; they also statistically contribute to the proposed continuum.

In relation to the question of how likely they would be to travel to see the locations of their favourite films, further one way ANOVA analysis was conducted to test any differences between the General, Incidental and Dedicated Film Tourist groups. The Levene’s test confirmed homogeneity of variance and this analysis revealed that there is a statistical difference (F (2, 662) = 10.26, p. < .000). The difference again is seen between the General (M= 2.65) and the Dedicated Film Tourist (M = 3.48),
indicating, as expected, that the Dedicated Film Tourist is more likely to travel to see the locations of their favourite films.

Respondents were asked how likely they would be to make a specific trip to a film site and the ANOVA results showed a significant difference \( F(2, 659) = 15.23, p < .000 \) with the main difference between the General \( (M = 2.27) \) and the Dedicated Film Tourists \( (M = 3.22) \). This is not at all surprising given that it is the Dedicated Film Tourists we would expect to be making specific trips to film locations.

In response to the question, how likely would you be to make a side trip to a film site while on an organised trip, the ANOVA tests also showed a statistical difference between the groups \( F(2, 664) = 7.36, p < .001 \). In this case, the Mean for the General Tourist was 3.39, while the Incidental Film Tourist had a Mean of 3.75 and the Dedicated Film Tourist had a Mean score of 3.57. This is also not surprising as, by definition, the Incidental Film Tourist is more likely to be making a side trip while on an organised trip and who are not necessarily specifically drawn to the film location, but who participate in film tourism activities while at the destination.

**Demographics**

The previously discussed female gender bias in the sample could not be avoided as the original mail out split, conducted by the Marketing List company, was 1698 females and 542 males. This information was not provided by the Marketing List company until the data analysis stage when the gender imbalance was noted and investigated. In order to further explore this bias and to see if there were any
significant differences between males and females, independent samples t-tests were run against Question 12 which asked respondents “had they ever been on a holiday that included a visit to a film location” and Question 13 which asked “had they ever been to a film location with the prime reason being to visit that film site”?

There were no significant differences between the responses provided by males and females in relation to these two questions. As can be seen in Table 5.19, thirty two per cent of males against 29 per cent of females stated that they had been on a holiday that included a visit to a film location. Further, 14.30 per cent of males and 14.70 per cent of females indicated that the prime reason for travel was to visit a film site. Indeed, the responses by males and females to these questions are remarkably similar.

<table>
<thead>
<tr>
<th></th>
<th>Male (%)</th>
<th>Female (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holiday inc film location</td>
<td>Yes</td>
<td>32.50</td>
</tr>
<tr>
<td></td>
<td>No</td>
<td>67.50</td>
</tr>
<tr>
<td>Prime reason for travel</td>
<td>Yes</td>
<td>14.30</td>
</tr>
<tr>
<td></td>
<td>No</td>
<td>85.70</td>
</tr>
</tbody>
</table>

Further non-parametric Chi-square tests were run on the demographic data in an attempt to understand more about film-induced tourists. There were no significant differences in age, marital status, employment or income. The only significant result was that pertaining to the respondents’ ‘levels of education’ ($\chi^2 (6) = 21.23$, p=.002). This result indicated that those who have been on a holiday that included a visit to a
film location were more likely to have a University education including an Undergraduate (1.4) or Post Graduate Degree (2.2). Therefore, level of education can predict if respondents have travelled to a film location.

Table 5.20 provides a summary comparison of all significant differences of the three Film-Induced Tourism profiles as categorised in this study.

Table 5.20

Summary of Profile Comparisons of Significant Differences

<table>
<thead>
<tr>
<th></th>
<th>General Tourist</th>
<th>Incidental Film Tourist</th>
<th>Dedicated Film Tourist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Travel Behaviour</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Domestic Trips</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0 trips</td>
<td>21.00%</td>
<td>9.00%</td>
<td>4.00%</td>
</tr>
<tr>
<td>1-4 trips</td>
<td>76.00%</td>
<td>80.00%</td>
<td>78.00%</td>
</tr>
<tr>
<td>5-12 trips</td>
<td>3.00%</td>
<td>10.00%</td>
<td>18.00%</td>
</tr>
<tr>
<td>International Trips</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0 trips</td>
<td>76.00%</td>
<td>52.00%</td>
<td>61.00%</td>
</tr>
<tr>
<td>1-4 trips</td>
<td>23.00%</td>
<td>48.00%</td>
<td>39.00%</td>
</tr>
<tr>
<td>5-12 trips</td>
<td>0.40%</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Short Breaks</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0 trips</td>
<td>21.00%</td>
<td>10.00%</td>
<td>7.00%</td>
</tr>
<tr>
<td>1-2 trips</td>
<td>47.00%</td>
<td>52.00%</td>
<td>50.00%</td>
</tr>
<tr>
<td>3-4 trips</td>
<td>25.00%</td>
<td>26.00%</td>
<td>25.00%</td>
</tr>
<tr>
<td></td>
<td>General Tourist</td>
<td>Incidental Film</td>
<td>Dedicated Film</td>
</tr>
<tr>
<td>------------------------------------</td>
<td>-----------------</td>
<td>-----------------</td>
<td>----------------</td>
</tr>
<tr>
<td></td>
<td>Tourist</td>
<td>Tourist</td>
<td></td>
</tr>
<tr>
<td><strong>Destination Choice</strong>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• New Places</td>
<td>4.34&lt;sup&gt;a&lt;/sup&gt;</td>
<td>4.46</td>
<td>4.57&lt;sup&gt;b&lt;/sup&gt;</td>
</tr>
<tr>
<td>Cultural Opportunities</td>
<td>3.46&lt;sup&gt;a&lt;/sup&gt;</td>
<td>3.63</td>
<td>3.89&lt;sup&gt;b&lt;/sup&gt;</td>
</tr>
<tr>
<td><strong>Film Tourism</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Motivations</strong>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Novelty</td>
<td>3.89&lt;sup&gt;a&lt;/sup&gt;</td>
<td>3.97</td>
<td>4.14&lt;sup&gt;b&lt;/sup&gt;</td>
</tr>
<tr>
<td>• Prestige</td>
<td>3.06&lt;sup&gt;a&lt;/sup&gt;</td>
<td>3.23</td>
<td>3.49&lt;sup&gt;b&lt;/sup&gt;</td>
</tr>
<tr>
<td><strong>Likelihood to Travel to Film</strong></td>
<td>2.65&lt;sup&gt;a&lt;/sup&gt;</td>
<td>2.96</td>
<td>3.48&lt;sup&gt;b&lt;/sup&gt;</td>
</tr>
<tr>
<td><strong>Film Locations</strong>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specific Trip to Film</td>
<td>2.27&lt;sup&gt;a&lt;/sup&gt;</td>
<td>2.58</td>
<td>3.22&lt;sup&gt;b&lt;/sup&gt;</td>
</tr>
<tr>
<td><strong>Location</strong>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Side Trip to Film</td>
<td>3.39&lt;sup&gt;a&lt;/sup&gt;</td>
<td>3.75&lt;sup&gt;b&lt;/sup&gt;</td>
<td>3.57</td>
</tr>
<tr>
<td><strong>Demographics</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Education</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAFE College</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Undergraduate Degree</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Postgraduate Degree</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Note: Only significant differences are reported in this table.

* indicates mean scores. Within the row: <sup>a</sup> is different from <sup>b</sup> at p< .05

5.3 Chapter Summary

This chapter has presented the quantitative results from the main study. It discussed the method, sampling frame and the design and development of the survey instrument.
The questionnaire pre-test, data collection and final data analysis stages were also discussed. The results section included discussion of demographic information, followed by presentation of the findings of film-induced tourism motivation and behaviour specifically. It also presented the findings of the film viewing behaviour and general travel behaviour of respondents.

Specifically, the results revealed three dimensions of film-induced tourism motivation, based on Factor Analysis, including Personalisation; Novelty; and Prestige. The first dimension, Personalisation, relates to a sense of personal involvement with film and the fantasy aspects of film. Novelty relates to having a unique or novel experience by visiting film locations and Prestige refers to the inherent status symbol of film-induced tourism.

In relation to the Push and Pull theory of motivation (Dann, 1979), after viewing a film some individuals experience a Pull motivation to visit the sites from that film and, it seems that these Push Factors (Personalisation, Novelty and Prestige) come into play as internal drivers. This process will be discussed in detail in the next chapter. In terms of the actual film tourism experience, most respondents indicated that they had a positive experience and felt excited when visiting film locations, with some even feeling awestruck. Very few respondents felt disappointed or let down after having visited a film site.

The majority of respondents indicted that they would be likely to only make a side trip to a film location while on an organised trip, rather than making a specific trip to a film site. More than half the sample said they would like to take future travel to
locations related to film they have seen, with a very large range of locations given. New Zealand was the destination most respondents wanted to visit in connection with the *Lord of the Rings* trilogy. Main reasons for wishing to visit this film location included to admire the scenery and to take photos of the spectacular sites they had seen in this series of films.

As part of the profiling analysis, a new variable was created to represent the respondents who had not been on a visit to a film site, as well as those who had as a side trip and those who had as a prime reason for travel. The majority had not visited a film location and were labelled as General Tourists. Approximately a quarter of the sample had been on a holiday that included a visit to a film site and were labelled the Incidental Film Tourists. The Dedicated Film Tourists made up only 4 per cent of the total sample indicated that visiting a film site had been a prime motivation.

This chapter also introduced the Film-Induced Tourism Continuum based upon immersion in film tourist behaviour. Three major tourist points were marked on the Continuum with tourists exhibiting greater to lesser film tourist behaviour. The first point on the Continuum is for the General Tourist which includes those who just happen to be in a destination that is associated with a film. Second, the Incidental Film Tourist point which includes those who are not specifically drawn to a film location but who participate in film-induced tourism activities while at the destination. The third point on the Continuum is for the Dedicated Film Tourist which includes those who actively seek out the places that they have seen in films and visit those locations as the prime reason for travel.
In an attempt to characterise the film-induced tourism profiles, a range of tests against the three groups showed that there were no significant differences in general demographic information such as age, marital status, employment or income. The only significant demographic difference between the three groups was that pertaining to levels of education showing that those who had been on a holiday that included a visit to a film location were more likely to have a University education.

The results of testing the three motivation dimensions of Novelty, Prestige and Personalisation against the three film-induced tourist groups revealed that both the motivations of Novelty and Prestige were more important to the Dedicated Film Tourist than the other two groups. There was no statistical difference in the Personalisation motivation dimension across the three groups.

It is not surprising that the Dedicated Film Tourist group demonstrated a stronger likelihood, than the other two groups, to travel to the locations of their favourite films, as well as to make a specific trip to a film site, as these are the very characteristics that define this group. It is also not surprising that the Incidental Film Tourist group indicated they would be more likely, than the other groups, to make a side trip to a film location while on an organised trip. Again, this is a defining characteristic of this particular group.
In relation to general travel behaviour patterns, the results indicated that both the Dedicated Film Tourist and the Incidental Film Tourist are more likely to engage in domestic and international travel than the General Tourist. Results about destination choice indicated that the Dedicated Film Tourist has a preference for seeing and experiencing new places. This result supports the high rating of the Novelty motivation for this particular group. Further, it was the Dedicated Film Tourist group that had the highest preference for choosing destinations that offer cultural opportunities and activities. The following chapter discusses the significance of the findings reported in this chapter.
Chapter 6

Discussion and Conclusion

6.0 Introduction

The primary research objective of this thesis was to explore the role of film in motivating tourists to travel to a destination, either specifically or incidentally. This research aimed to provide an understanding of film-induced tourism from a consumer perspective. It has also identified and characterised the motivations of the film-induced tourist; described the film-induced tourism experience and profiled the film-induced tourist based on characteristics and behaviour.

This chapter reviews the results of this research, presented in Chapters 4 and 5, in an attempt to synthesise a more complete understanding of what has been learned about film-induced tourism motivations. Importantly, the findings are integrated with extant literature on film tourism. It also discusses some of the research implications of the research findings applicable to both the academic community and the tourism industry. In doing this, the important contribution this thesis makes to the literature is also highlighted. Following this, the limitations of the research are discussed and future research directions are proposed. Finally, this chapter ends with a summary section which provides the concluding remarks.
6.1 Role of Film in Motivating Film-Induced Tourism

In order to specifically address the research questions, the film-induced tourism motivations and behaviour of respondents in this study were determined by identifying reasons for travelling to film locations as well as identifying whether film had been a specific reason for travel or a secondary motivating factor. Also, the on-location activities and behaviour of the film-induced tourist were examined in order to better understand the film-induced tourism phenomenon. Prior to commencing this research, it was assumed that film does play a role in motivating tourists to visit film sites. Indeed, the literature has reported, albeit often only anecdotally, that film has the power to influence tourist behaviour (Busby & Klug, 2001; Butler, 1990; Connell, 2004; Croy & Walker, 2004; Hudson & Ritchie, 2006a; Olsberg, 2007; Riley & Van Doren, 1992; Tooke & Baker, 1996). It is also widely recognised that film is a powerful and popular type of mass media in relation to its consumption by a vast and diverse audience. In terms of the historical context of the effect that mass media can have on an audience, the Hypodermic or Bullet Effect Model, discussed in Chapter 2, provides a simple representation of the process that is said to occur:

\[
\text{Single message} \rightarrow \text{Individual receiver} \rightarrow \text{Reaction}
\]

If this model is followed, the same can be true for the film-induced tourism phenomenon represented thus:

\[
\text{Film} \rightarrow \text{Individual receiver} \rightarrow \text{Tourism}
\]
This representation simply suggests, as the Hypodermic Model intended, that if a ‘film’ is the message ‘injected’ into a mass audience, the direct response or end result that could be expected is tourism. That is, film-induced tourism. However, as was argued in Chapter 2, this surely is an over simplification of such a phenomenon as it does not consider other variables that impact on audience response and reaction. Furthermore, film is not intended as an advertising medium for inducing tourism. Thus, expected effects would be more subtle and diffuse. There are clearly other factors that need to be taken into consideration. It is far more appropriate to examine the role of film in motivating tourists to travel to a destination from the perspective of the active audience who can independently select and consume meaning from film, based on their own needs and desires at a given time.

In the first instance, however, the issue at the core of this thesis must be addressed: what exactly is the role of film as a contributor to the motivation to travel to a destination? Film provides viewers with images, accounts and stories of life that are often far removed from the viewer’s own experiences, and it also has the potential to influence consumer perception. It could be expected, then, that the role of film as a contributing factor to the motivation to travel is strong. The results of this research support the literature and previous findings that, at the most simplistic level, film does contribute to the motivation to travel to a destination. Film plays a significant role in influencing people’s mental images and perceptions of a destination and has an effect on the social construction of meaning for some people. Through often spectacular imagery, film can enhance the awareness of specific destinations and, subsequently, affect the decision making process of tourists.
Film can induce tourism to destinations seen in film. Furthermore, film can be considered a motivating pull factor that leads or pulls an individual to choose to visit the destination seen in a film. However, despite this powerful influence, people engage in film-induced tourism for a variety of reasons and film is one of many factors, such as individual social interactions, that may motivate a person to travel to a specific destination. Further to this, motivation itself is a complex and multi-dimensional concept. This key issue will be further discussed in the next section.

6.2 Film-Induced Tourism: An Incidental Experience

Having established that film has the potential to contribute to the motivation to travel to a destination, it is now necessary to delve deeper into the layers of motivation (primary and secondary motivations) and address the second research question which is concerned with whether film viewing motivates people to become specific film-induced tourists or whether visiting film locations is simply an incidental tourism experience as part of a more general travel itinerary. In other words, is film a primary or secondary motivator for people to engage in film-induced tourism?

In order to examine this issue, this research questioned participants directly about whether they had ever been to a film location and if so, had it been a film specifically that had made them want to visit that location. The results from Study 1 indicated that the majority of participants reported that film is not the primary motivator for visiting film locations, but rather a secondary motivating factor, with comments such as this: “No, not my main reason for going, but if I happen to be somewhere a film was made, I would go out of my way to find out more”. The majority of participants claimed that
film is one of many reasons for visiting a destination with most individuals already visiting that destination for other reasons, such as visiting friends and relatives or travelling on an organised tour which included a side trip to the film site. It is this segment that can be identified as the incidental film tourist.

Further results from Study 1 showed that although in the minority, some participants claim to regularly travel to film locations specifically because of a film they have seen. They plan their trip itineraries around film locations and the sites they have seen in films. This small segment indicated that film is a specific and primary motivator and they can be identified as dedicated film tourists.

These results were supported in Study 2 where participants were also asked whether they had ever been on a holiday that included a visit to a film location, 70 per cent of respondents indicated they had not. When the remaining 30 per cent who had were further questioned as to whether they had ever visited a film location with the primary motivation being to visit that film site, only 15 per cent of those whose holiday had included a visit to a film site, or 28 individuals, said yes, the remainder (85 per cent) said that the main motivation for travel had not been film related. Therefore, only 4 per cent of the total sample could be considered dedicated or specific film-induced tourists.

For the vast majority of tourists, film can only be considered a secondary motivator or contributing factor not a main or primary motivator for visiting film locations. Tourists generally happen to be at a destination and film is one of many reasons for the visit. Thus, it could be said that film-induced tourism tends to be an incidental
tourist activity and experience. In the majority of cases, travel is not specifically for the film destination. It is an added bonus which can enhance and build on the tourist experience. There is only a very small market segment of tourists who could be classified as dedicated film-induced tourists who travel to a film location for the prime reason of visiting that film site. This identification of such a small specialist segment is consistent with other research findings in examining tourist product profiles for the cultural and ethnic tourist markets (Moscardo & Pearce, 1999) and in research into dark tourism markets by Sharpley (2003). Indeed, percentages from multiple studies suggest that only small numbers are truly single-mindedly focused on specific product areas, such as film-induced tourism (Pearce, 2005).

The small specialist segment result supports the findings of a similar study by Di Cesare, D’Angelo & Rech, (2006), which examined the connection between film viewing and the purchasing choice of tourists conducted in Italy which found that, from a sample of 905 respondents, only 4 per cent chose a tourist destination because they had seen it portrayed in a film. Interestingly, it is exactly the same small segment (4 per cent) in their study that can be similarly referred to as the dedicated film tourist also found in this current study.

Similar results are presented in Tourism New Zealand’s NFO commissioned report on Post Production Effects of films such as Lord of the Rings on awareness, motivation and tourist behaviour (NFO New Zealand, 2003). The reported impacts of the Lord of the Rings films were that 9 per cent of visitors, from a sample of 774 participants, indicated that this trilogy of films was one reason, but not the main reason for visiting New Zealand. Furthermore, only 0.3 per cent of participants declared the films to be
their main reason for visiting New Zealand. It was additionally identified that the films raised the awareness of New Zealand as a tourist destination (mainly due to the scenery presented in the films), and this increased motivation or likelihood to visit New Zealand (NFO New Zealand, 2003).

This current study has provided further empirical evidence in support of the results presented by Croy (2004) and Di Cesare, D’Angelo and Rech (2006) which provide similar statistics in terms of the small size of the dedicated film tourist segment in comparison to the majority of tourists who visit film locations for a range of reasons, not necessarily related to the film, and who end up engaging in an incidental film-induced tourism experience. The following section discusses some of these reasons, or motivations, for visiting film locations.

**6.3 Film-Induced Tourism Motivation**

This research also sought to gain a deeper understanding of the types of motivations that potentially drive film tourism. Study 1 of this research involved semi-structured telephone interviews designed to discover whether watching films actually motivated people to visit the film sites and locations from the movies they had seen. Participants were also asked about their reasons or motivations for travelling to film sites, and what they found appealing about doing so.

As reported in Chapter 4, a wide range of responses were given in relation to the motivations for film-induced travel and these were coded or classified into these key themes:
• Personal connection with film;
• Scenery;
• Entertainment;
• Unique experience;
• Celebrity; and
• Status or Prestige.

As can be seen from the diversity of these themes, film-induced tourism motivation is multi-dimensional. That is to say, in many instances, participants identified more than one motivation for visiting film sites. For instance, they may have been driven by the spectacular scenery they had witnessed on the film screen, while at the same time experiencing a personal connection with the film’s storyline and wanting to go to the site to reminisce about a particular film. Responses indicating multi-motivations were in the majority with some respondents unable to separate or place more importance on one motivation over another.

These results were discussed in detail in Chapter 4 and, as previously pointed out, were found to be consistent with the literature and previous findings of film-induced tourism (Beeton, 2005; Couldry, 1998; Croy & Walker, 2004; Hudson & Ritchie, 2006b; Riley & Van Doren 1992). Most notably Riley, Baker and Van Doren (1998), who report that film tourism motivations can be extremely diverse and based on a range of abstract or intangible “icons” from a film such as compelling and moving storylines to a location’s physical features. Indeed, they label such film-inducing icons as (1) visual, (2) thematic and (3) physical and suggest that it can be one or all
of these that contribute to the motivation to visit a film site. This type of breakdown is useful when examining film tourism motivation push and pull factors in terms of the drivers (internal motivations) and film attributes (icons) that may induce travel behaviour.

The results from Study 1 provided a strong platform from which to design and statistically test the film-induced tourism motivation scale in the second stage of research. The discussion about the results and their implications is provided below, first, examining film-induced tourism motivation in relation to the push and pull motivation conceptual framework, followed by examining the film-induced tourism experience, outlining the specific behaviours and activities that people reportedly engage in when visiting film sites.

6.3.1 Push & Pull Motivation Factors

As was proposed in Chapter 2, the push and pull motivation theory is the most appropriate framework in which to investigate film-induced tourism motivation. Pull factors in tourism motivation theory attract the tourist to a destination while push factors, on the other hand, refer to the tourist and the internal drive leading to action (Crompton, 1979; Dann, 1977). Using the push and pull framework has highlighted the internal motivations associated with visiting film locations as well as the specific media representations and attributes that are important to film-induced tourists. That is, what is the tourist experience as it relates to a motivation to visit a film location? What do these tourists want to do when they arrive at a film location? What is important to tourists in fulfilling a given motivation? For example, is it the
spectacular destination attributes of the scenery that induces travel to a famous site seen on film or is it the storyline attributes that induce travel to fulfill a motivation of escape and romance through vicarious experience?

In relation to the push and pull theory of motivation, it could be said that in this case film itself is the over arching pull factor. Pull factors have generally been characterised in terms of the features, attractions or attributes of a destination, such as sunshine or scenery, that lead or pull an individual to choose one destination over another, once the decision to travel has been made (Klenosky, 2002). In this case, if film itself acts as the over arching pull factor, then specific film attributes or icons can be identified as motivating pull factors. Chapter 2 introduced a categorisation of film attributes including elements of Place (location attributes), Performance (storylines) and Personality (celebrity).

Place is a fundamental construct in tourism studies, and is both a product for consumption and a location where different practices or activities occur (McCabe & Stokoe, 2004). The results of this research reveal that Place is a pull factor in film-induced tourism in terms of the film location attributes, such as spectacular scenery or unique landscapes that are immediately identifiable and attractive to a viewer. Indeed, the top motivational item in order of mean score ranking was ‘to see the scenery and landscape in real life’ ($M = 4.15$). This result concurs with other studies which have demonstrated that films are effective as motivational pull factors and can successfully induce film place specific visitation (Beeton, 2005; Hudson & Ritchie, 2006a,b; Kim & Richardson, 2003; Riley & Van Doren, 1992; Tooke & Baker, 1996).
Many destinations have made an effort to transform their film sites into tourist attractions, which are then considered worthwhile places to visit by tourists. For example, New Zealand has made the most out of *The Lord of the Rings* trilogy of films (see Brodie’s *The Lord of The Rings Location Guidebook*, 2002) and subsequently tourists want to visit these film sites, as seen in this comment by a respondent:

*We really wanted to see the sites and the Hobbit Holes* (118: Male, 27yrs).

Film-induced tourists want to see the scenery and landscapes in real life that they have seen on the film screen, as well as the specific sites and locations from a film. In this instance, they are motivated by the place attribute from the film. These results support Beeton’s (2005) claim that the concept of ‘picturesque’ – an ideology of the landscape as pretty pictures for consumers to enjoy as a visual experience – is a key component of the tourist gaze in relation to film-induced tourism. Thus, scenery can be considered a pull factor even though it is entwined with functional elements, such as the ‘Hobbit Holes’ in the previous quote.

*The scenery - the beautiful scenery. That would have been the drawing factor, I guess.* (3: Female 35yrs).

*We wanted to see where the film was made to see what it was like in real life* (348: Male 40yrs).
Performance aspects of film can also be viewed as a pull factor and these attributes are based on the storyline, plot or thematic content of the film which may, for example, induce travel to fulfill a motivation of escape and romance through vicarious experience. People are not only drawn to the physical places (locations) that form the settings and landscapes for feature films, but they may also be drawn to particular stories and genres, that is the drama of the plot, the elements of the theme and the experiences of the people in the film.

This Performance pull factor has strong links to the personalisation push factor in relation to an individual making a personal connection with a film and wanting to act on that motivation. McCabe and Stokoe (2004) argue that experiences within destinations can create an ‘inversion of identity’ and they cite examples of people inverting their everyday class-based social roles on holiday to become peasants or Kings and Queens for a day. Similarly, through Performance aspects of film, a tourist is able to experience a deeply personal connection with a film location, and an experience of place can be based on such ‘inversions of identity’ wherein they may perform scenes from a film. For example, an individual might vicariously become a ‘Queen’ for a day as she re-enacts scenes by the actress Cate Blanchett from the film *Elizabeth, The Golden Age* as she strolls through Westminster Cathedral. This again reflects the power of the film medium in that it may have such an impact on an individual that by seeing a film and associating with the storyline, that person is inspired to visit and engage with that film location.
Finally, another pull factor in film-induced tourism is related to Personality factors or celebrity worship which involves visiting a film location that has showcased a favourite film star or celebrity. The issue of “celebrity cult worship” (Lewis, 1992; Maltby, McCutcheon, Ashe & Houran, 2001; Rojek, 2001) was discussed in Chapter 4 as many of the participants in the first study demonstrated the importance of this motive through a range of comments such as this:

*I only ever went to Thailand because of Leo [Leonardo Di Caprio].* (14: Female 26-35yrs).

In this case, it is film characters as well as the actors or film stars who portray them that are of interest to film-induced tourists. It seems that even though the film tourist knows that their favourite film star or character will not actually be at the film site, it remains a strong pull factor nonetheless to simply be in the same place and perhaps walk in the same footsteps. The elements of fantasy and fiction are clearly important aspects of film-induced tourism, as well as in film viewing.

While much of the literature on celebrity worship and star fandom focuses on psychological issues and often extreme, obsessive behaviour (see Lewis, 1992; Maltby, McCutcheon, Ashe & Houran, 2001; Turner, 2004), the results of this thesis indicate a more general interest by film tourists to the concepts of celebrity and fame. Most respondents clearly understood the differences between fantasy and reality and seemed to relish in the novelty of this juxtaposition:

“I can’t describe the feeling, but it is very, very special” (Female, 26 years).
Some participants expressed feeling great excitement at being in the same physical place that a film star had been (see Section 4.2.4). Further to this sense of personal satisfaction and fulfilment gained through being in the same place as a favourite film star or character, there is also an opportunity for photography and creating post-trip story telling. These activities, in turn, can fulfil motivations of novelty and prestige for some tourists. This is discussed in further detail in the next section.

It is recognised that there are likely to be a range of motivations among individual tourists visiting a specific film site, and that different or distinct motivations might drive or induce travel behaviour. Further, an individual might experience push and pull factors simultaneously and visit a film site due to a variety of external stimuli and a range of internal drivers.

The results of this research indicated that a range of internal drivers or motivating push factors is activated as a direct result from seeing a particular film. In terms of these push factors of film-induced tourism, Factor Analysis revealed three dimensions that were labelled as (1), Novelty (2) Prestige and (3) Personalisation motivations. Novelty relates to having a unique or novel experience by visiting film locations, and Prestige relates to the inherent status symbol of film tourism achieved by visiting special, often famous, places that others have not been to. Personalisation relates to a sense of personal involvement or connection with a particular film, as well as to various fantasy aspects of film, such as reliving scenes and feeling close to favourite film stars. The following section discusses each of these dimensions in turn.
Novelty

Elements of having a unique and novel tourism experience were the strongest motivators in this study including visiting film sites to add something special to the holiday, escape from the ordinary and have fun and feel entertained. Novelty-seeking is an essential element of the tourism experience and has been defined as a function of the degree of contrast between present perception and past experience, or more directly as the desire to seek out new and different experiences (Crompton & McKay, 1997). Novelty is a complex construct and has a number of reference terms ranging from curiosity drive to sensation seeking to arousal seeking. It is a multi-dimensional concept that comprises elements of escape; thrill; change from routine; adventure; surprise; and boredom alleviation (Lee & Crompton, 1992). Some of these elements of novelty-seeking have been cited in special interest tourism literature, such as frontier travel (Laing & Crouch, 2005), or dark tourism (Sharpley, 2003) where people desire to experience something special and different that few others had.

In this study, the novelty motivation was particularly strong for the Dedicated Film-Induced Tourist and, as a motivating push factor, is important in the destination selection process of this type of tourist. Pearce (2005) refers to the novelty motivation as one of the most important and central travel motives influencing all travellers to some extent. Novelty-seeking is evident in the desire to experience something new and different, and, as mentioned above, is often associated with an element of curiosity (Crompton, 1979).
While the element of curiosity did not feature in comments from respondents in this study, it is clear that film-induced tourism has special interest niche appeal as several respondents commented on the unique and novel experience associated with visiting film sites, as well as experiencing something that others had not.

*Just seeing places in real life that you have only seen in a film* (78: Female, 48yrs).

*It’s the novelty of the behind the scenes movie making stuff* (11: Female, 46yrs).

The novelty of visiting film sites is linked to the fantasy element of physically being at the exact locations seen on the screen. Several participants expressed their excitement at the novelty of this situation with comments such as this:

*Feels quite special that you are really there* (63: Male, 29yrs).

Couldry’s (2000, 2003) research supports this notion of the significance of “actually being there” as being a tourist experience different from the ordinary related to Urry’s (1990) tourist gaze concept. If film constructs a gaze for an individual to observe, visiting the location of that film provides the novel and unique tourism experience for some people. This desire for a novel tourism experience, and the need for novelty and uniqueness, has been explained as a (largely Western) expression of individualism and achievement (Laing & Crouch, 2005). This need for experiencing a sense of
achievement is also a characteristic in the prestige and status seeking motivation discussed in the next section.

**Prestige**

The motivation of prestige and status achieved by visiting film locations and being able to brag about the experiences to friends was most important to the Dedicated Film-Induced Tourist. Nevertheless, visiting places that friends had not been to, and being able to talk about it when they returned home, were considered important aspects of film-induced tourism to many respondents. Prestige has been defined as a desire to have high standing in the eyes of surrounding people (Crompton & McKay, 1997). It is recognised as an important social-psychological tourist motivation which is characterised by the need for status, respect, recognition and achievement (Laing & Crouch, 2005; Riley, 2005; Yoon & Uysal, 2003). Several participants demonstrated the importance of this motivating factor in their qualitative comments as seen in the following statement:

*It’s kind of a glory thing. You can bathe in the glory of having been there. (5: Male 36-45yrs).*

Beeton (2005) also provides the example of film-induced tourists who take home a range of stories of their film tourism experiences that raise them up in the view of their peers. Indeed, this important tourist motivation of ego-enhancement has been discussed in the motivation literature since the 1970s (Crompton, 1979; Dann, 1977, 1981; MacCannell, 2002). Riley (1995) argues that prestige-worthy tourism is more
about the sense of prestige or status being ‘conferred by others’ who hear about travel stories, rather than as a motivator itself. In other words, the tourist achieves a sense of prestige only after returning home and recounting travel experiences to an audience of family and friends. This prestige and status seeking motivation is not unique to film-induced tourism, rather it is confirmed here as an important motivating push factor in tourism.

An example of how this occurs in film-induced tourism is with the potential to create narrative capital, and was introduced in Chapter 4. Narrative capital, in this sense, may include travel tales and stories to share with friends or the collection of unique souvenirs or memorabilia from film sites. In some cases, there may even be a process of retrospective narrative enrichment, particularly if a destination is known for a certain activity, place or thing, such as a film location (Schiebe, 1986). In this case, the tourist may do something (such as dance around The Sound of Music Rotunda) because they might be asked if they did it, because someone will want to hear the story, and it provides them with a sense of ego-enhancement or status (MacCannell, 2002). This was confirmed by several participants with statements such as “You dine out on it for years afterwards” reported.

The concepts of self-identity (Desforges, 2000) and self-image (Sirgy & Su, 2000) are also relevant when discussing this potential sense of prestige or ego-enhancement derived from such narrative capital and embellishment of travel experiences. In this case, the film-induced tourist is able to position their identity according to the individual experiences they have and how they share them with others in their post-
trip story telling. This is clear in the statement above by the respondent who indicated that she talks about her film tourism experiences over and over for years afterwards.

**Personalisation**

The personalisation dimension included variables such as making a personal connection with a film; making a pilgrimage to the sites seen in a film; fulfilling a personal dream; feeling the romance and nostalgia of film; and experiencing a sense of personal growth. Clearly, these are personal and individual reasons for engaging in film-induced tourism. The personalisation motivating factors are based on the film-induced tourist’s personal emotive responses to film sites. It is about how they personally identify meaning and significance of the film site, and it is clearly important to some tourists in relation to making a personal connection with a film.

*Connecting with something familiar, famous and special; taking something away with you that's personal, about something that's very famous* (44: Female, 47yrs).

*Being able to connect with a location where a scene was filmed* (12: Female 36yrs).

A film location often has what Couldry (2000) refers to as ‘power of place’ in the sense that it is a physical place, which because of its link with a particular film, may be a powerful place of ritual or pilgrimage for some tourists. Furthermore, the film
location can be a powerful place because it embodies the personal connection between what has been viewed on the screen and the actual visit to the location.

*It’s like a part of the pilgrimage to the lost world of romance.* (4: Male 56yrs).

Film-induced tourism can be a powerful and very personal experience for some tourists, and like Literary tourism, it can be based upon a desire to experience a version of the past, or imagined present, and to make personal connections between past and present, fact and fiction (Squire, 1996). The power of film can inspire the need to visit a place of individual dreams and the film-induced tourist can become both a spectator and an actor while having this personalised experience. Riley, Baker and Van Doren (1998) also support this notion with their comments that the relationship between a tourist and a film location can hold an intimate meaning of involvement, connection and identification for some film-induced tourists.

In summary of this discussion on the push and pull factors in film-induced tourism, a model has been developed which demonstrates the possible process the role of film, and its elements, has as a contributor to the motivation to travel to a film destination (see Figure 6.1). As discussed previously, in tourism motivation theory (see Dann, 1977), pull factors are those which attract the tourist to a destination or attraction, while the push factors refer to the internal drive which leads the tourist to action. In this case, film itself plays the role of an over arching pull factor with elements of film (such as location attributes, storylines or film stars) being identified as specific motivating pull factors. The three main internal drivers or push motivations as identified in this study include Prestige, Novelty and Personalisation. As the model
indicates, it is a combination of the motivating pull factors derived from the film plus the internal push factors that can lead to tourist behavioural outcomes ranging from general to incidental film-induced travel to dedicated film-induced travel. As highlighted in the findings presented in Chapter 5, the strength of the motivating push factors leads to higher levels of film-induced tourism.

**Figure 6.1**

*The Role of Film as a Contributor to the Motivation to Travel to a Destination.*

6.4 The Film Tourism Experience

The results of this research provide some interesting insights into the behaviour of film-induced tourists in terms of the specific activities they engage in while visiting various film locations. Respondents were asked what they did at the film site when
they visited and, as expected, there was a diverse list of responses provided in relation to this including activities such as: taking photographs; re-enacting or reliving scenes from the film; soaking up the atmosphere at the film site; going on guided film tours; and shopping in souvenirs shops for film memorabilia. Acknowledging these types of film-induced tourism activities contributes to a better understanding of the film-induced tourist in terms of what is important and what fulfils an experience when engaging in film-induced tourism. By better understanding what the film-induced tourist needs and desires, the providers of such experiences can be better equipped to provide a satisfying tourism experience. These implications for tourism providers are discussed further in Section 6.6.

Quality tourism experiences are considered difficult to define due to the indefinite nature of such personally constructed experiences and, therefore, need to be interpreted within specific contexts and by specific “actors” as well as reflect the actual place where the experience took place (Jennings & Nickerson, 2006). It has been suggested by Pearce (2005) that it is the overall tourist experience rather than participating in specific activities that are the desired goals of visiting a destination. Furthermore, while it is possible for tourists to “plan for a memorable experience” the outcome of any tourist experience is the result of the actual participation in specific activities, which may or may not align with the planned experience. In other words, if a film-induced tourist is able to participate and engage in a range of film-tourism activities when visiting film locations, it can be assumed that a satisfying and desirable film tourism experience will be the result. The following section discusses the results relating to film tourism activities as reported by respondents.
6.4.1 Taking Photographs

“Most people regard tourist photography as a pleasure rather than a burden; as integral to pleasurable and memorable sightseeing” (Baerenholdt, Haldrup, Larsen & Urry, 2004: 81). In the case of this research, taking photographs was clearly the most reported activity with nearly 22 per cent of respondents indicating they took photos at the film site. This was an important part of the film-induced tourism experience and supports the literature and previous findings by Beeton (2005), Couldry (2000), and Sterry (1998) who also report findings of tourists taking photographs of themselves in front of significant film sites to seemingly put themselves in the frame of fiction.

Relating back to the Place attribute as a motivating pull factor, it is clear that film-induced tourists want to see the scenery and landscapes that they have seen on the film screen, and through photography they are able to capture these famous film sites through their own lens. The concepts of the ‘romantic gaze’ and the ‘picturesque’ again come into play and by taking photos, the film-induced tourist may capture and materialise the tourist gaze. There is almost a sense of the film-induced tourist witnessing rather than sightseeing (Edensor, 1998).

Photographs have also been shown to be a significant force in reinforcing tourist expectations, where the framing of an image is often couched within pre-existing perceptions (Ashworth & Goodall, 1990). In other words, viewing a film may have shaped the way the film site is not only experienced but photographed, as is demonstrated by this respondent:
I’d also try and recompose the visual of the film, both in my eyes and on my camera. What I mean is stand in a place and view the scene as it would have been seen by my eyes when watching the film. (13: Male 35yrs).

Edensor (1998) claims that the adoption of ‘ritualised stances’ when taking photos (for instance peering out from the Hobbit Hole windows) are ways of relating to a site but more generally capture moments of personal display. That is, a film-induced tourist may use a photograph as a means of proving that “I was there”. This activity can also be related to prestige motivations in terms of being able to show off the photographs to others when recounting specific travel experiences.

This film-induced tourism behaviour of taking photographs at film sites may range from a simple photographic opportunity of posing at film locations to a more determined type of role playing performance for the camera, wherein the film tourist may re-enact a scene from a film.

I’d probably take photos, and possibly pose as if in the film. (21: Male 25yrs).

6.4.2 Reliving Film Scenes

Reliving or re-enacting famous scenes from films was also an important activity for some film-induced tourists. This activity relates back to the motivating push factor of desiring a personal connection with a film, as well as wanting a vicarious experience of reliving the storylines and character moments in the film. The results of this study support Riley and Van Doren’s (1998) suggestion that film tourists may be motivated
by vicarious involvement and identification with film locations. This refers to a visceral feeling about someone else’s life which allows an individual to participate in the ‘posture, motions and sensations’ of someone else. Riley and Van Doren (1998) also believe that it is not unreasonable to consider vicarious experiences with a destination featured in a film as another type of destination experience.

Several respondents demonstrated the significance of having a vicarious experience and recounted stories of reliving film scenes such as dancing around the rotunda from *The Sound of Music* whilst singing the hit song from that scene in the movie ‘I am sixteen going on seventeen’; or simply sitting on *Forrest Gump*’s park bench and reminiscing about the scene in the film where the character awaits his bus; or pretending to be *Indiana Jones* sitting in the same light aeroplane that was used in the films, on display at the Austin Texas Aviation Museum.

*ImAGIninG that I was one of the characters in the movie, experiencing all they did.* (8: Female 25yrs).

*The kids wanted to dance around the pavilion like they did in the film!* (6: Female 45yrs).

These kinds of comments also lend support to Edensor’s (1998) work where he reported that tourists often re-enact scenes and dances from popular Indian ‘masala’ films when visiting famous film locations in India. He suggests that this re-enacting of film scenes reflects the power of the popular media on the imagination.
6.4.3 Other Activities

Respondents in this study revealed other common activities at film locations including going on guided film tours; shopping in souvenirs shops for film memorabilia; and just soaking up the atmosphere of the film site.

Some film sites, including production sets or film studios, provide guided tours and hands-on experiences which appeal to some film tourists. There are package tours and on-location tours readily available in many destinations (for example, *Sydney Movie Tours, The Lord of the Rings Guided Tours of Middle Earth, Hobbiton Movie Set and Farm Tours, The Sound of Music Tour, Sex and the City, Friends and Seinfeld Tour*). The results of this study indicated that these types of guided tours are considered a desirable film tourism activity which clearly adds to the entire film tourism experience for some respondents.

*Yes, we did The Sound of Music Bus Tour which was fun and we sang along to the music from the movie which they had blaring on the bus.* (69: Female 35yrs).

Many respondents commented on the importance of shopping for and purchasing souvenirs, such as specific film memorabilia, so that they had something tangible to take home from the film site. Beeton (2005) discusses film itself as a souvenir in the sense that it adds another dimension to the traditional concept of purchasing souvenirs to communicate more than just a form of tangible evidence and bring back memories of an experience.
It seems that some film-induced tourists expect and desire to see a souvenir shop at a film location and to have the opportunity to have a look and potentially purchase a memento of their visit. As Beeton (2005) suggests, there is a certain ‘snobbery’ attached to film and celebrity and through the purchasing of film souvenirs, film-induced tourists are able to construct their own travel stories related to the film.

To have physical access to a real film location was very exciting for some film-induced tourists and several respondents stated that just being at a famous film location and ‘soaking up the atmosphere of the film site’ was of great significance. Other descriptive terms such as ‘exciting’, ‘awestruck’ and ‘surreal’ were reported by some survey respondents in relation to being at a film site. Gillen’s (2000) research supports this notion of tourists enjoying ‘just being there’ and similar aspects of the pleasure of sightseeing, and experiencing the physical place.

6.5 The Film-Induced Tourist

Results of this research have demonstrated that film does, indeed, play a role in motivating some people to visit certain destinations; it is just that its role can vary in importance and intensity depending on tourist types. As presented in Chapter 5, a Film-Induced Tourism Continuum was proposed of the General, Incidental and Dedicated Film-Induced Tourists (see Figure 6.2). It is useful to provide such a film-induced tourist classification system to describe the characteristics of members of each group. While it is recognised that categorisations of tourist types have the potential to be problematic due to the multi-dimensional motivations and behaviour of
tourists, it is considered important to develop such categorisations to further research and support tourism marketing initiatives. Also, further classification of the motivations behind tourist types provides insights into why tourists behave in certain ways.

**Figure 6.2**

*Film-Induced Tourism Continuum*

<table>
<thead>
<tr>
<th>General Tourist</th>
<th>→</th>
<th>Incidental Film Tourist</th>
<th>→</th>
<th>Dedicated Film Tourist</th>
</tr>
</thead>
<tbody>
<tr>
<td>those who have</td>
<td>→</td>
<td>those who have been on</td>
<td>→</td>
<td>those who visit a film</td>
</tr>
<tr>
<td>not visited a film site</td>
<td></td>
<td>a holiday that included</td>
<td></td>
<td>site as the prime reason for travelling</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a visit to a film site</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As previously discussed, this study has provided empirical evidence of the small size of the Dedicated Film Tourist segment in comparison to the majority of tourists who visit film locations for a range of reasons, not necessarily related to the film, and who become Incidental Film-Induced Tourists. In relation to the Dedicated Film-Induced Tourist, results indicated that they are more likely to visit their favourite film locations, making a specific trip to the film site, than the Incidental Film-Induced Tourist or the General Tourist.
The Dedicated Film-induced Tourist has a preference for mainstream films, usually comedy, drama and adventure genres, and attending the cinema to enjoy the spectacle of the big screen. They are also more likely to want to relive the scenes from the movies and to be where their favourite film stars have been.

Results also showed that they would engage in film-induced holidays in the future and plan their trip itineraries around film locations and the sites they have seen in films. Further results showed that although in the minority, these Dedicated Film-Induced Tourists claim to regularly travel to film locations specifically because of a film they have seen. This small segment indicated that film is a specific and primary motivator, and therefore only they can be identified and labelled as the true Film-Induced Tourists.

By definition, special interest tourism is about recreational experiences that are driven by a specific interest (Douglas, Douglas & Derret, 2001), and individuals participating as special interest tourists wish to satisfy their curiosity and express their personalities. While this may be so, the specialist interest market tends to be relatively small compared to the generalist tourist market and in most special interest tourism niches only a small segment is actually single-mindedly focused or motivated for their specific travel behaviours (see Section 6.2).

This identification of a small segment of specialist markets is also evident in other types of special interest tourism markets such as wine tourism, (see Macionis, 1996); cultural tourism (see Richards, 1996); and dark tourism (see Sharpley, 2003) where it
seems that the majority of tourists are visiting places because of a general interest rather than a specific or specialist interest. Indeed, Prentice (2003) stated that casual rather than specialist tourists dominate cultural tourism and that post-experience outcomes such as relaxation and socialisation are more important than specific cultural capital. An important theoretical contribution based on empirical results from this research into film-induced tourism motivation certainly support and confirm these assertions, and it can be concluded that film-induced tourism, in its purest sense, occupies a very small market niche.

This section has addressed the research questions of this thesis and provided an overview and discussion of the findings, as well as highlighting the theoretical implications of the research. Table 6.1 provides a brief summary of the research questions and findings, thus demonstrating the contribution this thesis makes to the field.

The following section discusses the practical research implications of these findings applicable to the academic community and the tourism industry.
### Table 6.1

**Summary of Research Questions and Findings**

<table>
<thead>
<tr>
<th>Research Questions</th>
<th>Research Findings</th>
</tr>
</thead>
</table>
| What is the role of film in motivating tourists to travel to a destination?        | - Film contributes to the motivation to travel to a destination;  
                                  | - Film can enhance the awareness of specific destinations and, subsequently, affect the decision making process of tourists;  
                                  | - Film (and especially its sub-elements incl scenery, plot, characters etc) can be considered a pull factor that pulls an individual towards a destination seen in a film. |
| Does film viewing motivate people to become film specific tourists or is visiting film locations simply an incidental tourism experience as part of a more general travel itinerary? | - For majority of tourists, film can only be considered a secondary motivator or contributing factor not a primary motivator for visiting film locations. Tourists generally happen to be at a destination and film is one of many reasons for the visit. Film tourism tends to be an incidental tourist activity. |
| What types of motivations are relevant to film-induced tourism?                    | - Film tourism motivation is multi-dimensional.  
                                  | - Pull Factors (Film attributes): Place, Performance and Personality.  
                                  | - Push factors (internal drivers): Novelty, Prestige and Personalisation. |
| What is the tourist experience as it relates to a motivation to visit a film location? | - Activities and desired experiences incl: taking photographs; reliving scenes from film; soaking up the atmosphere at the film site; going on guided film tours; and shopping in souvenirs shops for film memorabilia. |
| What are the characteristics of the film-induced tourist?                         | - The Dedicated Film-Induced Tourist is more likely to: make a specific trip to a film site; have a preference for mainstream films, (comedy, drama, adventure genres); want to relive scenes from films and be where their favourite film stars have been; engage in film-induced holidays in the future and plan their trip itineraries around film sites they see in films; and travel regularly to film locations specifically because of a film they have seen.  
                                  | - This small segment indicated that film is a specific and primary motivator, and therefore only they can be identified and labelled as the true Film-Induced Tourists. |
6.6 Practical Implications

This research provides the tourism industry, particularly destination marketing organisations, with valuable information regarding tourist behaviour at destinations that have been featured in a film. These results may be of interest to tourism planners, marketers and managers and aid in the management and presentation of film tourism destinations. To successfully market tourism attractions, marketers must understand the motivating factors that lead to travel decisions and consumer behaviour. It is often considered the fundamental basis for understanding tourist behaviour. While motivation may be only one of many variables (e.g., perception, culture, education) that explain tourist behaviour, it remains a critical variable because it drives all human behaviour (Fodness, 1994). If tourist motives are identified, then practical settings and contexts (at a film site) can be amended to facilitate fulfilment of them.

Another reason for better understanding motives lies in their close association with satisfaction. Motives occur before the experience and satisfaction after it. Also, identifying and prioritizing motives is a key ingredient in understanding visitors’ decision processes and potentially understanding future visitor trends. Thus, it is likely to facilitate effectiveness in other marketing activities (Crompton & McKay, 1997).

Page and Connell (2006) consider the study of motivation important for two main reasons: planning considerations and economic considerations. They argue that all destinations require some degree of planning and management, and understanding tourist trends, in terms of their needs, desires and personal goals, can assist in
sustainably managing the destination. Further to this, the economic growth and development of tourism in a destination depends on understanding consumer behaviour and being able to develop appropriate market segmentation strategies.

Tourism destination planners, marketers and managers have various opportunities to capitalise on the benefits of film-induced tourism which can offer the destination the opportunity to generate an increased profile, as well as higher tourist visitation and economic benefits. These benefits are possible if destination marketing campaigns are centred around the film cycle from pre to post production, including: proactive efforts to encourage film producers to use their regional locations in the first instance; media publicity about the film and its location; marketing activities that promote the film after production (for example film themed festivals); and other peripheral marketing activities to leverage film tourism potential (Beeton, 2005; Hudson & Ritchie, 2006a; Grihault, 2003; Olsberg, 2007).

According to the findings of this research, if a tourist happens to be in a destination where a film has been made, there is a strong chance they will make a side trip to the actual film location, thus becoming an incidental film tourist. The challenge here is for destination managers to ensure that this type of tourist has the information and knowledge about the film location and that they have the necessary incentive to make that incidental visit. Furthermore, appropriate marketing could help to provide the initial awareness and understanding of the attractions, activities and opportunities that may be available at the film site. These types of promotion and peripheral marketing activities may encourage this incidental, side trip which can prolong the destination visit and add value and potential satisfaction to the tourist experience.
Managers and marketers of film tourism locations may benefit from Pearce, Morrison & Moscardo’s (2003) management strategy of celebrity based attractions (such as Ned Kelly in Victoria) who are identified as heroes or icons from certain locations. This management strategy includes five main considerations including (1) who identifies and develops the attraction; (2) the size and types of market segments attracted to the site; (3) forms of interpretation at the site; (4) community acceptance of the individual as an icon or celebrity; and (5) the availability of merchandise associated with the attraction. They argue that, without appropriate marketing, the appeal in visiting sites, shrines or museums dedicated to such heroes may be limited to people with active literary, artistic or musical tastes and motivations. In other words, appealing only to the specifically media induced tourist niche market rather than the incidental tourist travelling on a general itinerary or for other purposes. This argument has implications for destinations marketing film sites. As this research has shown, in the majority of cases, tourists are not travelling to destinations specifically because of a film; it is an add-on tourism experience. Thus, clever promotion, packaging and marketing need to be considered to attract the incidental film tourist segment, and may include specialised interpretation at film sites or the availability of merchandise associated with the film, as suggested previously. Film tourism, as such, becomes tourism product diversification for the destination, and an add-on visitor experience for the tourist.

Film-induced tourism has the ability to offer destinations significant increased tourist awareness and potential visitation, which in turn can stimulate increased revenue and economic development. In order to tap into these opportunities, the tourism industry
can appeal to three core motivational factors (Novelty, Prestige and Personalisation) to entice tourists to a destination when aligning it with film. As reported in Chapter 5, the results of testing these motivation dimensions against the three film-induced tourist groups revealed that both the Novelty and Prestige motivations were more important to the Dedicated Film Tourist than the other two groups. This information may assist with strategic target marketing ensuring that novel and prestigious film tourism experiences are made accessible and promoted appropriately.

Novelty motivations might be met by provision of special film based attractions or activities at the identified film sites, so that tourists can engage in something novel and different. Elements of having a unique and novel experience were very strong motivators and could be fulfilled by providing guided film tours or walks through actual sites used in the film. These tours might be guided walking tours, free independent traveller (FIT) trips or bus tours which are themed and able to provide the tourist with a tourism experience that is specifically linked to the film. These types of activities would be site specific and therefore offer a unique and novel tourism experience that could not be gained elsewhere.

Providing tangible representations (Beeton, 2005) of the film in terms of replicating or maintaining film sites, icons or sets (Hudson & Ritchie, 2006a) is an appropriate strategy to enable visitors to have a unique and novel experience. For example, the simple provision of the park bench as seen in Forrest Gump serves the purpose of providing visitors with what they expect to see at this film location. That is, a prop that is unique to the film and the location. This also allows the tourist to relive or re-
enact scenes from the film and fulfil the motivation for vicarious experience by putting themselves in the film frame.

The production of Movie Maps, Facts Sheets and Guide Books, which list movie sites as well as significant natural attractions and details their geographical locations, would contribute to the novelty of the film tourism experience, as well as being practical tourist guides. Movie Maps in particular have proven to be very popular and effective forms of tourism marketing (Olsberg, 2007). Movie Maps can use the branding of the film and point tourists to specific film sites which may not be on the general tourist trail. Further, having an opportunity to purchase a Movie Map or Film Site Guide Book provides the tourist with a useful, novel and tangible element of the film tourism experience, specific to that destination.

Another opportunity to enhance the novelty of visiting film locations is to provide visitors with specific information and interpretation about the film and its production. This could be within a Visitor Information Centre or Interpretation Centre where exhibits or displays of film memorabilia are made available, including ‘behind the scenes’ movie making information. Alternatively, a more simple interpretation of the film site could be provided at the actual site so that tourists are aware of the location of particular scenes from a movie. Having access to this kind of specialised experience was identified as an important part of the novelty motivation in this study.

In terms of appealing to Prestige type motives which give individuals a sense of ego-enhancement and status there are some practical opportunities for destination managers and marketers to consider. In terms of the tangible representations
discussed above, they can also provide a focal point for tourists either as photo opportunities or of places to construct personal narratives of the experience. Through such kinds of tangible attractions as character statues, movie props or film sets, significant and memorable photo opportunities are available for tourists visiting film sites so that they have some ‘evidence’ of having been there and have something to show their family and friends when they return home. Taking photographs was identified as an important activity and through signage identifying scenes and icons from films, tourists can be given the opportunity to fulfil the desire to capture their moment of personal display to prove that they were there. These acts of ‘bragging’ about film tourism experiences were commonly reported in this study.

Another option for destinations to capitalise on prestige motivations could be to establish localised souvenir shops to provide film memorabilia and merchandise purchasing opportunities. An important component of travel is souvenir purchasing as a ‘marker’ or representation of a holiday, and there are certainly many opportunities for film related souvenirs in film-induced tourism. The motive of prestige is about fulfilling a need for status, respect, recognition and achievement. This need may be reached if the tourist can purchase film related merchandise (such as t-shirts, guide-books, miniature versions of film props) and use again as ‘evidence’ of having been there and to brag about to family and friends upon returning home.

With the Personalisation motivation identified in this study, destinations should strive to provide opportunities for tourists to make a personal connection with the film. Visiting film sites has been identified in this study as a powerful and personal tourism experience. It seems that individuals have a personal emotive response to visiting
film sites and make their own interpretations of the sites. In order to allow tourists this freedom and individualism, destinations could provide an avenue for fulfilling personal fantasies associated with film.

This could be achieved by making tangible representations of the film accessible so that individuals may relive scenes from the film and gain a personal connection. This type of desired experience was frequently reported in this study, and was demonstrated so precisely by a female respondent discussing a family holiday to Salzburg and *The Sound of Music* tour:

*The kids were absolutely beside themselves to see the pavilion from The Sound of Music. The kids wanted to dance around the pavilion like they did in the film but they have closed it all off because all the tourists wanted to do the same thing and it was getting damaged. The kids were disappointed because they wanted to do that. But we danced around the outside of it anyway!*

In this case, it seems that even providing a replica of the prop from the film would have satisfied these tourists and their desire to personally experience that scene from the film, and have their own personal connections with it.

The results of this research indicated that the most likely market to engage in future film-induced tourism are those that have already had a film based trip in the past and who have high novelty and high personalisation motivations. Despite the small niche it occupies, it would be useful for film tourism destinations to also tap into this Dedicated Film-Induced Tourist market segment. They have been film-induced
tourists before with a desire to experience the film location and based on the results of this study, they are more than likely to be film-induced tourists again.

6.7 Limitations of the Research

The limitations of this research should be acknowledged. Researcher bias is often inevitable in the process of presenting qualitative results and responses in their original format, however, it is hoped that in doing so the richness of this qualitative data has been retained. Having only one interviewer and transcriber conducting a small number of interviews also helped to control this potential bias (Peterson, 1994).

Motivation research is often complicated and potentially fraught with interpretative difficulties because they may not be easily formulated or expressed by individuals. This potential limitation was discussed and outlined in Section 2.10.1. Another limitation in behavioural and motivation research is the reliance on respondents to be accurate, honest and clear in their responses to often very personal interview questions. Even if respondents are cooperative, they may not understand the question or even remember details of their account. Having a systematic set of interview questions, and a series of prompts, which aided the clarification of questions and answers, as well as providing a mechanism for internal consistency checking across all respondents, dealt with this potential limitation.

A limitation of the methodology in Study 1 may have been that respondents were too distant from the phenomenon to provide reliable accounts of their film-induced tourism experiences. Perhaps this could have been avoided by interviewing people
on-site to get closer to the data but as this was not an objective of this study it was not considered a major problem. Indeed, the aim of this research was to provide a more holistic approach to the study of film tourism motivation by developing a measurement scale as opposed to a site-specific study. Nevertheless, this provides another opportunity for further research in the application of the film tourism motivation scale at specific film locations (see Section 6.8).

The sampling frame used in Study 2 included individuals who had identified interest in both cinema attendance and travel pursuits. Thus, it could be considered a biased group. However, it was undertaken as the research focus was specifically on highly interested respondents. A broader sampling of the wider population might be useful in the future. Ultimately, the response rate was very good at 33 per cent and 668 useable responses and the qualitative responses in particular provided a great deal of rich and detailed information because the respondents had an interest in the topic area.

A further limitation of this research related to the sampling in Study 2 is that it was not possible to specifically target individuals who had actually visited a film destination as the primary motivation as there was no way of knowing who they were. When asked specifically whether they had ever been on a holiday that included a visit to a film location, 70 per cent of respondents indicated they had not. Those who fell into this category were directed to the next section of the questionnaire. Thus, only 30 per cent of total respondents, or 195 individuals, could answer questions directly related to film-induced tourism experiences. When further queried as to whether they had ever visited a film location with the prime reason being to visit that film site, only 15 per cent of those whose holiday had included a visit to a film site indicated it was
their prime reason. Therefore, the data revealed only a very small percentage (4 per cent) of respondents could be identified as Dedicated Film-Induced Tourists who had visited film locations based on a primary motivation.

Respondent self-reporting also raises concerns of accuracy and reliability of responses, particularly in motivation studies (Woodside & Wilson, 2002). There are unavoidable issues such as the respondent’s ability to recall actual behaviour and then to respond honestly. Some of the motivation scale questions (Eg. asking whether respondents would travel to film locations to “fantasise that I was in the film”) may be considered too personal for respondents who may feel embarrassed to answer honestly and thus resulting in understating their true feelings and motivations. In terms of dealing with this very real limitation of under reporting, the questionnaire included a range of question types (scale and open ended questions) as well as cross-check questions which have been reported.

The qualitative results presented throughout Chapter 5 provided interesting responses in their original narrative format. These results were abstracted and categorised into common themes and while some researcher bias is inevitable in this process, the richness of this qualitative data is retained and provides an opportunity for the respondents to “impart their own realities and narratives” (Riley, 1995). Furthermore, utilising the intra-method mixing model to include both qualitative and quantitative data has allowed for a more integrated and comprehensive depiction of film-induced tourism.
Another limitation of this study is that the film-induced tourism motivation scale has not been validated using a new, independent sample. It was not feasible due to cost and time restraints, however further validation of the scale would be useful as well as providing an opportunity for further research. In this context, it may also be useful to further investigate this motivation scale in other niche (special interest) tourism settings to see if the same three push factors emerge and operate.

The under-representation of male respondents with a clearly female dominated sample population has been noted as a limitation. This gender-biased phenomenon is common with many consumer surveys, and even in male-female households, it is reportedly more likely for the female to complete any consumer surveys delivered to the household (Rourke & Lakner, 1989). Although this has been previously noted as a potential limitation, due to financial reasons, further data collection in an attempt to rectify the gender bias was not viable. Instead, in an attempt to further explore this clear bias, additional statistical tests were conducted as reported in Chapter 5, which found no significant differences between gender responses. While it would have been preferable to have a better gender balance in the sample, the similarities in responses alleviated some of these initial gender bias concerns. The response rate was very good and overall the responses provided a great deal of rich and detailed information because the respondents had a genuine interest in the topic area.

Despite these limitations, the findings of this research into film-induced tourism motivation were supported by sound methodology. Furthermore, the acknowledgement of these limitations also provides scope for further research that
may advance the understanding of this emerging field of tourism study. These future research opportunities are discussed in the following section.

6.8 Future Research Directions

This research has brought attention to the complexity in the study of film-induced tourism. The need for more research into the behaviour, on-site experiences and psychology of the film-induced tourist remains. This research has summarised the characteristics of the film-induced tourist as identified in this study, and provided empirical data about the behaviour and experiences of film-induced tourists which provides researchers with a starting point for further investigation. Particular attention should be given to the closer examination of the Dedicated Film-Induced Tourist segment in terms of what shapes their travel motivation and destination choice. Although such a small market segment, it will then be possible to understand the real needs and expectations of this tourism segment and respond to this specific market segment.

Although results from this study come from a single, empirical investigation, there is an opportunity to conduct further studies to develop more effective measurement scales to assess motivation constructs. The film-induced tourism motivation scale developed for this study could be further tested with other target groups, such as different cultural groups. Tourists from different cultural backgrounds may be differently motivated therefore consistent measurement scales and constructs should be explored and refined. It would be interesting to investigate whether the three motivation dimensions identified in this study, Novelty, Prestige, and Personalisation
are relevant or significant push factors for other cultural groups as well. Also, worth investigating is whether film attributes such as: Place, Performance and Personality are common motivating pull factors in other market segments or target groups.

While this research presented some findings on the issue of authenticity in the film tourism experience, it is worthy of deeper investigation in the context of motivations for visiting ‘fake’ film sites. The concept of the ‘runaway production’ that is, films made in one location, but pretending to be another (Beeton, 2005), has certain implications for film tourism, such as whether tourists know or care whether they are visiting ‘fake’ film locations (e.g., The Last Samurai set in Japan but actually filmed in New Zealand) versus authentic and actual film locations (e.g., The Da Vinci Code or The Sound of Music). As such, it would seem that authenticity could be an important consideration in further developing and refining the film-induced tourist continuum. It might be the case that the need for an authentic tourism experience, in the traditional sense, is not as important for the dedicated film tourist as it might be for the general tourist. While authenticity tends to be an important consideration for the traditional tourism experience, it would be interesting to know if the dedicated film tourist accepts (if not expects) hyper-real experiences in which ‘model’ and ‘reality’ in Baudrillard’s (1983) sense are confused. In this light, further questions could be asked as to whether authenticity is ever possible in the (re) creation of a work of fiction.

The study of film-induced tourism motivation can also benefit from longitudinal research to track and understand the nature of film tourism over time. Some films have maintained high profiles and popularity over many years (such as The Sound of
Music) and still have the pulling power and audience reach to make a significant impact on film-induced tourism. Some less successful and significant films, on the other hand, may be only temporarily in the limelight and quickly fade in the memory of viewers. What are the implications of these differences on film-induced tourism motivation and the travel decision making process over time? There are also many generational popular films that are repeatedly screened on television and available on video or DVD, which may reinforce destination images and have an impact on tourist behaviour at a later point of time. These issues need to be examined in the context of dynamic and evolving socio-cultural constructs.

Finally, research into the costs and benefits of film-induced tourism would provide valuable information for destinations and communities wishing to ride on the back of film tourism. Indeed, an understanding of the positive and negative visitation impacts of film-induced tourism on destinations would assist in the sustainable planning, development and marketing of this tourism niche.

6.9 Summary

This research has provided rich, empirical data about the motivations and experiential aspects of film-induced tourism. Stage 1 of this research provided valuable qualitative information which was categorised into a range of themes which served as a basis for developing specific items in the film-induced tourism motivation scale. An important implication of this stage was that it clearly indicated that film-induced tourism motivation is multi-dimensional as opposed to being single trait or uni-dimensional.
Stage 2 confirmed that film-induced tourism motivation is multi-dimensional and that some motives, such as novelty, prestige and personalisation, play a more important role in inducing travel to film locations. The film-induced tourism motivation scale has provided an objective approach to measuring motivations associated with travel to destinations seen in film and provides a solid grounding for further testing and refinement of the scale.

This research has also provided significant contributions on both a theoretical and practical level. From a theoretical perspective, the research has not only contributed to the academic body of literature, it has also addressed a specific knowledge and research gap in the field, in terms of consumer behaviour aspects of film tourism.

Specifically, it has provided empirical motivation information and details about the behavioural characteristics and preferred activities of film-induced tourists, ranging from the general to the incidental to the dedicated film tourist.

From a practical point of view, the research findings provide an understanding of the film-induced tourist to assist the tourism industry to meet the needs and expectations of this market segment. Overall, this research has established a solid foundation for future research into film-induced tourism motivation to further explore and extend the understanding of film tourism motivation, behaviour and experience.
References


Beeton, S. (2001). *Lights, Camera, Reaction. How Does Film Induced Tourism Affect a Country Town*? In M. Roger & Y. Collins (Eds.), *The Future of Australia's Country Towns* (pp. 172-183): La Trobe University, Bendigo.


Appendixes
Appendix A

STUDY ONE INTERVIEW PROTOCOL

Research Project: Film-Induced Tourism: Stage 1

Interview Type: Telephone Interview (semi-structured)

Interview No.: Tape No./s:

Date of Interview:

Interviewer: Niki Macionis

Interviewee:

Start Time:

Finish Time:

Duration:
Appendix B

FILM-INDUCED TOURISM: TELEPHONE INTERVIEW SCHEDULE

General Introduction

Thank you for agreeing to participate in this research.

This research project aims to discover whether watching films would ever motivate you to want to visit the film sites and locations from the movies.

We also want to know what it is about films that might entice you to visit these film sites. That is the little things in the film that might inspire you travel.

Just want to let you know that I have Griffith University Ethics approval and need to tell you that this interview:

- Is completely voluntary and anonymous;
- Take about 20 mins and will be tape recorded for transcribing purposes;
- That if you cannot answer a question, you don’t have to.

Warm Up Questions

First, I would like to ask you some general questions about films:

1. How often (say on a monthly basis) do you go to the movies/watch DVDs or videos?
2. What are your favourite type of films (Romance/Nostalgia/Drama, Fantasy/Sci-Fi, Adventure, Thriller/Horror, Comedy, Westerns)?
3. What is your all time favourite film? Why?
Key Questions (probe to checklist)

4. Have you ever been to a famous film location? If so, where?
5. Was it a film you saw that made you want to go to that location?
6. Why did you visit there?
7. Did you travel there with specific intention or did you just happen to be there?
8. What do you think it is about travelling to where a film is made that is attractive or appealing?
9. Does being able to identify with lead characters form an important part of your travel?
10. Did you find visiting the location exciting?
11. Would you like to travel to other locations related to films you have seen?

Refer to checklist on next page as interview progresses; probe as people respond to key questions.

Classifying Questions

Gender (circle one)  Male      Female

Which of the following age brackets do you belong to?

☐ Under 18  ☐ 18-25     ☐ 26-35     ☐ 36-45     ☐ 46-55
☐ 56-65     ☐ 65+

Thank you for your participation. Do you have any further comments or questions?
Checklist for probing questions

Which film genres most influence motivations? Why?

- Romance/Nostalgia/Drama
- Fantasy/Sci-Fi
- Adventure
- Thriller/Horror
- Comedy
- Westerns

What types of motivations/drivers occur?

- Pilgrimage to sites seen on film
- Status and prestige reasons; being able to tell friends about it
- Escape and fantasy drivers; being in a different world and a different person to your normal day to day routine
- Vicarious experience (feeling like you are experiencing what a character does).

Would you ever convert potential motivation into actual travel? If so, under what circumstances?

- Favourite film/movie star
- Destination and landscape aspects
- Specific trip to the site
- Incidental visit while on organised trip
- Now? In the future?
Appendix C

MEDIA PUBLICITY FOR STUDY ONE
MEDIA Release

Desperately seeking tourists

Did the movie Finding Nemo leave you pining for the Great Barrier Reef? Have you travelled to the outback inspired by Crocodile Dundee or considered travelling to New Zealand’s Middle Earth in search of Hobbits?

Griffith University PhD researcher, Niki Macionis is investigating the role feature films can play as a motivator for people to travel to exotic destinations portrayed on the big screen.

Ms Macionis said together tourism and film can be very powerful in creating, altering and reinforcing the image of specific destinations.

“These images can be very useful in destination promotion and publicity, in that they can appeal to people and entice them to pack their bags and visit the very places they have seen on the screen,” she said.

Ms Macionis said the research project aims to discover whether viewing films has actually motivated people to become “film specific” tourists or, is visiting film locations simply an incidental tourism experience as part of a more general travel itinerary?

“Tourists seeking film locations may be motivated by escape, fantasy, nostalgia or a sense of vicarious experience,” she said.

“Film induced tourists could be influenced by a variety of factors such as the spectacular scenery portrayed on the screen, as in Lord of the Rings. On other occasions, the story and the characters can drive the motivation.

“In Savannah, the southern American state where Forrest Gump was filmed, the local government eventually bowed to tourist demands to return the famous bench at the bus stop where he narrated his story,” Ms Macionis said.

“In a local small screen context, visitors to Dream World’s Big Brother house could be more motivated by a fantasy experience.”

Ms Macionis is interested in speaking with people who have been motivated by films when planning their travel itinerary. To take part please contact Ms Niki Macionis on (07) 5552 9152 or n.macionis@griffith.edu.au

ends/
Appendix D

STUDY TWO FILM TOURISM QUESTIONNAIRE SURVEY
**Film Tourism Survey**

**SECTION A. FILM VIEWING BEHAVIOUR**

To begin with, we would like to ask you some questions about your general film viewing habits.

1. Please circle the number that best represents your response.

<table>
<thead>
<tr>
<th>How often do you go to the cinema?</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>How often do you watch DVDs or videos at home?</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>How often do you watch movies on TV at home?</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>

2. Generally, the types of film I like to watch are….

<table>
<thead>
<tr>
<th>Type of Film</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blockbusters</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Epics</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Mainstream</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Art House</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Animated/Cartoons</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Non-Fiction</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Other ______________________</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

3. Generally, the types of film genre I like to watch are….

<table>
<thead>
<tr>
<th>Type of Film Genre</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romance</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Fantasy</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Science Fiction</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Drama</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Historic</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Action</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Adventure</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Thriller</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>
SECTION B. TRAVEL BEHAVIOUR

Now we would like to ask you some questions about your holiday preferences.

4. Over the last 12 months, how many…

Holidays did you take in Australia? _________

International holidays did you take? _________

5. Over the last 12 months, how many short break holidays (less than 5 days duration) did you take?

☐ 0  ☐ 1-2  ☐ 3-4  ☐ 5-6  ☐ 7+

6. Over the last 12 months, how many long holidays (5 or more days in duration) did you take?

☐ 0  ☐ 1-2  ☐ 3-4  ☐ 5-6  ☐ 7+

7. On a scale of 1 to 5, please circle the number that rates your level of agreement with the following statements about how frequently you like to travel.

<table>
<thead>
<tr>
<th>Type of Film Genre (continued)</th>
<th>Strongly disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Horror</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Comedy</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Musicals</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Documentaries</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Westerns</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>
8. On a scale of 1 to 5, please circle the number that best represents your level of agreement with the following statements for reasons why you travel.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>I like to travel to spend time with friends and family.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I like to travel so that I can experience new things.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I like to travel because it makes me feel good about myself.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I like to travel to get away from my daily routine.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I like to travel so I can meet new people.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

9. On a scale of 1 to 5, please circle the number that best represents your level of agreement with the following statements about destination choices.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>I prefer to visit familiar destinations rather than try new,</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>unfamiliar places.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When I travel, I like to indulge in some luxury.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I like to see and experience new places when I travel.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I like to travel to places where I can do absolutely nothing.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I choose destinations that offer a lot of cultural opportunities.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I choose destinations that offer a lot of sport or adventure</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>opportunities.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
SECTION C. REASONS FOR TRAVELLING TO FILM LOCATIONS

10. Next we would like to ask you to think about possible reasons for travelling to film locations. For each statement, please circle the most appropriate number to indicate your level of agreement as to whether it would describe a potential or possible reason for travelling to a film site.

<table>
<thead>
<tr>
<th>For me, the main reasons for travelling to film locations would be:</th>
<th>Strongly disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>To experience something novel and new</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To go to famous places my friends haven’t been to</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To talk about it when I returned home</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To bathe in the glory of having been there</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To reminisce about the film</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To take photos at the film sites</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To escape from the ordinary</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To relive the scenes from the film</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To fantasise that I was in the film</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To see the scenery and landscape in real life</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To experience the film location</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To make a pilgrimage to sites seen on film</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To feel close to my favourite actor</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To fulfil a personal dream</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To personally experience the storyline of the film</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To fantasise that I was an actor in the film</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To get a sense of the film’s atmosphere</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To see behind the scenes of the film</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To feel the romance and nostalgia of film</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To bring the film to life (make it real)</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To feel excited to be on a film site</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To have a unique experience</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To make a personal connection with the film</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>
11. How likely is it that you would travel for the following reasons? Please circle the most appropriate response.

<table>
<thead>
<tr>
<th>Reason</th>
<th>Very Likely</th>
<th>Unlikely</th>
<th>Neutral</th>
<th>Likely</th>
<th>Very Likely</th>
</tr>
</thead>
<tbody>
<tr>
<td>To see the location of your favourite films</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To make a specific trip to the film site</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To make a side trip visit while on an organised trip</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To be where your favourite film stars have been</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>To relive the storyline from a favourite film</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

12. Have you ever been on a holiday that included a visit to a film location?

☐ Yes (Go to Question 13) ☐ No (Go to Question 20)

13. Have you ever been to a film location with the prime reason being to visit that film site? That is the main reason for your travel was film related.

☐ Yes ☐ No

14. What was the location of the film site?

_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

15. What was the name of the film?

_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
16. What were your reasons for visiting?
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

17. What did you do at the film site?
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

18. What appeals to you about travelling to where a film is made?
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

19. Can you describe how it felt to visit the film location?
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

20. In the future, would you like to travel to locations related to any films you have seen?

☐ Yes (Go to Question 21) ☐ No (Go to Section D)

21. Please list the top 3 film locations you would like to visit?

1._____________________________________

2._____________________________________

3._____________________________________
22. What do you think you might do when visiting these film locations?
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________ 

SECTION D. DEMOGRAPHICS
In this section we are interested in some information about you.
Remember that all information is strictly confidential.

23. What is your gender?

☐ Male
☐ Female

24. What is your relationship status?

☐ Single
☐ Separated/Divorced/Widowed
☐ Married
☐ Couple/De facto
☐ Other ________________________

25. Please indicate your highest level of education:

☐ Completed Year 10 or less
☐ TAFE Certificate or Diploma
☐ Completed Year 11 or 12
☐ Trade Qualification
☐ Undergraduate Degree
☐ Postgraduate Degree
☐ Other (Please specify)____________________________

26. In what year were you born? ______________________________

27. Which category best describes your current occupation?

☐ Professional
☐ Clerical
☐ Sales/Marketing/Retail
☐ Tradesperson
☐ Manager/Administrator
☐ Student
☐ Home Duties
☐ Retired
☐ Unemployed
☐ Other (Please specify)________________________
28. Please indicate your approximate gross (before tax) combined household income:

- [ ] $20 000 or less
- [ ] $20 001 – 35 000
- [ ] $35 001 – 50 000
- [ ] $50 001 – 65 000
- [ ] $65 001 – 100 000
- [ ] Greater than $100 000

29. Do you have any other comments about film-induced tourism?

__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________

THANK YOU FOR YOUR ASSISTANCE WITH THIS PROJECT.

DON’T FORGET TO COMPLETE YOUR PRIZE ENTRY FORM!

GOOD LUCK!!
Appendix E

STUDY TWO FILM TOURISM SURVEY INFORMATION PACKS
Dear Sir/Madam

This questionnaire is part of a PhD project being undertaken at Griffith University, Gold Coast which aims to investigate the role that movies or films might play in motivating tourists to visit a destination. An information sheet on this project is printed on the back of this page.

To ensure the success of this project, your participation is both very important and greatly appreciated by us. We would therefore be grateful if you would complete the enclosed questionnaire and return it to us. We anticipate that it will only take you around 15 minutes. As an additional INCENTIVE, all those who complete the questionnaire will be entered in a prize draw to win one of the following prizes: A MYER SHOPPING VOUCHER WORTH $100, or 2 chances at A MYER SHOPPING VOUCHER WORTH $50 (Please see the prize coupon for further details and conditions of entry).

To enter the prize draw, all you need to do is to:

1. Fill in the questionnaire
2. Fill in your details on the enclosed prize coupon
3. Place the prize coupon in the SMALL envelope and seal
4. Place the SMALL envelope and the questionnaire into the ‘reply paid’ envelope
5. Put the ‘reply paid’ envelope in the post! Good Luck!

The researcher has obtained your contact details from The Prospect Shop, who have built a marketing contact list, based on the voluntary responses of The Great Australian Survey. If you do not wish to be included within this list, please contact The Prospect Shop on 02 9386 4777 to be placed on their ‘Do Not Mail/Do Not Call’ files. All information gathered is completely confidential and entirely anonymous (we ask that you do not write your name or any other identifying information on the questionnaire). Questionnaires will be separated from the small sealed envelopes containing the prize coupon information by university staff, so you will not be associated with the questionnaires in any way. Names will not be provided to any other parties. If you wish to complete the questionnaire, but do not wish to enter the prize draw, please return the questionnaire. Returning the questionnaire is taken as your consent to participate in the research completed. If you require any further information on the project, please contact Niki Macionis on (07) 5552 9152 or at N.Macionis@griffith.edu.au.

Thank you for your time and assistance with this project.

Niki Macionis
Department of Tourism, Leisure, Hotel and Sport Management
Griffith University
This questionnaire is part of a PhD project being undertaken at Griffith University, Gold Coast which aims to investigate the role that movies or films might play in motivating tourists to visit destinations featured in films. This research project also hopes to discover whether film viewing actually motivates people to become film specific tourists or is visiting film locations simply an incidental tourism experience as part of a more general travel itinerary. Your contact details have been obtained from The Prospect Shop, who have built a marketing contact list, based on the voluntary responses of The Great Australian Survey. Data collected as part of this research project will remain confidential, as only aggregate results will be reported in any subsequent publications.

By completing and returning this questionnaire you are indicating your willingness and consent to participate in this project. Griffith University conducts research in accordance with the National Statement on Ethical Conduct in Research Involving Humans. If potential participants have any concerns or complaints about the ethical conduct of the project they can be made directly to Researcher, or contact the Manager, Research Ethics on (07) 3875 5585 or research-ethics@griffith.edu.au.

Should you wish to receive a summary of the results from this research, please contact the researcher on the contact details provided above.

Thank you for your assistance.

Niki Macionis
Film Tourism Project

PRIZE ENTRY COUPON

Thank you for taking the time to participate in this study. To be eligible to be in the prize draw to win one of the following prizes, please complete the following prize entry coupon.

1st Prize: One MYER SHOPPING VOUCHER, worth $100 or
2nd Prize: One MYER SHOPPING VOUCHER, worth $50 or
3rd Prize: One MYER SHOPPING VOUCHER, worth $50

Terms and Conditions of Entry

1. When you enter the competition, you accept these terms and conditions of entry.
2. Entry into the competition is by returning a completed questionnaire to the researcher, Ms Niki Macionis at the Department of Tourism, Leisure, Hotel and Sport Management, Griffith University, Gold Coast Campus, PMB 50 GCMC, 9726 QLD Australia.
3. The first three random drawn entries will receive one each of the Myer Shopping Vouchers.
4. The decision of the University is final and no correspondence will be entered into.
5. The prize is not redeemable for cash.
6. The winner releases the University from any and all causes for action, losses, liability, damage, expense (including legal expense) cost or charge suffered, sustained or in any way incurred by the winner as a result of any loss or damage to any physical property of the winner, or any injury to or death of any person arising out of, or related to or in any way connected with the University or the prize.
7. The competition closes on 7th October, 2005 at 5pm. The competition is drawn on 28th October, 2005 at Griffith University, Gold Coast Campus, Qld, Australia. You do not have to be at the draw to win.
8. The winner will be notified by phone or email, on 28th October, 2005.

To be in the draw to win one of these valuable prizes, please provide the following information:

Name: ________________________________

Contact Phone Number: ________________
Appendix F

PRINCIPAL COMPONENTS ANALYSIS SCREE PLOT (CATELL 1966) FOR FILM-INDUCED TOURISM MOTIVATION SCALE ITEMS

Scree Plot

Component Number

Eigenvalue