Film-induced tourism.

The effect films have on destination image formation, motivation and travel behaviour.

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Executive summary

Tourism and entertainment are two industries that are growing in size and have an increasing influence on consumers everyday. Film-induced tourism is a phenomenon that is in the middle of those industries. The majority of films today are not produced with the intent to lure people to visit certain destinations. However, in a sense can a destination in a film be seen as a form of product placement that consumers are ready to invest money in to see and experience. Film and television series have been widely recognised as being able to create representations of destinations all over the world. The audience can gaze upon places, people, stories and other depictions of attributes that a film is built up of from the TV sofa or cinema chair. When an attribute stands out can it be powerful enough to create a pulling power for the viewers to travel to the film location and see or experience it in reality.

Not enough research been conducted that concerns film-induced tourism. More light is, however, being shed on the phenomenon, which is important since there are still many gaps in the research area. This thesis tries to fill some of those gaps and find connections between them in order to understand the occurring processes within film-induced tourism better. Destination image, travel motivation, authenticity and travel behaviour in a film tourism context were examined areas.

Empirical research found that there is a range of different attributes in film that can affect several inner travel motivations and at the same time shape peoples’ destination images. Furthermore is the process very personal and can vary a lot depending on what type of film it is and its content. An interest in being a film tourist was noted, but the activity could take many forms and the trip did not necessarily have to go to the film location. It was also suggested that most tourists are incidental film tourists and that the few dedicated film tourists could be divided in two groups depending on what they sought. It was also found that the view of authenticity both in a film viewing and a tourism context is very subjective, but often does the film tourist want to reaffirm his/her idea of authenticity. It was suggested that film tourists impose a layer of personal meanings on places before visitation with different thicknesses. There was however indications that many tourists are afraid of the disappointment they may encounter at a film location.
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1. Introduction

In February of 2004 journalist Charlie Amter wrote a short article for The San Francisco Chronicle about one of that years nominated Oscar movies:

"Whether or not Sofia Coppola's "Lost in Translation" wins the Best Picture Oscar tonight, it's the film that captures today's postmodern Tokyo best. From the Shinjuku district's futuristic high-rises to Shibuya's busy game centers and karaoke parlors, "Lost in Translation" also cuts through the maze of Tokyo’s tourist traps and reveals some of the hippest urban hideaways where a black-clad San Franciscan would feel right at home” (Amter, 2004).

The author goes on explaining the many places, feelings, characters and images of Tokyo that are portrayed in an attractive way in the film. So it seems that Lost in Translation could work very well as a promotional film for the city of Tokyo and also Japan, at least if you want to promote Sofia Coppola’s portrayal. The successful film about two strangers meeting in a foreign place captured the audience’s attention with its self-identifying story, vivid colours, popular music and exotic backdrop. Interestingly the film was never a big hit in Japan and a possible reason being that Japanese people thought they were depicted as stereotypes with poor English skills and weird behaviours (Chi, 2004). Portrayed in a right way or not, we can ask ourselves the question: is a film like this fictional drama a powerful enough apparatus to create strong images of Tokyo in peoples’ minds? Moreover, are the landscapes, stories and characters in the movie attractive enough to even motivate you to book a trip to Japan?

When a consumer travels to a destination as an effect of seeing it on the silver screen, he/she can be called a film-induced tourist (Riley et al., 1998). Chapter 1 will help you understand how the concept of film-induced tourism has emerged and that some players in the tourism industry have acknowledged it. Further, the rationale for studying film-induced tourism is explained. Lastly the research questions and delimitations will be presented.
1.1 Background
Many people might be annoyed by the constant product placements that are featured in films and TV-dramas today. Brands can be seen everywhere in media, both smoothly embedded in the story but also too obviously shoved right in your face. The general view is however currently positive and product placement has shown to increase brand loyalty. Viewers have accepted the phenomenon and gotten used to it. Today many companies feature their products in movies and TV dramas and this form of advertising is increasing every year (Hudson and Hudson, 2006). Companies can reach millions of people in a medium that does not have the main purpose of making people buy products or services. Hudson and Hudson (2006) argue that films are the best medium to reach an international market for an advertiser. A product placement has been defined as “a paid product message aimed at influencing movie (or television) audiences via the planned and unobtrusive entry of a branded product into a movie (or television program)” (Balasubramanian, 1994, p. 31). Hudson and Hudson (2006) noticed a development in this area and claim that the industry and techniques around product placements today have matured and become more sophisticated. Products and services are not just ‘placed’ anymore; they are woven into entertainment content, which results in a stronger emotional connection with the consumer. Consequentially the authors coined the new expression ‘branded entertainment’, which they define as: “The integration of advertising into entertainment content, whereby brands are embedded into storylines of a film, television program, or other entertainment medium. This involves co-creation and collaboration between entertainment, media and brands” (Hudson and Hudson, 2006, p. 498).

One can argue that James Bond movies can certainly represent branded entertainment today. James Bond has always been very selective with which brands he likes and uses. Aston Martin, Vodka Martini, Rolex, Sony Ericsson, etcetera – the list of brands that are not just highly visible but also playing an important part of the story, is long. In a BBC article from 2002, the back then newly released Bond film Die Another Day is called ‘a giant advert’. In the article brand consultant Steve King claims that the good thing about cinema is that advertisers can get the reach they cannot get elsewhere and the article is summed up with the words: “As advertisers continue to pay even larger sums for the cachet of displaying
their goods, the lines between advertising and content are becoming increasingly blurred” (BBC article, 2002).

What Hudson and Hudson (2006) did not mention in their article is the idea that the places where films are set also equals a form of product placement or branded entertainment. Places or destinations are - just as products or services - something you have to pay for in order to own, use, enjoy and show to others. Hence, if they are woven into the story in a film they can be seen as a form of branded entertainment. According to Russell (2002) research has shown that featuring simple visual placement in the background of a film can be as effective as highly integrated placement. So what is a place in a film? Is it just in the background or is it highly integrated? Whatever we see it as, it is there and we do not contemplate about it further. The movie has to be set somewhere, and therefore we do not really see it as product placement. However, Morgan and Pritchard (1998) claim that featuring any destination in a film is the ultimate in tourism product placement. Since product placements influence a viewer’s attitude toward a brand, films will also have an impact on the image of a destination if the location plays a part in a movie (Hudson and Ritchie, 2006b). Lately it has been popular to see destinations as brands themselves, so-called place brands or destinations brands. The so-called ‘New Zealand brand’ has been very successful after the release of the box office hit trilogy Lord of the Rings, and some claim that it partly owes its success to the movies (Morgan et al., 2003). Since the great majority of movies are not made with the main intention to induce viewers to visit destinations we do not see it as advertising. Kim and Richardson (2003) therefore argue that people are likely to evaluate the information they get from popular culture as relatively unbiased when compared to traditional advertising.

Some tourist boards and DMO’s (Destination Marketing Organisations) around the world have however started to see the great potential and the long-term effects which have resulted in encouraging film producers to come to their region. DMO’s in Singapore, Britain and Kansas are examples of those (Hudson and Ritchie, 2006b). In 2004 the Singapore Tourism Board announced a 3-year US$7 million plan with the purpose to lure international filmmakers and broadcasters to Singapore and make a production. Approved productions that show Singapore’s appeal will be given special help with resources and work permits
(Film in Singapore! Scheme, 2009). For some time the tourist board of Great Britain, VisitBritain, has been targeting Indian film producers since they believe that Bollywood films can make Britain a more attractive destination for Indian and other Asian tourists and consequently generate positive benefits to Britain’s tourism and overall economy (Woodward, 2000, cited in Hudson and Ritchie, 2006b). Just like in Singapore, filmmakers can expect tax brakes and other financial support but also help to solve practical issues, such as selling the film to various film festivals (DCMS, 2006). The New Zealand Tourism board was curious to see how much the exposure resulted by the first Lord of The Rings movie was worth if looking at it as a promotional tool. Based on the number of cinema viewers and some other assumptions they estimated that the commercial cost of an equivalent promotion campaign would be over US$41 million (New Zealand Institute of Economic Research, 2002, cited in Hudson and Ritchie, 2006b).

Every individual has their own image of a place and they have gained this through many sources over a long time. Advertising, news, word-of-mouth and actual visitation are commonly named information sources. However, since many people are exposed to popular culture every day it can play a big role in that image making, especially through film and television, where visual information is projected. Through movies, TV programs and documentaries people can gain images of places they did not know anything about before. There are also clear links between art, media and popular culture, and their influence of tourism. For a long time musicians, writers and artists have created representations and meanings to places, which have motivated people to travel. Lately however, an upswing has been observed in tourism related to visiting locations seen in films and television dramas. According to research not only will films influence your image of the place where the film is set, but also affect consumer behaviour (Riley et al., 1998; Tooke and Baker, 1996; Morgan et al., 2003). This leads us to what Iwashita (2008) calls popular media-induced tourism, which is “involving tourist visits to a destination or place which has strong associations or connections with films and television programs” (p. 140). In this thesis the form of tourism will simply be referred to as film-induced tourism, although it also includes television programs with fictional content, meaning television dramas, TV dramas or television series.
1.2 Rationale for studying film-induced tourism

Although research about film-induced tourism and related areas is increasing not enough in-depth research has been made in the area. There are still many gaps in the research. A majority of studies end with the authors demanding more research and that proper tools for how to measure the impact on film-tourism need to be developed (Tooke and Baker 1996; Riley et al., 1998; Hudson and Ritchie, 2006b). Also, many researchers conclude in their studies that film and television actually do have an effect on visitation but are only speculating what can lie behind the behaviour. In addition, many researchers write extensive literature reviews and make interesting conceptual frameworks, but in the end only some of them apply primary data to draw conclusions. Research that has been done within film-induced tourism can be divided into different groups depending on what the research has focused on:

1) Film-induced tourism as a destination motivator (Urry, 1990; Riley and van Doren, 1992; Tooke and Baker, 1996; Riley et al., 1998; Busby and Klug, 2001; Bolan and Davidson, 2005; Kim et al., 2007; Liou, 2010);

2) Film-induced tourists (Macionis, 2004; Macionis and Sparks, 2006; Singh and Best, 2004);

3) Films influence on destination image (Kim and Richardson, 2003; Bojanic and Siriangkul, 2005; Boland and Williams, 2008; Iwashita, 2008; Tasci, 2009; Shani, et al., 2009; Hahm and Wang, 2010);

4) Authenticity in film-induced tourism (Couldry, 1998; Torchin, 2002; Sadler and Haskins, 2005; Frost, 2006a; Carl, et al., 2007)

5) Film-induced destination marketing activities and destination branding (Beeton, 2005; Connell, 2005; Hudson and Ritchie, 2006a, 2006b; O’Connor et al., 2006, 2008).

It shall be said that many articles above are difficult to place in only one of the categories since they often touch upon many areas and try to find links between them. It is noteworthy that most studies concern mainly movies, while a few have focused more on the effect of television dramas. Although many researchers claim that movies have direct influence on image formation and motivation, there is also research that has concluded that the medium has very limited impact on those areas (Warnick et al., 2005; Young and Young, 2008). It is
therefore still relevant to determine what role films play as a source influencing consumers’ overall destination images.

There is still a large gap in the literature about the understanding of which attributes in movies and TV dramas that can shape destination images and eventually motivate people to visit a destination. Many researchers speculate about this but only a handful of studies have found valuable conclusions by analysing primary data (Riley et al., 1998; Sing and Best, 2004; Shani et al., 2009). Attributes represent the content of films and TV dramas and Macionis (2004) created a framework to categorise them. The 3 P framework group the attributes in Place (location attributes, landscapes, scenery), Personality (cast, characters, celebrity) and Performance (plot, theme, genre). It is suggested that the attributes influence place images and drive motivation, but Macionis did not apply any primary data to the framework.

There is also a gap in the literature that concerns the audience’s idea of the authenticity of portrayed images of destinations on screen and how that affects expectations and tourism behaviour. There is a wealth of research trying to explain the tourist’s idea of authenticity, especially within cultural tourism (Boorstin, 1992, MacCannel, 1976; Baudrillard, 1981; Urry, 1990; McIntosh and Prentice, 1999; Waller and Lea, 1999; Wang, 1999; Ooi, 2001). However, only a few studies have applied such theories on film-induced tourism in order to link authenticity with film tourist behaviour (Couldry, 1998; Torchin, 2002; Sadler and Haskins, 2005; Frost, 2006a; Carl, et al., 2007). Further research is, however, needed to find out more about the importance of authenticity in film-induced tourism. The first concern is if films depict authentic images of destinations. Second, if the film viewer decides to visit a film destination does authenticity play a role in expectations, meanings and activities related to the visit.

1.3 Research objective
It is suggested that one must examine both the importance of film attributes and the consumer’s authentic or inauthentic experience to understand if and how the medium affects destination image and motivation. Further, this thesis takes the consumer perspective to investigate the effects of film-induced tourism behaviour. After identifying the gaps in past research has a research objective emerged:
To determine the roles of film attributes and authenticity in destination image formation and travel motivation, and to link these with travel behaviour and visitation.

Research questions related to the objective:

- What role does film attributes play in affecting destination image formation and inner motivation to travel and how does that process relate to travel behaviour?
- How is an authentic film experience related to an authentic tourism experience?

1.4 Structure of the thesis

Figure 1 shows the structure of the thesis.

![Diagram of thesis structure]

Figure 1: Structure of the thesis
1.5 Delimitations
Film-induced tourism is a relatively new area of research that can be looked upon from many aspects and angles. This thesis is primarily focusing on how films and television dramas and their attributes affect destination image formation, authenticity and motivation to travel. Other areas will also be looked upon but not have a strong focus. It is also important to point out that documentaries are not included in the term film-induced tourism in this thesis, since that content is not fictional.

Within every area there are also delimitations worth clarifying. Destination images are for example formed by many sources throughout lives. Other sources will be mentioned in the thesis, but the strongest focus will lay specifically film and television dramas as possible image formation sources. Also within motivation literature there is a broad spectrum of theories, with many focusing on tourist motivation. This study focuses mainly on one of those theories since it is argued to relate best to film tourist motivation.

Another delimitation is that this study focuses on a relatively young target group. The age of the focus group participants ranged between 19-29. The author of this thesis chose this age group because many of them are highly exposed to popular culture everyday and travel more than ever. Lastly, the respondents who participated in research came from different countries with different cultural backgrounds. However, in the analysis this variable is not taken into account because of priorities and time constraints.
2. Methodology

This chapter will explain the research design that has been applied to this thesis. It is important to outline so that the reader understands the logic and progress behind this study.

2.1 Purpose of study and choice of research

This thesis will add valuable knowledge to the existing literature about film-induced tourism and related areas. The purpose of this study can be argued to be both causal and descriptive. If the research is causal the aim is to find out why, meaning how one variable produces changes in another. A descriptive research is concerned with finding out who, what, where or how much (Cooper and Schindler, 2001). It is causal because the study will see how watching films change consumers’ destination image, motivation and behaviour, and descriptive because this study also is concerned with finding out what in films are important elements in shaping peoples’ images and affecting motivation.

This thesis calls for an exploratory research. Exploration is especially useful when researchers do not have a clear idea of the problems and hinders they will face during the study. Exploratory research is also preferred since the investigated concepts are vague and important variables are not thoroughly defined (Cooper and Schindler, 2001). How film-induced tourism is linked with destination image, motivation, authenticity and consumer behaviour is today not clear. Lastly, the author of this thesis ought to be ready to, if needed, adapt and take different approaches depending on the content and quality of the collected primary data.

2.2 Secondary data and framework

A broad literature review that covers many aspects of film-induced tourism is first presented. This is because it is of paramount importance that the author and reader get a full understanding of the concept since it is relatively new and unexplored. Past research and theories are covered and will later be applied to primary qualitative data collected for this study. The literature review will lead up to a model that illustrates the possible links between film as a source, destination image formation, authenticity, motivational forces and travel behaviour.
2.3 Rationale for qualitative research

Most researchers have until today mostly been using quantitative research techniques when testing their hypotheses that films affect peoples’ image of a place (Busby and Klug, 2001; Warnick et al., 2005; Kim et al., 2007; Tasci, 2009). Thus, there is a lack of qualitative research in the area. Some researchers that have been using quantitative research methods have reached valuable conclusions. However, when using questionnaires with likert-type scales there is no room for the research objects to further elaborate their thoughts and associations about the subject. Hence, it is arguable that qualitative research is needed to go deeper and find out how films really affect peoples’ destination images, motivation and travel behaviour.

In many cases, both quantitative and qualitative data is needed, as supplements and mutual verification. According to Cooper and Schindler (2001), qualitative research refers to the meaning, definition, analogy, model or metaphor that characterizes something. In contrast, quantitative research assumes the meaning and tries to measure it. Since it is still vague how and why movies and television dramas affect peoples’ images and ultimately their behaviour, the meaning cannot be measured yet. Qualitative research should therefore be conducted so that an interpretation and analysis of the meanings can be reached. Moreover, qualitative research can take advantage of rich collected data, which allows the researcher to acquire more meaningful results about ‘soft’ inter-relationships between the core factors (Marschan-Piekkari and Welch, 2004). This study is not just interested in knowing if films affect people, but also how and why the process works – what the real meaning and beliefs’ underlying factors are.

Other grounds to use qualitative research can be found by looking at it from a branding perspective, which is justified since it has lately been popular to see destinations as brands. Keller (2008) claims that qualitative research techniques are very likely to identify possible brand associations and sources of brand equity. The relatively unstructured measurement approach gives a lot of freedom both to the researcher and the respondents, which gives room for many different consumers brand and product perceptions. Keller (2008) claims that using free association tasks are the simplest and often most powerful ways to reveal brand
associations. It can be as simple as just asking a respondent what comes to mind when he/she thinks of a certain brand, which in this thesis will be a destination.

2.4 Focus groups
Focus groups were chosen as a tool to collect primary data for this study. This is because focus groups are often used “to reveal consumer needs, motives, perceptions and attitudes” (Schmidt and Hollensen, 2006, p.64). A focus group consists of a panel of participants led by a moderator. Typically focus groups consist of 6-10 participants. Too few or too many people per group has been said to result in less effective participation. The moderator introduces a topic and encourages the respondents to discuss it with each other. The plan is that ideas, feelings, experiences and thoughts on a specific topic shall be exchanged in the group on a specific topic. The moderator’s job is to control so that everyone has a say and that the group does not start wandering into other areas that are not related with the topic (Cooper and Schindler, 2001).

Focus groups are relatively inexpensive, quick and very flexible. The open-ended group setting that focus groups offer give participants the chance to express themselves in their own words without being forced to answer in a formalized way and with certain terminology. Since focus groups give participants chances to freely react to each other’s comments, the moderator should be aware of the fact that the unexpected often occurs (Cooper and Schindler, 2001). There is a risk that one or many participants influence others during the session, both intentionally and unintentionally. In relation, Keller (2008) points out that there is a concern that respondents want to maintain their self-image or do not want to be perceived as unknowledgeable. As a result they therefore copy and repeat other peoples’ answers in the focus groups. Krueger (1994) agrees that people may need to listen to other participants’ opinions before they form their own personal viewpoints. Some participants simply might not want to reveal their associations or motivations in public and therefore hold back during a session (Keller, 2008). Krueger (1994) adds that “one of the hazards in getting information from people is that they often want to tell us how they wish to be seen as opposed to how they are” (p. 11).
On the other hand it is important to keep in mind that many of our attitudes and perceptions relating to images, concepts, products and services are developed partly by interacting with other people. We are a product of our environment and people we see, meet and socialize with influence us (Krueger, 1994). A focus group discussion can therefore be a good instrument since it represents interaction between people. In *symbolic interactionism* we are, according to Saunders *et al.* (2007), “in a continual process of interpreting the social world around us in that we interpret the actions of others with whom we interact and this interpretation leads to adjustment of our own meanings and actions” (p. 107). A focus group can be seen as something representing that natural process. It is vital to make the respondents feel relaxed so that their real thoughts can come forward. The moderator must make it clear to the group that no answer is wrong and that everybody has different experiences and views of things (Krueger, 1994). Another danger with focus groups is that the responses from participants are subject to interpretation. It is essential that the researcher eliminate his/her own personal biases towards the research area as much as possible (Keller, 2008).

Individual in-depth interviews could also have been conducted for this thesis. It is then possible to acquire both more information and the right information from a respondent. Interviews were in the end not chosen because of a number of reasons. As mentioned earlier focus groups offer the chance to observe interaction. Also, in a group discussion the similarities and differences of the participants’ thoughts are detected on site instead of having to be concluded through analysing each interviewee’s results afterwards (Morgan, 1997). Cooper and Schindler (2001) add that the ideal scenario is that a group discussion proceeds without interruptions, but if the discussion is lagging the moderator can intervene and for example introduce another topic. In the focus groups carried out for this thesis, the author was ready to be a more active moderator since the concepts could be new and vague for the participants.

**2.4.1 Conducted focus groups**

Two focus groups were conducted with seven respondents in the first and six in the second. A mix of males and female respondents were preferred, however, in the end the total females were eight and males five, divided into the groups. The age ranged between 19 – 29
years old. The first focus group took approximately 60 minutes and the second about 80 minutes. According to Krueger (1994) focus groups are best conducted with participants that are similar to each other and that mentioning this when starting the session will reinforce the homogeneity. It was noted that the respondents shared many similarities. The great majority were university students at a business faculty at the time of the conducted research. All respondents also enjoyed travelling and had done so quite a lot. Some dissimilarities among the respondents were also noted, but were thought to contribute to a wide range of opinions and experiences. The frequency of watching films and television dramas differed among the respondents. While some respondents enjoyed this activity several times a week, others did it only a few times per month. Respondents also hailed from a range of different countries and cultural backgrounds. The author wanted to include this factor in the research since the cultural background and geographical factors could be an explanation if the answers from the participants differed greatly. However, time constraints and priorities resulted in the fact that this factor was not taken into account in the analysis. Respondents in the focus groups were friends of friends or acquaintances that volunteered to participate. Close friends to the author of this thesis did not participate since Krueger (1994) point out several dangers with doing so, such as biased opinions.

A guide with subjects and questions, which was somewhat followed throughout the focus groups, was used by the moderator to set of discussions. In both focus groups were a few case destinations discussed but a range of other destinations was also brought up.
3. Literature review
The core of this thesis is film-induced tourism. This phenomenon involves processes and concepts from many other areas. In this part theories and past research are reviewed which is considered to be of high relevance in order to find links between destination images, motivation, authenticity and travel behaviour. The literature review will lead up to a model that shows an overview of how the concepts can be linked.

3.1 Destination image
During our lifetime we collect information from all kinds of sources, both consciously and unconsciously, that builds up our image of destinations around the globe. According to Baloglu and McCleary (1999, p. 868), “Research of the past two decades has demonstrated that image is a valuable concept in understanding the destination selection process of tourists”. Consequentially the destination image is an important aspect in successful destination marketing (Tasci et al., 2007). Crompton’s definition of destination image, which today is commonly accepted, is: “the sum of beliefs, ideas, and impressions that a person has of a destination” (Crompton, 1979, p. 18). Images like these are today gained from an array of different sources like tourist organisations, travel agencies, advertising, guidebooks, news, word-of-mouth and cinematic films and television programs (Echtner and Ritchie, 1991).

Gunn (1988), Gartner (1994) and Echtner and Ritchie (1991) have contributed largely to categorisation of destination images. Gunn (1988) created a framework with induced and organic images. The former, with all its meaning and assets, is projected to consumers by for example destination promoters and organizations with the use of planned marketing and communication. The organic image is coming from sources that are not directly linked to tourism interests, such as word-of-mouth, news, movies and other media. Gartner (1994) however claims that many destination marketers have become very competent in developing media relations and tactics, which has resulted in mixed organic and induced images. The lines between the images are blurred and it is rare that they can only fall into one category. Gartner (1994) therefore elaborated Gunn’s (1988) theory and presented eight different agents that images derive from; four induced (all related to promotion), two
organic (solicited and unsolicited word-of-mouth), the autonomous (news, movies, media) and actual visitation.

The agents all have a different degree of control from destination promoters, level of market penetration and credibility to consumers. Many induced agents are considered less credible than the organic ones (Gartner, 1994). However, it has been stated that the induced agents all have a stronger impact if they show visual aspects of promotion materials since it shows the actuality of the place and illustrates more dimensions (Tasci et al., 2007; Hanefors and Mossberg, 2002; MacKay and Fesenmaier, 1997). Beerli and Martin (2004) claim that word of mouth is the most believable and truthful communication channel that can shape images. Media sources may show visual images of places but they are seen as impersonal compared to personal information sources (Sirakaya and Woodside, 2005). Many researchers have acknowledged that actual first-hand visitation gives a much more complex image than from the other agents (Fakeye and Crompton, 1991; MacKay and Fesenmaier, 1997). According to Fakeye and Crompton (1991) this is because it allows a more differentiated view and a more real understanding of the destination compared to simple stereotyping that can easily be communicated through various agents. Several researchers claim that many induced image formation agents can project exaggerated or false images and in the end hurt a destination’s image in the long run by creating unrealistic expectations (Fakeye and Crompton, 1991; Govers and Go, 2009; Tasci et al., 2007).

3.2 Film and destination image
Gartner’s autonomous agent includes movies, news, articles, guidebooks, education material and popular culture (Gartner, 1994). It is argued that the autonomous agents have particularly powerful impacts on destination image formation for many reasons. Firstly, they can provide people with a lot of information in a short time. Popular culture is also a natural element in people’s everyday lives, which means that it can have a high market penetration (Crompton, 1979). In addition, people are likely to see the information as fairly unbiased compared to traditional advertising (Kim and Richardson, 2003). According to Moyle and Croy (2006) media’s role in image formation is increasing, with it being an important tool for creating expectations and familiarity of destinations. In other words, it can create more than
just awareness of a place. “A movie may generate and sustain interest in a destination in a way which destination marketers cannot afford to do” (Tooke and Baker, 1996, p. 88).

When specifically talking about movies and television series, many researchers claim that they have a large impact on consumers destination image (Riley et al., 1998; Morgan et al., 2003; Kim and Richardson, 2003; Iwashita, 2008; Govers and Go, 2009; Tasci, 2009). In contrast, Beerli and Martín’s (2004) research showed that movies and television had a rather small impact on the perceived image, compared to for example word-of-mouth. It is, however, important to point out that their research measured only tourists’ post-visit image. In relation, Govers and Go (2009) state that it must be expected that all autonomous agents have a larger impact in pre-visit image formation, compared to post-visit images, which they believe are more likely influenced by actual visitation. In Govers and Go’s research on pre-visit perceived place images of Dubai, Flanders (Belgium), Florida, Canary Islands, Morocco, Singapore and Wales, only for Florida and Morocco were movies the main information source. For the other five places movies did not have a large impact. It can be suggested that the reason may be that not many internationally known movies have depicted those destinations. Bolan and Williams (2008) argue that some films may have been important image sources and developed a strong link with a particular destination, such as The Beach and Thailand, Braveheart and Scotland, and The Quiet Man and Ireland.

Some players in the tourism industry have acknowledged the power of films and started using images drawn from popular culture that are associated with places in order to promote destinations and distinguish them from others (Iwashita, 2008). Already in the mid 1980s the lead actor of the Crocodile Dundee movies, Paul Hogan, was used as a spokesperson in TV advertising campaigns for tourism in Australia (Gartner, 1996). It has been stated that the release of the Lord of the Rings trilogy partially lies behind the success of the ‘100% Pure New Zealand’ campaign. The nation utilised images from films, mainly Lord of the Rings, and complemented them with induced images in advertising and the Tourism New Zealand website. This has resulted in clear links between the scenes from the films and country, which strengthened the New Zealand brand (Morgan et al., 2003; Croy, 2004).
3.2.1 Cognitive, affective and conative image components

According to Gartner (1994) destination images are formed by three components: cognitive, affective and conative, which through hierarchical interrelation determine the overall image. “Cognitive evaluations refer to the beliefs or knowledge about place attributes whereas affective evaluation refers to feelings toward, or attachment to it” (Baloglu and MacCleary, 1999, p. 870). Gartner (1994) explain that we first interpret information about a place and make sense of it cognitively, and then use it to categorise our affective state. The affective image component is related to motives we have towards choosing a destination. The conative component is the outcome of the cognitive and affective stages and decides our intention; it is the behavioural component. It shall be added that the theory is commonly paired up with the AIDA model: Attention, Interest, Desire and Action. In Figure 2 in the end of the literature review you can view how the concepts are related. Kim and Richardson (2003) investigated how film could affect the cognitive and affective image components. It was demonstrated that particular cognitive factors were affected by the test movie Before Sunrise. The authors argue that “the specific content of the movie can significantly affect the viewers’ image of a place portrayed in a film, in both positive and negative directions” (p. 231). Research by Shani et al. (2009) showed that many cognitive and affective attributes of South America changed in the negative direction after watching the movie Motorcycle Diaries. Nevertheless, many participants indicated that they were more likely to travel to the continent. Although Shani et al.’s research concerned behavioural intentions as opposed to actual behaviour, it is suggested that the evaluation of cognitive and affective components from a film may result in visitation to a depicted destination.

3.2.2 Destination image stereotypes from film

Earlier it was stated that some researchers expressed concern about the truthfulness of projected images from induced agents. Thus, it is also worth questioning the credibility of images being projected from films and television dramas. On the silver screen it can sometimes be difficult for viewers to know if what they gaze upon is depicting authentic images of places.

According to Kotler and Gertner (2004) most country images are stereotypes or extreme simplifications of the reality that are not necessarily truthful. They can also be very difficult
to change. Higson (1998, cited in Dinnie, 2008) claims a nation’s image can be built up in many ways, both planned and unplanned, and that indeed cultural artefacts such as movies to a large extent affect how a country is perceived. The author gives an example of how movies today simply reconfirm stereotypes. The domestic market for British film today is not big enough to cover all the costs related to the production. Therefore films are being made with the international market in mind, which certainly impacts the way that in this case the British identity is represented. The movies often end up stereotyping characters and identities that viewers around the world already have established in their mind. Therefore the international viewers expect a British film with British stereotypes that they can just reconfirm.

It is interesting to put this theory against Iwashita’s (2008) findings. For Japanese tourists it seems like film and television series have depicted a relatively authentic image of Britain (Iwashita, 2008). She argues that films and television dramas have been very powerful mediums in influencing viewer’s images and representations of the UK. In post-visit interviews many Japanese tourists clearly expressed their déjà vu experience when visiting the UK. Comments from interviewees were for example: “The image of London was the same as I imagined because I had seen its famous attractions on television before” and “When I first visited the UK, I thought its scenery looked much the same as I have already seen in films” (p. 147). Many respondents also thought that films depicted British people in a correct way. The character Mr Bean or actor Hugh Grant for example represented a strong ‘Britishness’.

3.3 Film-induced tourism
It has been stated that movies and television series can create favourable images of a destination in consumers’ minds. When these are strong enough there is a possibility that the consumer’s next step is to travel to the destination. This relatively new phenomenon has been given different names but the definitions are similar. Hudson and Ritchie (2006b) define film-induced tourism as:

“Tourist visits to a destination or attraction as a result of the destination’s being featured on television, video, or the cinema screen” (Hudson and Ritchie, 2006b, p. 38).
This growing phenomenon is receiving more and more attention and it has been fuelled by the increase in international travelling and the growth in the entertainment industry (Hudson and Ritchie, 2006b). It is today accepted that if travel destinations are featured in film and television it will in most cases have a positive effect on tourism and sales for the destination. Going to the cinema, watching television dramas, DVDs and downloaded material occupy much time for a lot of people today, especially the younger generation. In tourism, when people decide what places to visit, these representations and images generated from media play a major role in influencing the decision-making process (Echtner and Ritchie, 1991). The images people gain from television and film can be strong enough to make people want to visit the destinations.

Several countries and specific locations have seen an increase of visitors – both domestic and international - as a result of being featured in film or television dramas. In the UK, the Yorkshire County has seen an increase of visitors as a result of popular TV-dramas being shot there, such as Heartbeat (Tooke and Baker, 1998; O’Connor et al., 2008). Part of the North Yorkshire Moors has even been branded ‘Heartbeat Country’ (Edensor, 2001). India experienced a 50% increase of tourism after the release of the Oscar winning film Gandhi (Kotler, 1993, cited in Morgan and Pritchard, 1998). It is generally easier to measure visitors to more isolated and less populated areas. Hence, Riley and Van Doren (1992) observed an increase in visitors, after movie release, to rather isolated or just not tourist-associated locations that were featured in movies such as Deliverance, Dances with Wolves and Close Encounters of the Third Kind. South Korea has in the last decade received a large increase of tourists from other Asian countries because of successful Korean television dramas (Iwashita, 2008). The phenomenon has increased the last decade and caused a Korean wave throughout Asia. Lin and Huang (2008) claim that it has definitely strengthened South Korea’s attractiveness as a tourist destination as a whole but also many specific locations that have been appearing in the TV series. Take for example the hit Korean TV series Winter Sonata that was filmed on Nami Island in the Gangwon province. In 2004 the province received a 40,4% increase of foreign tourists, mainly from China, Japan and Taiwan, compared to 2003 when Winter Sonata aired (Kim et al., 2007).
Macionis (2004) and Macionis and Sparks (2006) argued that there are different kinds of film-induced tourists and divided them into three groups in a continuum. The *general tourists* are those who have not visited a film location. They may be aware of a film site but are not interested in visiting it. The *incidental film tourists* are those who are not specifically drawn to a film location but while on holiday they have visited a film site. The *dedicated film tourists* are those who visit a film site as the prime reason for travelling. They will actively seek out locations they have seen on screen. The dedicated film tourists’ behaviour can in a way be compared to religious pilgrimages (Beeton, 2005). Since the framework is a continuum tourists are not always classified as one of the three groups specifically. Tourists can also be classified differently depending on what trip they make. Macionis and Sparks (2006) concluded that for the great majority of travellers, film-induced tourism tends to be a non-existent or incidental experience. Tourists sometimes randomly end up in a place or do not plan long in advance to go there and movies can be only one of many reasons for being there. The authors therefore concluded that for many tourists film is only a secondary motivator to visit a movie location.

### 3.3.1 Film tourism marketing activities

There is a range of marketing initiatives that can utilise the success of a movie. According to Hudson and Ritchie’s (2006b) *movie tours* are very popular and successful promotional tools used today. Tourist organizations, movie studios and local tour operators are often the ones who offer film and television tours. These tours take visitors around to locations that appear in films or television dramas. There are several Lord of The Rings-related tours in New Zealand and while some of them take you around to many of the 150+ sites others are concentrated to one location (Jewell and McKinnon, 2008). Tourists can for example join a two-hour ‘Hobbiton Movie Set’ tour in the Waikato region of the North Island (Singh and Best, 2004). There is also a film tour in California for the movie *Sideways* and several tours in the UK featuring locations from for example the *Harry Potter* movies, *Braveheart* and TV dramas such as *Heartbeat* (Beeton, 2005). In Sydney, Australia, tours are offered to locations around the city featured in many movies such as *The Matrix*, *Mission Impossible II* and *Superman Returns*. The participants are even encouraged to do some role-playing during the tour to get the feeling of being in the movies (Sydney Movie Tours, 2010).
Another popular tool that film tourists can use to find film locations are *movie maps*. VisitBritain has for example released a movie map with 200 locations that have been featured in films and television dramas over the past 60 years. The map that was first released in 1996 quickly became the tourist organization’s most printed product (Hudson and Ritchie, 2006b). Also, many scenes from the movies *Gladiator* and *Troy* have been filmed on Malta and the Mediterranean island has therefore produced the ‘Malta Movie Map’ as a marketing tool to increase tourism (Naudi, 2005, cited in Liou, 2010).

### 3.3.2 Benefiting local businesses

Not just tour companies can benefit from film-induced tourism. Also hotels, attractions, restaurants and museums that are visible in films get promoted. They are in a sense also product placements featured in movies, or even more so part of branded entertainment. Travellers can go to Tunisia and see ‘Tataouine’, an actual city depicted in *Star wars*. It has become popular for visitors to stay at Luke Skywalker’s physical house, which normally is a hotel. Guests have drinks in the room where Luke and his uncle were dining (Reeves, 2006). In the Oscar-nominated movie *Lost in translation* the protagonists played by Bill Murray and Scarlett Johansson lived at the Park Hyatt Hotel in Tokyo. Throughout the whole film viewers do not only see the rooms the characters stay in. Also the lobby, bar, gym, corridors, swimming pool and fantastic view of Tokyo are visible throughout the movie. One can argue that the Park Hyatt hotel served as a character itself in the film since it was featured so much. Since the movie, the hotel has observed an increase of visitors who want to see the lobby or have a drink in the bar (CNN article, 2004).

### 3.4 Motivation

Motivation has been defined as the driving force within an individual that impels them to take action. Within tourism it is one of the many factors explaining consumer behaviour (Crompton, 1979). Very little research has been done concerning the consumer perspective and the motives behind the film-induced tourist’s actions and behaviour.

Riley and Van Doren (1992) used Dann’s (1981) *push and pull motivation* theory to explain the motives behind a film tourist’s actions. In a tourist motivation context, Dann explains that *pull* factors are those which attract the tourist to a given resort (eg. sunshine, sea, etc.),
and whose value is seen to reside in the object of travel. Push factors on the other hand, refer to the tourist as subject and deal with those factors predisposing him (or her) to travel (eg. escape, nostalgia, etc.)” (Dann, 1981). Riley and Van Doren (1992) argued that movies become information sources, or pull factors that can influence tourists’ push motivation. Other research however argued that push factors have the directive potential to direct the tourist towards a particular destination. People can travel both because they are pushed by internal emotions and at the same time pulled by external forces of the destination attributes (Crompton, 1979; Macionis, 2004).

Riley and Van Doren (1992) meant that pull factors coming from movies were mainly landscapes and scenery. Riley et al. (1998) however continued building on previous work and suggested “storyline, themes, exciting sequences, and human relationships may also cause the public to visit locations with these attractions” (p. 920). They further argued that if a part of a movie is captivating and stands out it could work as an icon for the viewer, or a pull factor. The icons, tangible or intangible, can make such a big impact on a viewer that they work as a focal point for visitation to the place associated with the movie. Even a negative event such as a train crash as in The Fugitive can attract people to the location in North Carolina, where it occurred (the storyline was however situated in Illinois). By analyzing 12 film sites around the US they concluded that each location had its own distinct appeal gained from movies and that there were numerous of reasons for visitation. The different icons played a big part in that. Icons or so-called iconic attractions from various movies could for example be ‘rafting and natural scenery’ in The River Wild, ‘alien encounters’ in Close Encounters of Third Kind, and the ‘love theme’ in Bridges of Madison County. Further research has showed that tourists visiting iconic attractions also seek personal rewards such as novelty and knowledge (Sing and Best, 2004).

Macionis (2004) later categorised the pull factors as attributes that a film is normally built on. She suggested a distinction between three concepts of Place (location attributes, landscapes, scenery), Personality (cast, characters, celebrity) and Performance (plot, theme, genre). The attributes in this 3 P framework cover the content that are included in a film and could, according to Macionis (2004), all be eventual motivators that drive or induce travel behaviour.
Nostalgia has been pointed out as being a typical push factor for tourists. Kim et al. (2007) explain that the Korean TV-drama *Winter Sonata* (2002) has resulted in nostalgia-induced tourism for both Korean and Japanese viewers. The drama features a pure love story between young people and the authors mean that this brings back memories from viewer’s own youth or first love. Fans of the show gaze upon this and it works as a promotion for the chance of reliving those memories. Viewers therefore travel to the locations in the TV series to experience and imagine the feelings again. It is suggested that the Korean soap opera features many possible pull factors or icons from all the 3 P’s that attract viewers, such as attractive characters (personality), the love story (performance) or the beautiful scenery (place) that can evoke nostalgia.

The push and pull motivation theory and icon concept is of high relevance in this thesis since we are interested in finding out what it is on the screen that motivates consumers to travel. Hudson and Ritchie (2006a) conducted research on film-tourism on the island of Cephalonia in Greece where the movie *Captain Corelli’s Mandolin* was filmed. The authors noticed that since the set was destroyed there is nothing for film tourists to visit. The iconic attraction is gone, which was a disappointment for many visitors. There is a range of examples similar to this. In the case of the Korean drama-induced tourism, we may ask ourselves why it is so important to visit the specific location viewed on screen. Can the nostalgia-seeking trip go to another destination that evokes the same feelings because of the scenery, atmosphere or people there? In the analysis this will be looked upon.

### 3.5 The 3 P framework

The 3 P framework, originally created by Macionis (2004) will now receive some further attention. It is suggested that the attributes in the three categories can shape images in different ways and induce tourism. Furthermore, it is interesting to see what expectations they create and how they affect behaviour during visitation.

#### 3.5.1 Place

Viewers can gaze upon spectacular landscapes and scenery in movies and television series. It can be snowy mountains, rainforests and bustling cities, but also weather and other location
attributes. Viewers can see places that they have never heard of before which can create new images in their minds. Some images may get confirmed while some are being questioned. “The setting of the film will affect the viewer’s perception of a destination as a potential tour site” (Cohen, 1985, cited in Hudson and Ritchie, 2006a, p. 258). Also, today’s digital post-production of movies can affect how a place is looked upon, both to the positive and negative (Carl et al., 2007). That raises a question of authenticity, which is addressed later.

3.5.2 Personality
Uzzell (1984, cited in Hanefors and Mossberg, 2001) claims that tourism advertisers construct an image of what pre-travellers want to be, have, experience or achieve, and in the end offer the consumer a solution. It is suggested that also movie and TV viewers experience something similar, which could result in touristic activities. Riley and Van Doren (1992) argue that consumers can gather information through film, which allows them to develop more complete destination images through vicarious consumption. It has been stated that it is possible to experience a place from the screen vicariously, by identifying with the characters (Metz, 1982, cited in Kim and Richardson, 2003). Kim and Richardson (2003) call it vicarious experiences and suggest that it can influence image formation. Viewers feel empathy for the characters on screen and get absorbed in their situations, which can further be a motivation to visit the place in the film to re-enact scenes. Also, “increased time exposure allows the viewer a longer period of vicarious interaction with the attraction and can also lure viewers into increased involvement by focusing their attention through story development” (Riley and Van Doren, 1992, p. 269). Television dramas are unique in sense that the audience encounters the characters often and for a long time. Consequentially this stimulates the emotional bonds and the audience gets to know the characters better (Liou, 2008). It is noteworthy that the concept of vicarious experience may also be linked to attributes in Performance and Place. Macionis (2004) also suggests that a pull factor can be celebrities or cast associated with movies. They could therefore be part of the image and associations that consumers have of a destination. Research has showed that celebrities and films associated with a place can enhance the destination, for example Crocodile Dundee and Australia (Neilsen, 2001, cited in O’Connor et al., 2006). Research has shown that celebrity endorsers produce more positive attitudes towards advertisements and
increasing purchase intentions than non-celebrity endorsers (Ohanian, 1991, cited in van der Veen, 2008). This could indicate that famous actors could affect attitudes towards a film destination more positively than non-famous actors.

### 3.5.3 Performance

It is suggested that the Performance-related attributes, such as story, genre, theme, camera angles, music and colours in movies can have an influence on image formation and travel behaviour. According to Tooke and Baker (1998) film is a successful medium for tourism if the storyline and place in the film are closely interrelated and if the film involves the audience in the story giving them emotional experience that they link with the destination. There are speculations that only certain genres create positive impacts on destinations. Beeton (2005) suggests that negative storylines can create misrepresentations of places, which can lead to a decrease of tourism. It has been stated that also movies have the potential to have a long-term negative impact on tourists’ perceptions of a country, city or other place (Sonmez and Sirakaya, 2002; Tasci et al., 2007). The film *Midnight Express* (1978) has been accused of being influential when the image of Turkey has been formed in peoples’ minds. The film, that depicts an American who is caught smuggling drugs in Turkey and thrown into prison, has become one of the most popular associations for Turkey (Mutlu, 2005). In contrast, Riley and Van Doren’s (1992) research showed the storyline does *not* need to be positive to attract visitors. Tourism officials were afraid that Hawaii would receive a negative image and therefore less tourism when the popular police drama *Hawaii Five-O* aired in the 1960s. Surprisingly it instead created an increased interest in visiting the islands and find specific locations from the drama (Bly, 2004).

### 3.6 Authenticity

Just as with all travellers authenticity can be an important motivational factor for film-tourists. Bolan and Williams (2008) explain that “tourists visiting a destination may wish to recapture in some way what they saw on screen or experienced while viewing a film” (p. 387). This could mean that they want to live out their fantasies of films and characters/actors at certain places they had first gazed upon on screen. Herbert (2001) argues that “visitors attach personal meanings to such places and authenticity thus becomes a subjective experience, a combination of the developers’ intentions, the consumers’
interpretations and the interactions among them” (p. 317). Although Herbert referred to literary tourism there is a resemblance to film-induced tourism in this explanation. Bolan and Williams (2008) however argue that films may not often offer an authentic depiction of how reality is, which could result in disappointment.

3.6.1 Pseudo events and staged authenticity
A discussion that has been going on for some time concerns authenticity and its role in tourism motivation, but also the relationship between reality and fantasy. With a rather critical undertone Boorstin (1992) argued that tourists are not looking for authenticity, but instead superficial experiences and are therefore satisfied with commercial sights they visit, which may not necessarily represent the real. He claimed that tourist attractions become ‘pseudo events’. MacCannell (1976) instead considered modern society as inauthentic and alienating which consequentially leads tourists to seek the authentic. However, the search for authenticity often fails and the tourist faces an artificial ‘staged authenticity’. The tourism industry turns culture into a commodity and presents something with a loss of authenticity. So ultimately tourists are motivated to travel by authenticity but get tricked and face a staged authenticity.

In relation to MacCannell and Boorstin, Feifer (1985, cited in Ooi, 2001) saw the emergence of a new kind of tourist, the post-tourist. Urry (1990) further explain that the post-tourist knows and accepts that most places are pseudo-attractions with staged authenticity, but enjoys visiting them anyway. Urry also concluded that consumers can gaze upon many attractions just by watching movies and television, and therefore do not have to leave his/her comfortable chair in order to see them. MacCannell and Boorstin have been criticized for viewing authenticity as objective. Later studies concluded that the concept is much more complex and has more dimensions depending on for example what kind of trip the tourist makes (Wang, 1999). Ooi (2001) argues that the same individual tourist may choose to consume a product in different ways. All tourists shall not be placed in the same file, since “they individually are capable of a repertoire of behaviour which may not seem coherent” (p. 88).
3.6.2 Framework for authenticity
Within cultural tourism research, Waller and Lea (1999) concluded that all tourists seek authenticity to some degree. They identified four factors that determined the level of authenticity that tourists experienced when visiting a destination. The first is *culture*, meaning that during the visit the tourist comes in direct contact with the distinctive culture of the place, such as traditional events, historical buildings or local language. The second factor is the *number of tourists* at the destination. Waller and Lea’s research showed that visiting a place with a large number of other tourists was an inauthentic experience. The third factor concerns the *level of independence* when travelling. Tourists that to a large extent organize their own travel activities expect themselves to have more authentic experiences. The last factor is *conformity to the stereotype* of the country, meaning that tourists expect to confirm the stereotypical elements, ideas and associations they have when they visit a foreign place. Even tourists that are aware of the inaccuracy of such stereotypes often seek this conformity. In relation to the last factor it is important to add conclusions from McIntosh and Prentice (1999), who argued that tourists wish to “reaffirm the authenticity” of cultural products, meaning that they want to reaffirm their own idea of what is authentic when they travel. Authenticity becomes subjective since tourists have gained their own view of the concept as a result of assimilating information that has personal meaning to them. For a film-induced tourist it is therefore suggested that these expectations and meanings may have been acquired through film and television dramas. Furthermore, Waller and Lea’s framework has been used for cultural tourists but it can be useful to apply it to film-induced tourists, which will be done in the analysis.

3.6.3 Hyperreality
Eco (1986, cited in Wang, 1999) and Baudrillard (1981) deconstructed the concept of authenticity and blotted out the lines between original and copy. According to Baudrillard consumers are today bombarded by media’s created representations (signs and symbols) of reality that integrate themselves into people’s daily ‘real’ experiences to the extent that there is confusion between reality and fantasy. Consequentially authentic experiences are altered to the point that ‘reality’ is truly recognized only when it is re-produced in simulation, something called *simulacra*. We therefore experience things in a *hyperreal* world held in the grip of simulacra. A few studies have argued that you can apply the concept of
hyperreality to film-tourism. Kim, et al. (2006) explain that through breathtaking camera angles, visual technology can today create more real-like experiential views of places than original settings – the so-called ‘reality enhancement’. Couldry (1998) further adds that fictional media evokes fantasies, feelings and emotions, and our search for what is portrayed in a film or TV drama makes us travel in a form of hyperreality. In a study he claims that film and television locations are more than just simulacra and argues that film-tourists travelling there know that they are based in fiction. Couldry referred to tourists visiting the set of British series Coronation Street. Visitors know that it is a built-up set that is not real, but since it is the actual place they have seen on the screen, they are motivated to go. Carl et al. (2007) conducted research concerning hyperreality and claim that “Through the films of LOTR New Zealand’s cultural landscape was transformed into the mythical world of Middle-Earth by imposing layers of meaning to create the cultural landscapes of Middle-Earth” (p. 60). However, not all visitors may experience the landscapes they expected to see because of the heavy use of digital post-production and the ‘missing’ film sets that may not be around anymore. In Carl et al.’s research a majority of visitors thought that their expectations of the landscapes were met or exceeded.

Beeton (2001, 2005) claims that most visitors are disappointed when they visit sites they have seen in movies. It results in an inauthentic experience since what they saw on the screen was the “reality” they wanted to experience. If a film location becomes a successful tourist attraction can an increase in visitation have a negative impact on a community since the commercialisation can be exaggerated and ruin the authentic experience, which is in line with Boorstin and MacCannell. Many movies, or parts of them, are today filmed in either a movie studio or not in the location depicted on screen, so called off-locations. Digital post-production and special effects are also common elements that enhance the visual experience. Cheaper production costs are usually the reason behind this (Frost, 2006a). This, however, raises questions of authenticity and how this affects image and visitation. If a film depicts something that distorts the reality of the actual it can be difficult for a tourist to find exactly what they seek (Bolan and Williams, 2008). The movie The Last Samurai portrayed Japan, but all scenes were in fact filmed in New Zealand (Frost, 2006a). Braveheart depicts Scotland but a great majority of the scenes were filmed on Ireland (Bolan and Davidson, 2008). The civil war drama Cold Mountain was mostly shot in Romania, which worked as a
substitute for South Carolina (USA) where the movie is set (IMDb, not dated). In most cases movie viewers are unaware of this, but an increasing interest in knowing more about where and how a film is filmed has been observed. It is today popular to watch ‘behind the scenes’ documentaries, which means that many tourists are prepared to see a staged reality (Frost, 2006a). It is argued that to see how a film location has been transformed can work as a motivator for travel (Beeton, 2005). Those visitors can therefore be argued to be post-tourists, since they are prepared to see a staged pseudo attraction (Feifer, 1985, cited in Ooi, 2001; Urry, 1990).

3.7 Overview of the film-induced tourism process
This literature review has covered many areas that are related to film-induced tourism. Figure 2 is created to make it easier for the reader to understand the possible connections and processes in film-induced tourism. It is an overview that describes how attributes in film and television dramas are suggested to affect the destination image formation, motivation and travel behaviour. It shall be mentioned that also many other factors can affect the outcome of this process but are not covered here. The numbers explain the different steps in the process.

1) Film and television dramas project information.
2) The mediums contain attributes from Place, Personality and Performance. An authenticity filter encircles the attributes, meaning that films may depict authentic or inauthentic images. The medium can first create an attention for the consumer, mainly through the cognitive image component.
3) The attributes and authenticity from film are part of shaping consumers’ destination images.
4) Other organic, induced and autonomous sources also influence destination images.
5) The affective image component comes into play. If no push motivations are affected positively by pull factors the consumer will most likely end up not visiting destinations in the film. If film attributes stand out as icons and affect push factors an interest and desire may result in visitation.
6) How film attributes affected the consumer may determine if he/she ends up being an incidental or dedicated tourist. Different behaviours can be played out on a film
location, such as going there alone, joining a movie tour or use a movie map or even live out a vicarious experience. The consumer who is now a tourist, will evaluate the experience depending on its authenticity and other factors. The film site visit can for example end up in disappointment or satisfaction.

7) After film site visitation is the post-visit destination imaged enhanced or altered.

![Diagram](Image)

**Figure 2**: Own creation, based on several studies mentioned in the literature review.
General information about the analysis

Qualitative data from focus groups is presented and analysed in two themes.

THEME 1

Destination image formation and motivation

The theme is concentrating on the role of film attributes in image formation, motivation and tourism behaviour.

THEME 2

Authenticity

In this theme the concept of authenticity is applied to a film tourism context.

Clarification of expressions

$F1 =$ Focus group 1

$F2 =$ Focus group 2

$On-location =$ movie shot at the place it depicts on screen

$Off-location =$ movie shot at another location, which portrays the place on screen

Short facts about frequently mentioned movies and television dramas are found in Appendix 3 on page 87.
4. Analysis and findings

THEME 1: Destination image formation and motivation

The purpose of this theme is to present and analyse the data from conducted focus groups that concerns the influence that film attributes have on destination image, motivation and travel behaviour. The objective is to see what the role film attributes play and how the areas are connected.

In the literature review you could read about Dann’s (1981) push and pull motivation theory. Dann (1981) stated that pull factors attract the tourist to a destination while push factors refer to the tourist and the internal drive leading to action. Riley and Van Doren (1992) therefore claim that films can be synonymous with an information source (pull factor), that drives our internal motivation (push factors) to travel. While a film can be a pull factor itself, also different attributes seen in movies can be seen as specific pull factors. In order to determine pull factors and their influence, we must first identify the general push factors behind traveling among focus group respondents.

4.1 Push motivation behind travelling

A majority of the respondents in F1 and F2 had travelled quite a lot and some also to more than one continent. By applying Dann’s (1981) concept of push and pull motivation on the focus group data it was revealed that a variety of push motivations lay behind respondents’ travel behaviour. The general motivation behind travelling was, as many explained, different depending on what kind of trip they made. Also, many respondents mentioned that several motivational forces pushed them, which supports research by Crompton (1979). One female respondent for example said that if she seeks relaxation she goes to a beach, but if she wants to experience a local culture etcetera, she will probably not go to a beach.

*Depends on the motivation, and an element of escapism. You want to leave your everyday life, experience something different (female, 29yrs, F2).*

*It’s about experiencing new stuff and sort of creating my own images of a place ... get in contact with the culture there...* (male, 24yrs, F2).
Many agreed with the 24 year old respondent, to create their own images of a place through actual visitation, which makes sense when referring to Fakeye and Crompton (1991) who claim that actual visitation forms much more complex images with more dimensions. Many also had a willingness to explore the unknown, visit places where other people have not been, or encircle oneself in new cultures. This shows that motivational forces such as novelty and education were important. In relation to novelty and education, some respondents also stated that they wanted to get in contact with locals and meet new people, which fall under the push factor facilitation of social interaction. A common motive was also to escape the mundane everyday life and experience something different. Novelty, education, escape and facilitation of social interaction are all common push factors behind travelling (Dann, 1981, Crompton, 1979). In the same line as the escape motive a few respondents stated: “you can live another life for a week”, which can be interpreted as the motivation to live out a fantasy (Riley and Van Doren, 1992; Macionis, 2004). That particular motive will be elaborated on later. Only a few respondents mentioned that it could be “cool to say that you have been there”, which is a status/prestige motivation (Dann, 1981; Crompton, 1979). Another mentioned push motivator was as mentioned earlier, relaxation. Interestingly, relaxation was only mentioned in the same context as beaches for example and not when respondents wanted to explore new things or when going to a city. Another common travel motive was to experience social interaction with friends.

As you have seen there are many motivational forces that have pushed respondents to travel, usually depending on what trip they make. Seeking novelty and escape seemed to be the strongest motivation. However, during discussions it was observed that finding the unexplored and unique should be a bit of challenge. Joining a tour or travelling in large groups did therefore not seem to be preferred travel activities. Instead the search for novelty, but also the unexpected, was valued higher if done alone or with only a few people. The uniqueness automatically became lower with more people involved. In a film tourism context therefore a so-called movie tour would not be an option since the experience is shared among many people. That only a few respondents mentioned status/prestige as a motivator is not uncommon. It is possible that more respondents felt the same way but did not want to reveal this in a group setting, since it is suggested that ‘bragging’ about such a
thing could be looked down upon by others. Crompton (1979) claims that respondents are usually saying that status/prestige is a primary factor for other peoples’ trips, but not for their own trip. As this research focuses on a relatively young age group is it relevant to mention that young tourists usually place more importance on prestige, novelty and diversity of destination sites since it satisfies their needs for social consistency and social approval (Sirgy and Su, 2000). It is suggested that a factor behind seeking something unique and unexplored could be status/prestige.

4.2 Films and TV dramas’ influence on image formation
In the literature review you read about the cognitive, affective and conative components that, through their interrelationships, together form our destination images. Research conducted by Kim and Richardson (2003) and Shani et al. (2009) showed that peoples’ perception and image of a place, in relation to cognitive and affective attributes, changed after watching a film. Shani et al.’s research also found that the behavioural intentions - the conative component – could change as well. The components will be identified throughout the analysis along with the AIDA model; Attention, Interest, Desire and Action, since they are often paired up together.

*I think movies really do play a big role ... and friends (female, 20yrs, F1)*

Many respondents could often not explain from what sources they had gained their images of places, which is not unusual since most destination images derive from a flood of induced and organic sources, as well as actual visitation (Gunn, 1988; Gartner, 1994; Echtner and Ritchie, 1991). Some respondents claimed that documentaries, travel shows, news and advertising had been shaping their images for some destinations. They are also all powerful image sources since they show visual images of places (Tasci et al., 2007). Some respondents claimed that movies and television series had been quite influential but believed that it was probably a combination of movies, word-of-mouth and other influences that co-created the final image. Films are in general considered to be quite credible sources for information about places (Gartner, 1994). However, a few respondents argued that films did not influence their images because they were considered entertainment and not education tools.
The movie increased my awareness about the place... and based on that I searched for more information... because it is an interesting place (male, 24 yrs, F2).

This respondent explained that the movie *Slumdog Millionaire* was a good information source that created awareness and drew attention to India. Croy and Walker (2003, cited in Hahm and Wang, 2010) highlight the importance of the level of awareness because it can prepare destination marketers to alter their promotional strategies in order to make the movie work to the destination’s advantage. Most likely cognitive attributes did create an attention and interest towards India for this respondent, but not an immediate desire to go there.

*Movies can play a big role... especially if you haven’t been there, because I have been to Thailand a couple of times. So my image of Thailand especially comes from my own experiences there. But I haven’t been to India, so I’m thinking of this Holy Smoke film with Kate Winslet, and some other movies (female, 27 yrs, F1)*

This comment is in line with Govers and Go (2009) who argued that films for example have a larger impact on *pre-visit image* formation. The *post-visit image* is to a much higher extent influenced by the actual visitation. The comment also support several researchers findings that actual visitation gives a much more complex and diverse image of a destination (Fakeye and Crompton, 1991; MacKay and Fesenmaier, 1997). Many other sources, such as movies, can easily portray stereotypes of a place (Fakeye and Crompton, 1991; Higson, 1998, cited in Dinnie, 2008). The next quotation however shows that films or TV dramas can possibly create images that can be stronger than the post-visit images.

*Even when I have been there, I still associate it more with Sex and the City than with my experiences, because that’s the image you want to have when you are there (female, 27 yrs, F1).*

This female respondent was talking about her image of New York City. In line with Bolan and Williams (2008) the respondent has developed a strong link between a TV drama and a destination. According to Tooke and Baker (1998) has the storyline created an emotional link
to New York. In this respondents case Sex and the City has therefore been vital in her image formation of New York. The link is strong enough to make the images from SATC more powerful than the ones from actual visitation. This respondent’s experiences are further analysed in on page 68 in the Authenticity analysis.

4.2.1 Associations of destinations
It was first worth finding out if any associations of places could be directly linked to film or television dramas. By doing so, cognitive and affective attributes could also be identified. A few case destinations (India, Thailand, Tokyo and Boston) were used to start off those discussions. No extensive reasoning lay behind the choice of case destinations but India, Thailand and Tokyo were partly chosen because a few popular movies have portrayed them in the last decade. It was interesting to see if they had been influential for respondents.

By simply asking the respondents what they associated with the case destinations this would reflect the destination brand image they had (Kotler and Gertner, 2004; Keller, 2008). Associations of the case destinations were discussed during the focus groups. The respondents were, however, also asked to write down their top three associations just before discussions started as a complement. An array of associations were collected but many of them were the same or similar to one another. Different respondents associated India with cognitive attributes such as ‘rice’, ‘spicy food’, ‘curry’ and ‘food’, while ‘beaches’ were a common association for Thailand. Affective attributes for India were for example ‘temperamental’, ‘chaotic’ and ‘spiritual’. Among all associations there were only three that could directly relate to film with certainty. Two respondents associated ‘Lost in Translation’ with Tokyo. One respondent also said that ‘Bollywood’ was an association with India. Many other associations happen to be things that can be seen in some of the most popular movies that portray the destinations. For India respondents wrote for example ‘caste’, ‘poverty’, ‘cultural differences’, ‘slum’, ‘dirty’ and ‘Taj Mahal’, which are all depicted in the movie Slumdog Millionaire. Many had watched this particular movie, which could mean that their image had been shaped or reinforced by it. However, we cannot with certainty claim that the respondents mainly got these associations and images from movies. These are also associations that respondents could have also gained from other sources, such as friends, documentaries, photos and news. Some may see some of the mentioned associations, such
as poverty, slum, dirty and caste, as quite negative and it is believed that induced agents have therefore not projected them. This is because destination marketers do their best to promote and establish a positive destination image through advertising and other forms of publicity (Tasci et al., 2007).

4.3 The 3 P framework
It was necessary to dig deeper into the respondents’ minds in order to find more and clearer links between film, motivation and destination images. Questions specifically related to film, television series and destinations resulted in a lot of interesting data. Before that data is presented, it is worth looking over the 3 P framework again.

Macionis (2004) suggested that film tourists are motivated by different pull factors that represent the content or attributes in film - Place (location attributes, landscapes, scenery), Personality (characters, cast, celebrities) and Performance (genre, theme, story). The pull factors, as stated earlier, can drive film tourists’ inner push motivation to travel. The attributes can be called icons or iconic attractions that the tourists want to see or experience (Riley, et al., 1998). Even if that process does not occur, there is a possibility that the cognitive or affective film attributes influenced a person’s destination image. Lastly, the conative component is analogous to our intent, to travel or not travel (Gartner, 1994). The 3 P framework is used in this thesis as a clear categorisation of film attributes. Some attention will now be given to each one of the three P’s. We will start looking at respondents’ general thoughts of pre-visit images and motivation behind future film location visitation.

4.3.1 Place
For long it was believed that scenery and landscapes were the main attraction in movies, and it may still be. However, films and television series do not only have the ability to present new and unique places. Many movies are today made with advanced camera technology and digital effects, which can enhance destinations on screen and make them even more spectacular (Kim, et al., 2006).

Blood Diamond... I really want to visit some places from the west coast of Africa...
some scenes in the movie are very beautiful (male, 24yrs, F2).
This respondent explained that he had a fascination for some African countries. A movie like *Blood Diamond* increased his desire to go to there, with the portrayed beautiful landscapes as a strong pull factor. It is noteworthy that the movie portrays Sierra Leone but was filmed in Mozambique and South Africa (IMDB, not dated). A female respondent also expressed her interest and desire to visit Africa after she had seen *The Constant Gardener*. She could however not specify which African country, but it was stated that she liked the scenery. Cognitive attributes in the movies had been strong enough to affect their motivation and desire to visit the continent, which supports research by Gartner (1994). None of the respondents expressed a desire to visit a specific film location. Generally, they just wanted to travel to certain African countries. While the first respondent had gotten his image reinforced, the second respondent had mainly received a raised attention and interest for Africa. For both it was the beautiful landscapes that had the pulling power to drive the novelty motive of seeing new landscapes.

When asking the respondents directly if they wanted to visit specific film locations, most of them said that it was not necessary. However, other discussion topics revealed that some actually had that desire to visit specific film locations in the future. A female respondent had a desire to visit a specific location from the action movie *Tomb Raider*. The location is a forest with spectacular tree formations and old temples.

> *It sounds really dodgy but I really want to go to Cambodia, to Angkor Wat ... things like that... monumentally that is the biggest straw for me (female, 29yrs, F2).*

Another respondent wanted to visit a house in Thailand that belonged to Mr. Scaramanga, the main antagonist in the Bond movie *Man with the Golden Gun*. The island that the house is supposed to be built on is today popularly called James Bond Island (IMDb, not dated).

> *I want to go see it! Because I think it’s cool. I want to go and see if it’s really real, if they built this guy’s house into the mountain (male, 24yrs, F2).*
The movie *The Beach* was also discussed and the general opinion was that the film offered quite a good promotion for a certain beach. The two quotes below describe quite well how a few respondents reasoned. However, many respondents did not have a desire to go there. One reason why is elaborated in the Performance part.

*If you like beaches, then you should go to “the beach” in The Beach right? It happens to be a very nice beach. If it were an ugly beach I probably would not have a desire to go there* (male, 24yrs, F2).

*If it’s in a movie it has to be something special right?* (female, 26yrs, F2).

What all the respondents above have in common is that specific cognitive attribute or pull factor - an *iconic attraction* - had caught their attention, often because of its beauty or uniqueness, and generated a desire for the respondents to see it in reality. According to Riley *et al.* (1998) locations like these could be the focal point for visitation. Gartner (1994) stated that the affective component of an image is related to motivation. What the respondents have in common is that their motivation is to find novelty. The push factor can, according to Crompton’s (1979) research, be synonymous with ‘curiosity’, ‘adventure’, ‘new’ and ‘different’. These findings also support Singh and Best (2004) who noticed that novelty can be a motivation behind visiting an iconic attraction. It is also noteworthy that these respondents have somehow gained knowledge of the real location of the iconic attractions. This can show how important it was to satisfy their curiosity but also that there can be an interest in ‘behind the scenes’ information (Frost, 2006a). Some differences between the respondents were however noted. The 29 year old respondent begun with admitting that her wish was ‘dodgy’, as if she were ashamed to admit it. It is suggested that a possible reason can simply be that she thought it was touristic to visit such a location, especially from an action movie like *Tomb Raider*. What also differs is that the spectacular tree formations and temples from *Tomb Raider* and “the beach” in *The Beach* exist in reality. The 24 year old respondent who wanted to visit the house from a Bond film would possibly experience an anti-climax since, in reality, there is no house on the island.
Morgan and Pritchard (1998) argue that featuring a location in a movie is the ultimate in product placement. Locations could, as seen so far, be a country, region, beach or building. In the literature review some attention was also given to the idea that a local business could receive promotion.

*The imaginary so much takes place in the hotel, so you naturally have a connection with that space. It draws you to visit it* (female, 29yrs, F2).

Some respondents expressed their desire to visit the hotel and especially the bar from *Lost in Translation* where the protagonists spent much time. Another respondent pointed out that the view from one of the characters hotel windows stood out for her. The hotel itself, the bar and the window view can be seen as pull factors or iconic attractions that could induce visitation. In line with Tooke and Baker (1998) the respondents had developed an emotional experience with the hotel since it was woven into the storyline. When a public beach turns into an iconic attraction there are most likely tour companies that exploit it. When a hotel turns into an iconic attraction with an imposed layer of meanings and representations, it is up to the hotel to use the situation in the best way.

*It’s fun to go to a specific location... I only want to go for one second and then “OK, I’ve seen it”* (female, 26yrs, F2).

*It’s nice to be able to say “I went to THE beach”* (male, 24yrs, F2).

According to Crompton (1979) and Dann (1981) *status/prestige* is a common push factor in tourism, although as you read in the beginning of this analysis, most tourists are not always willing to admit it. In cultural tourism, where for example historic or religious sites are visited, it is common that tourists do not appreciate the site for what it is. Instead much focus lies in taking a photo with your friends in front of it and then leaving. The tourist then has proof that he/she has been there, which can be showed to friends and others (Edensor, 2001). When referring to the quotations above, it can be argued that status/prestige can be a motive for visiting film sites too, since some film locations can become popular tourist attractions, just as historical buildings or cultural rituals. A few respondents admitted, after
some hesitation, that this could be a motive. Millions of viewers have for example gazed upon “the” beach in the movie with the same name, which means that the awareness is high. Still, only a fraction of viewers have seen it in reality. It is suggested that some tourists may claim that they are pushed by novelty when they want to visit “the” beach but in fact they also enjoy coming home and “bragging” about the visit, which demonstrates that status/prestige could be a push factor in film tourism.

4.3.2 Personality
Kim and Richardson (2003) argue that viewers get absorbed in film characters’ situations, which can further affect the motivation to visit the film location and re-enact scenes. Furthermore, it is known that many people have a fascination for celebrities. A few respondents in the focus groups especially pointed out that film characters’ lifestyles could be enthralling and wished to experience them in reality. It is argued that lifestyle as a cognitive attribute and pull factor activates respondents’ affective component and pushes motives such as fantasy, romance, escape or vicarious experience, in line with Riley and Van Doren (1992), Kim and Richardson (2003) and Macionis (2004).

*I think it’s much about the people. I want to be Scarlett and Sarah Jessica Parker. I relate to people and want to experience what they experience* (female, 25yrs, F2).

*Being an expatriate... it is more loneliness as supposed to the city itself...the exoticness of Tokyo* (female, 29yrs, F2).

While discussing the film *Lost in Translation*, a few respondents said that they were interested in what the characters saw, but did not relate to their personalities and actions. In contrast, some respondents could relate to the characters and get a vicarious experience, albeit in different ways. Many could, as with the 29 year old respondent, relate to a feeling of being lonely in a big city far away, in a foreign environment. On other occasions some respondents mentioned that they enjoyed going to a place where nobody knows you, which is the escape motive that was covered earlier. The 29 year old respondent further explained that the city is just an exotic backdrop and that the character development and story could happen anywhere, which also a few others agreed upon. One female respondent meant that
she especially wanted to experience the specific situations that the protagonist did, but not necessarily at the exact film locations. Her intangible iconic attractions were therefore not film location-specific.

*Penelope Cruz... she represents Spanish culture (female, 19yrs, F1).*

A few respondents had seen movies with the Spanish actress Penelope Cruz and as an effect associated her with Spanish culture, but also other Spanish speaking countries. The fact that Cruz personified a whole culture can be seen as a very powerful cognitive attribute and pull factor. Another interesting acknowledgement is that Penelope Cruz was always paired up with the Spanish director Pedro Almodovar. He too seemed to represent a Spanish culture. It may even have been because of Almodovar that Cruz gained this powerful persona, since they have collaborated many times. The fact that both of them are Spanish also seemed to matter for the respondents. It has been said that celebrities associated with a place can enhance the destination (Neilsen, 2001, cited in O’Connor et al., 2006). Paul Hogan from the *Crocodile Dundee* movies has been said to represent the icon of ‘Australian bush culture’, which was utilised in promotion for Australia (Gartner, 1996; Beeton, 2004). It can be said that the associations that Cruz and Almodovar stand for could be used in a similar way as icons for Spain or even other Hispanic countries.

*It’s also important who tells the story (male, 25yrs, F2).*

*Coppola can capture some kind of coolness. It relates to people watching it. Tokyo seems cool (female, 25yrs, F2).*

*... yeah, if you go there you are cool (female, 26yrs, F2).*

Another director who was mentioned during discussions was the American director Sofia Coppola. According to a few respondents she had the ability to deliver a ‘good feeling’ or ‘coolness’, which will also be elaborated more under Performance. In relation to Tokyo, one respondent had opinions about the movie *Kill Bill*. The film contains many violent scenes but according to the respondent that did not lessen his desire to go to Tokyo. He explained that
it was much because the director was Quentin Tarantino, who could make “interesting and cool films”. Macionis (2004) did not mention directors as specific pull factors in her framework. It can here be concluded that they can certainly be important attributes from films, especially if a director can deliver a strong affective attribute directly. If an actor can be associated with a place, so can a director or producer. If a filmmaker could even represent a culture, feeling or religion, he/she could be a powerful link to certain places.

4.3.3 Performance
Tooke and Baker (1998) claim that the audience can get an emotional experience that they can link with a destination if the storyline is closely interrelated. Many focus group respondents said that the story and theme were important attributes that could attract them to destinations.

If you get a good feeling from a movie, like a drama or romantic thing, then it probably want to make me go there more than for example if I watch a horror movie (female, 26yrs, F1).

Some respondents meant that affective film attributes, such as a ‘good feeling’ or ‘nice atmosphere’ could be motivating factors behind traveling. These can be very subjective and abstract expressions. Nevertheless, they were affective components that stood out as intangible icons from certain movies and seem to have a strong pulling power for some respondents to go to film destinations and in a way experience it themselves. Related to Riley et al.’s (1998) research it can be said that the atmosphere as an icon is therefore seen to drive the motivation of a vicarious experience, for example from the movie Lost in Translation:

It’s really just one of those movies. When you see it you want to travel. It captures some kind of atmosphere somehow, that I think is foreign but at the same time kind of near. And I also think that it makes this image of Tokyo that you can relate to (female, 25yrs, F2).
Tokyo has been one of the top destinations I want to go to, and I think that desire was enhanced after watching the movie (female, 26yrs, F2).

Several respondents stated that they had a desire to go to Tokyo after watching Lost in Translation. Affective attributes such as ‘glamour’, ‘coolness’, ‘exoticness’ and ‘loneliness’ were words that were said to describe what the movie portrayed. All can be part of the image of Tokyo and be possible pull factors that could drive different push motives. However, the 25 year old respondent who is quoted above meant that the film made her want to travel in general. If the atmosphere is a pull factor, the question is if she would experience the same in other places. In relation, a male respondent explained that he thought French movies depicted a pleasant atmosphere and that he had been to France several times. He meant that the ‘French atmosphere’ was built up by language and other components. It is possible that the atmosphere depicted in Lost in Translation could be experienced in other places, whereas the French atmosphere may be more place-specific to France.

I think it’s about the plot a bit. I would expect to eat the food, sing karaoke and things. For me it’s not the overall image, it’s more about things you can do in the city (male, 24yrs, F2).

The characters in Lost in Translation are enjoying many activities that can be seen to be typical for Japan or Asia. It can be said that the film promoted several cognitive attributes or attractions around Tokyo for the quoted respondent. He felt a desire to not only see them, but also to experience them. The plot had taken him around Tokyo with moving images in a way that a guidebook could not do. The iconic attractions around the city, such as karaoke bars and restaurants can therefore affect his motivation to travel, which in his case seemed to be novelty and exoticness.

4.3.4 Negative stories and dark themes
In the literature review you read about the concerns that a negative storyline or theme can create bad publicity, negative images and cause decreased tourism for a destination (Beeton, 2005; Sonmez and Sirakaya, 2002; Tasci et al., 2007). The focus group results
demonstrated that there were conflicting opinions on the topic. An earlier comment by a female respondent showed that horror movies never would motivate her to travel. This was in line with another female respondent who said:

*I feel scared, like what’s gonna happen to me if I go there (female, 20yrs, F1).*

The respondent was talking about Thailand in relation to the movie *The Beach*. The movie features some gruesome scenes and depicts a number of Thai people and foreign tourists as unpredictable and dangerous. While some respondents had been motivated by the movie to visit specific film locations, one respondent instead got a negative image of Thailand which created an unwillingness to go there. The negative associations were more powerful than pull factors such as the adventure theme and the beautiful beaches. This is in line with Beeton (2005) who claims that movies can create misrepresentations of places and lead to decreased tourism. In image theory it can be said that the film featured some negative cognitive attributes, which have influenced the affective image component. In line with Gartner (1994) it is suggested that this respondent valued safety and security when travelling and therefore Thailand is valued less as a destination option. Security/safety can therefore be seen as a push factor that is important to this respondent when travelling.

*Bad publicity is still good for you. Publicity in general from movies, positive or negative, it still puts the city or country on the map... it could be a negative story, but then again, it’s just a movie... but you have a connection with this place (male, 24yrs, F2).*

Several respondents did earlier express their desire to visit film sites or countries that they had seen in movies. Many of those films, such as *Blood Diamond, The Constant Gardener, Tomb Raider* and *The Beach*, feature quite dark, dramatic or violent themes or stories. It did, however, not seem to matter so much for those respondents. Negative storylines or dark movies can, according to Riley and Van Doren (1992) and Riley et al. (1998) create interest and increase tourism. Some respondents explained that even if a story is negative the movie could have a positive undertone or underlying message. The story could also be interesting in different ways, which could drive the education motive (Macionis, 2004). In relation to the
previous paragraph, it is also suggested that these respondents were not strongly pushed by the safety/security motive when travelling. It should also be kept in mind that some respondents only saw movies as entertainment. If they then did not fully believe that the story could be real, but that the place was, that could be an explanation for the pulling power that a movie had. Lastly, some backdrops in the mentioned movies were often exotic and beautiful scenery, which attracted some respondents. Cohen (1985, cited in Hudson and Ritchie, 2006a) argues that the more the setting is in the foreground of the story, the more it will leave an impression on the viewer’s mind. Then it might not matter if the story is dark. This supports research by Shani et al. (2009), which showed that many respondents had a desire to visit South America even though many of the cognitive and affective attributes changed in a negative direction after watching The Motorcycle Diaries, a film that by some is seen as controversial. The respondents in that research stated that especially influential factors were landscapes, scenery and cultural attractions.

4.4 Film tourism experiences and the film-induced tourist typology
We will now move on to our focus group participants’ own film tourism experiences where the conative image component has also come into play. In addition, the power of film attributes is suggested to be a factor that could help us categorise what kind of film tourists our respondents have been in the past.

In the literature review a film tourist continuum by Macionis (2004) and Macionis and Sparks (2006) was presented. While they argued that tourists could be categorised as general tourists, incidental film tourists and dedicated film tourists, it is now suggested that the last group should be divided into two subgroups. This decision has emerged after reviewing literature and studying focus group data. To visit a film location has initially been interpreted to visit a specific or exact film location portrayed in a film. A specific film location could for example be a restaurant, house, tree, cliff or other attraction. While visiting these locations are some tourists’ goal, it is suggested that some people are influenced enough by a movie to go a destination, but not with the prime intent to visit specific film locations. Their destination image that has mainly been influenced by movies or television is simply strong enough to induce a visit to a city, town, region or country. The tourists who belong in this category will from now on be referred as dedicated (general) film tourists and the tourists
who seek specific film locations referred to as dedicated (specific) film tourist. Looking back on our respondents desires so far, it is suggested that some of them could have ended up being both dedicated (general) and dedicated (specific) film tourists if they booked a trip, but also incidental. Respondents will from now on be categorised in the film tourist continuum. Simultaneously will pull factors be identified since it is suggested to help us classify which kind of film tourist our respondents have been and understand the process better.

A few respondents could not point out any occasion where they had visited a specific location they had seen in a film. They had been to cities that they had seen in movies but were unable to make a clear link between movie and destination. It is concluded that a majority of respondents believed they were either just general tourists or incidental film tourists, which supports Macionis and Spark’s (2006) research. Many however claimed that they unconsciously could have been affected by movies.

*New York … you’ve seen so many movies and series and everything, that you have this amazing picture in your head… like Sex and the City for sure (female, 26yrs, F2).*

Many respondents mentioned that they had gained much of their image of New York City from movies and television programs. Two female respondents said that the popular TV drama *Sex and the City (SATC)* had had a major influence on their decision to go there. Performance and Personality related cognitive attributes such as celebrity, glamour, characters and the ‘New York lifestyle’ were all part of their image of New York. These pull factors had played an important role in the respondents’ desire to go there. With support from Kim and Richardson (2003), it can be said that the respondents had been absorbed by the protagonists’ lifestyle, which resulted in a desire to re-enact it vicariously in New York. Further it is argued that the pull factors are powerful and the vicarious experience is enhanced since SATC is a TV drama. Riley and Van Doren (1992) claim that a long and frequent exposure results in a longer period of vicarious interaction with the attraction on screen. Liou (2008) further explains that viewers of TV series build tighter emotional bonds with the characters. Cognitive landscape attributes of New York may have been influential too for these respondents, but it is suggested that it has been of less importance. The ‘New
York lifestyle’ is about a way of living, and not so much about the city itself. With support from Riley et al. (1998), it can be said that the lifestyle worked as a powerful intangible icon in the TV drama.

One of the female respondents stood out since she had visited many of the famous locations featured in SATC, such as cafés and bars. Although she was also attracted to New York as a whole, she had planned to go to specific film sites even before the trip. The attributes from Personality and Performance was certainly linked with Place attributes. By applying Riley et al.’s (1998) theory, it can be said that the respondent visited many tangible iconic attractions, in terms of specific film locations where characters had been seen “hanging out”. Although visiting specific TV locations was not the only purpose of the trip, she can be classified as a dedicated (specific) film tourist. She visited the film sites on her own and did not participate in any film tourism activities such as a movie or TV tour. You can further read reasons for this in the Authenticity analysis on page 68.

*With New York, it’s the fame for example... and there are all these Woody Allen movies. All of them sort of somehow capture that feeling that you want to have (female, 25yrs, F2).*

This female respondent who also had visited New York claimed that it was much because of watching Woody Allen movies, among others. It can be said that she falls under the category of dedicated (general) film tourists. She was not interested in visiting tangible iconic attractions, in terms of specific film sites. She claimed that she instead wished go to places in New York that reminded her of film locations. The respondent found her own personal links with the city in terms of icons of fame and a unique feeling. Icons can, according to Riley et al. (1998) be both tangible and intangible pull factors from film. Those Performance and Personality related pull factors affected her inner motivation of experiencing these feelings vicariously in New York. The cognitive attributes had been evaluated in the affective stage and the outcome created a strong attraction power of New York, which resulted in visitation to the city. It is notable that the respondent’s two visits in the city had ended with a disconfirmation of the image she had gained from movies. It was said that her motive to go back again was still to try to find those intangible icons. In a sense, she had two parallel
images of New York that she wished to merge. This respondent’s disappointment is further analysed on page 70 in the Authenticity analysis.

There is so little space to actually recreate a scene... it could be just an escalator that takes you up to mid levels... and you genuinely feel like “I am Faye Wong right now... and I am totally chuffed with myself” (female, 29yrs, F2).

The female respondent had visited Hong Kong several times and claimed that television dramas had created a pre-visit image for her, but that her reason to go there was to visit relatives. She, however, revealed that she could for a moment enjoy imagining herself being in the shoes of the actress Faye Wong, seen in for example Chungking Express. We have seen that vicarious experiences can be a push motive behind travelling to a film location. However, this respondent meant that those re-enacted vicarious experiences could just occur incidentally, and sometimes only for a few seconds. It did not have to be in a precise film location in Hong Kong, as the previously mentioned respondent in New York also explained. More so, a milieu that reminded her of the ones in Chungking Express. She is therefore argued to be an incidental film tourist, in the sense that she incidentally could experience a visceral feeling remembered from films. The same respondent also had incidental film tourist experiences with more tangible iconic attractions in Hong Kong that she recognised from the screen, but without the same vicarious experience mentioned above:

... certain clips that I remember recall... seeing a footbridge, and I go “oh gosh, I remember that footbridge!”... and it was just from some really crappy 80s TV series we used to watch (female, 29yrs, F2).

Another respondent that also had visited Hong Kong explained that she would not have known about a particular restaurant if it were not for the movie In the Mood for Love.

I went to Hong Kong, where they shot In the Mood for Love... and there is this restaurant, so we just went there. And every time I got back to Hong Kong I go back there, because the food is really good (female, 20, F1).
The restaurant may have been a pull factor that drove her curiosity, which according to Crompton (1979) is a novelty motive. The respondent is argued to be an *incidental film tourist* since the visit was not planned before the trip. She did not think that her experience in the restaurant was enhanced because she had seen the movie. Nevertheless, it promoted a local business in Hong Kong that she liked to return to. Another respondent expressed himself very similarly about his visit to the Park Hyatt Hotel in Tokyo.

A male respondent explained that a film that portrayed another time period could make it more difficult for him to imagine himself in the shoes of the characters if he went to the film site. It is interesting to put this against another respondent’s reasoning and experiences from his trip to Rome. Being interested in history, he had been pushed by the education motive. By watching movies with a history theme, such as Gladiator, he explained that his experience would be better if he went to place depicted on screen. The respondent believed that he in a sense experienced Rome vicariously first in front of the screen and then during his visit and therefore his learning experience was augmented. He claimed that movies helped him since he would not have known what it was like otherwise. In line with Kim and Richardson (2003) and Macionis (2004) this respondent has been pushed by a vicarious experience, which in a way he re-experienced in Rome. His post-visit image was therefore influenced by his own experience, which was enhanced by film. Fraser (1988, cited in Frost, 2004) explains that a tourist who went to Rome before the film technique was invented had only a few written accounts and imaginative paintings as a reference, but today everybody knows what it looked like thanks to movies. Today’s digital effects can enhance destinations in different ways (Carl et al., 2007).

On another occasion, the same respondent also said that he considered many films as “just entertainment”. For him it therefore seems that only specific movies or genres can pull his push motive of education, and possibly vicarious experience. Lastly, it can be difficult to categorise this respondent in a film tourist continuum. He never claimed that he went to Rome only because of the movies, but because he was interested in seeing the city and learn its history. Attractions he went to, such as the Colosseum, are for most tourists already cultural attractions. This respondent had however imposed another layer of meanings from
movies in line with Carl et al. (2007). He should be categorised as a dedicated (specific) film tourist, since he had planned to visit sights in Rome seen in movies.

*I wouldn’t have known what it was if I hadn’t seen the movie (male, 24yrs, F1).*

Another respondent also had an experience with historic films. He said that movies like Kundun and Seven Years in Tibet had probably been influential in creating his image of Tibet before he went there. In a study, Mercille (2005) found that films and media largely influence people’s perceptions about Tibet. This respondent thought that movies had created an interest in Tibet but he did not have a desire to visit specific film locations. He did, however, visit cultural sites in Tibet that happened to have been depicted in movies. In a sense he incidentally visited film locations, which he realised during his visit in the Potal Palace in Lhasa. There he came across so-called ‘sand paintings’, which he recognised from scenes in the Seven Years of Tibet. He explained that he would not have understood the history and background of them if it were not for the movie. Education was not the prime push motivator that had driven the respondent to go Tibet, but once there he experienced an enhanced learning, which movies may have contributed to. It can be said that the respondent had an incidental film tourist experience. What is interesting to add is that scenes like the ones in the palace were filmed in re-created sets somewhere else (Nesselson, 1999). However, the film seemed to have portrayed quite authentic images for this respondent. Lastly, the respondent explained that his post-visit image of Tibet was very different from his pre-visit image. What struck him most during his visit were the strong signs of the Chinese invasion, which did not match his pre-visit image. The disconfirmation of images can be explained if we assume that the respondent gained much of his image from the earlier mentioned films. This is because those movies mainly depict the time in Tibet before China exerted tighter control. This shows that films with historic themes easily can create misrepresentations about a place.

Two respondents’ experiences demonstrated that a short time frame between watching a film and traveling to the on-screen destination can be important.
It colours the trip... I wouldn’t have gotten the same feeling that I got from London...

like this romantic place (female, 23yrs, F1).

The respondent referred to the time she visited London. When she arrived, she incidentally watched the movie Notting Hill. The next day when she enjoyed some sightseeing in the city she recognised several places that she had gazed upon in the film, meaning that she had an incidental tourist experience. She explained that these occurrences made her trip a little bit more interesting and exciting. Normally, she was not interested in finding exact film locations at all. However, her incidental film location experiences did make the trip more enjoyable. Iwashita (2008) found that Notting Hill influenced the image of London among many Japanese tourists. Iwashita’s research also revealed that tourists staying in Notting Hill, which is a part of London, could watch the movie in their room. Respondents from that research were excited to “re-check the locations just before walking around the area” (Iwashita, 2008, p. 148).

I really wanted to go to the beach. I went to Thailand the same year as the Beach, so of course we had to go to the beach in the movie (female, 26yrs, F2).

The female respondent had visited the beach on Phi Phi Island where many of the scenes in the movie The Beach were filmed. Going to Thailand was a vacation trip pushed by the relaxation motive. The cognitive attribute of a beautiful beach portrayed in the movie had power to pull her to a place where she could fulfil her push motive. At the same time she was also fascinated by the actors, which also attracted her to the beach. “In a way it’s almost like you can get closer to them”, she explained. Macionis (2004) explained that celebrities could be a strong pull factor. It is therefore concluded that Personality and Place components were important. The celebrity fascination and the beach became icons for this respondent. They influenced her affective image component, which resulted in visitation (conative component). Also, she had seen the film the same year as she went to Thailand, which means that she probably had a clearer image in her mind. The respondent can be categorised as a relatively dedicated (specific) film tourist since she had planned to go to ‘the beach’ before the trip but it was not the only reason she went to Thailand.
Lost in Translation was definitely very influential … not that I wanted to go to just Japan, more like Asia in general (male, 22yrs, F1)

The male respondent had been travelling to Asia several times but, when focus groups were conducted, not visited Japan yet. The film Lost in Translation had influenced him to travel to the continent, but not specifically to Japan, and therefore not to specific film locations. In a way he can be classified as a dedicated (general) film tourist, even if he never went to Japan. The image he gained from the movie had represented an Asian culture and environment. It may seem as a case of stereotyping but the same respondent also mentioned that he did not think the movie depicted the “real” Japan. At another occasion the respondent stated that he thought Performance related cognitive attributes, such as cultural differences and interesting lifestyles in movies could motivate him to travel somewhere, which means that he was pushed by novelty and education (to learn about new cultures). Lost in Translation had evoked those motivational forces and increased his desire to go to Asia in general.

4.5 Summary of findings and sub-conclusions
It was generally difficult for most respondents to know how much influence film and television dramas had on their destination images. This is backed up by the fact that we throughout our lives we are influenced by many organic and induced sources, as well as actual visitation (Gunn, 1988; Gartner, 1994; Echtner and Ritchie, 1991). Although it is highly possible to link many respondents’ general associations and destination images directly with film, this research did not prove that it was the case with certainty for the case destinations. However, clear connections between destination images and different film and TV dramas were found throughout the analysis.

In Sex and the City it’s a little bit like that, but not so much in other movies. Lord of the Rings made me feel that New Zealand is beautiful but it has not so much to do with the characters (female, 26yrs, F2).

This comment encompasses the reasoning of many respondents in relation to attributes in the 3 P’s. While some movies have just painted a picture with the physical attributes of a place, others have provided much more personal meanings, associations and mysticism, in
line with Herbert (2001). Along with Gartner (1994) it can be said that cognitive attributes had often created at least an awareness and attention towards a destination. Many respondents’ affective image components had also been influenced and an interest and desire to visit the destination had emerged. In other words, several different film attributes had been able to create a strong pulling power for respondents’ inner push motivations, which is supported by other researchers (Riley, et al., 1998; Macionis, 2004; Shani et al., 2009). Which push motive was affected depended on the pull factor, which makes the process very subjective. Iconic attractions in terms of pull factors were found in all 3 P’s, which supports Riley et al.’s (1998) findings, but it was noted that not all were film site-specific.

It can be said that Place related attributes mostly affected novelty, escape, relaxation, and possibly status/prestige motivations, which are all common push motivations (Dann, 1981; Crompton; 1979). It was noted that respondents had gazed upon beautiful landscapes or unique scenery on screen and an interest and desire to see it in reality was generated. It was also found that there was a desire to visit restaurants, bars and hotels depicted in movies. It is understandable since some of them had gotten a lot of exposure from only one film or in a TV drama. While some wanted to just go there because it looked like an interesting place, others had a desire to live out stories and fantasies there and could therefore relate more to the story or characters as well.

Attributes in the Personality category may have affected many respondents’ novelty motive, but more so an escape motive or a chance to live out a fantasy of being somebody else vicariously, which also Kim and Richardson (2003) and Macionis (2004) proposed. Interesting lifestyles for example were attractive attributes. Only a few respondents expressed a relatively strong desire for those motives, but many could relate partly or not at all to characters. Actors and characters were shown to be powerful attributes, which Macionis (2004) also argued for. It was even found that certain actors/actresses could symbolise a whole culture. A new interesting finding was also that specific directors could also be an important attribute that could deliver a feeling others could not.
Many respondents considered films that could depict a pleasant and interesting atmosphere or deliver a good feeling as strong pull factors. These Performance related attributes that can be seen as very abstract and subjective, had the ability to motivate respondents to experience it vicariously in another place than the TV sofa, but not necessarily in the film location. So did some storylines. Respondents however had different opinions of negative storylines. Some claimed that they created negative images and it can be argued that those respondents valued the safety/security motive when travelling. In contrast, others thought that an interesting and educative story or a beautiful and unique backdrop could simply be stronger pull factors than the negative theme, which also Shani et al. (2009) demonstrated.

A majority of respondents claimed to be general tourists or incidental film tourists, which supports findings by Macionis and Spark’s (2006). Most of the respondents’ own film tourist experiences from the past had been incidental. Among them some of them had been influenced more than others by movies, but they all had in common the fact that a film location visit was not the prime intent of their trip. Most of them had enjoyed visiting a film location, albeit in different ways. Some simply saw a movie as a promotion film for attractions and their visit in a film location was not necessarily enhanced because of the movie. In contrast, others thought that the visit had resulted in an increased learning or vicarious or augmented experience. It was even found that it was possible for some to get a vicarious experience of being in a character’s shoes incidentally in a non-specific film location. The few respondents who were classified as dedicated (general) film tourists had been strongly affected by pull factors and had therefore travelled to a city or country, but not to a specific film location. These could be attributes from all 3 P’s such as lifestyles, fame, scenery and local culture. It was even found that a respondent went to a different country to experience a cultural similar to the one in a movie. The very few dedicated (specific) film tourists can be said to have clearly linked the different P’s, which meant that more tangible iconic attractions were visited. Findings also indicated that TV dramas could make the motive behind re-enacting an experience vicariously even stronger because of the long exposure time, which is line with Riley et al. (1998) and Liou (2008).
A great majority of respondents claimed that they wanted to create their own unique destination images through actual visitation. However, some findings indicated that it seemed possible for a tourist to associate a place with film or TV dramas more strongly than his/her own created images even after visitation. This would argue against Govers and Go (2009) who stated that the post-visit image is to a much higher extent influenced by actual visitation. A majority of film location visits did, however, result in an altered destination image compared to the image that respondents had before visitation. It was found that the post-visit destination image could change in different ways depending on a lot of factors, such as what the initial push factor was and what kind of film tourist the respondent had ended up being. Push factors that could both enhance and worsen the visit and the image could be vicarious experiences, education and novelty. This research also indicated that a short time frame between watching a film and film location visitation could enhance the experience or increase motivation. It is suggested that a reason could be that images are then clearer in the minds of the tourist.

Several respondents’ desires to visit film locations were shared during these focus groups. Why many of them still had not decided to travel to them could depend on an array of reasons, for example influence from other sources or simply other factors such as price and priorities. It shall also be said that a few respondents showed very little interest in film tourism in general.
5. Analysis and findings

THEME 2: Authenticity

In this theme the different views of authenticity that were presented in the literature review will be applied on the collected data gained from the conducted focus groups. A positive or negative image gained from a movie is suggested to first have passed some kind of authenticity filter in the viewer’s mind. In the end it is interesting to see how authentic the destination image is that a film project. What also will be looked upon is what relationship the respondents have with authenticity when creating expectations and visiting a destination. Do they think that the visitation experience is authentic when looking back at the image they gained from films? The two ways that authenticity will be viewed upon is therefore interrelated in this way.

During the two focus groups the question of authenticity was discussed on several occasions, which provided a rich diversity of views. Sometimes the respondents used synonyms to authenticity or related expressions to express themselves and it was noticed that the concept of authenticity had different meanings to people. Sometimes the moderator asked direct questions about authenticity-related issues and at times the group started talking about the concept since it was related with other areas.

5.1 Credibility in other image formation sources

First of all, it was clear that many respondents did not see advertisements and promotional campaigns for destinations as very credible information sources. One female respondent said that she did not trust advertisers because “it is all about money”. Another respondent agreed and said:

*It can be ridiculous amount of exaggeration sometimes in ads (male, 24yrs, F1).*

Even though many respondents expressed their concern, some still suspected that commercials had shaped their images of places. One respondent for example said that the colourful ‘Incredible India’ campaign came to his mind when respondents discussed associations of India. All respondents saw solicited word-of-mouth as credible information
sources, especially friends and family who had visited places. One respondent expressed his trust in unsolicited WOM, such as bloggers that he did not know. From them he gathered information about unknown and unique places. This data seems to be in line with research that claims that word-of-mouth has a high credibility and induced sources such as advertising is less credible (Gartner, 1994; Beerli and Martin, 2004).

5.2 Authenticity of pre-visit destination images derived from film
Many agents contribute to forming consumers’ destination images and it is worth addressing how authentic, or inauthentic film and television dramas can be as information sources. The general opinion among a majority of respondents was suspicion for what was depicted on screen, a suspicion that films showed stereotypes or just not reality. Three respondents said that even if their images may have been shaped by film, they saw it as entertainment and did not contemplate so much if the image showed reality. What respondents believed or not however seemed to depend on what kind of film it was.

I think it really depends on what kind of... I would not trust very much what you see in series like Sex and the City, but if it’s some small art house movie... it has a better credibility (male, 24yrs, F1).

Some respondents in F1 agreed on this comment and added that mainstream movies were less credible because they were more concerned with profit. Respondents simply meant that smaller productions probably depict something closer to reality and focus more on art than profit. Other respondents did not seem to care about this. A male respondent said he did not expect an objective review of cities in movies and said that he just takes that information “with a pinch of salt”. This discussion emerged after asking the group what opinion they had on tourist organisations that in some cases spent much money on lobbying, etcetera, to lure filmmakers to certain places. The overall opinion was an acceptance or even positive reaction.

There are so much product placements anyway. It is irrelevant (female, 29yrs, F2).
A female respondent said that it could help open her eyes to new places. Another respondent said that it could be annoying if “the place did not work with the story”. This is in line with Tooke and Baker (1998) who claim that film is a successful medium for tourism if the storyline and place in the film are closely interrelated. One female respondent brought up American TV dramas and movies and thought that it is irrelevant where they are filmed and portray. She explained that they are so many, that the images of places in the US were just a blur for her. According to Bolan and Davidson (2008) and Frost (2006a) not all movies are today shot in the actual places they are supposed to depict on screen; they are filmed off-location. When the moderator mentioned this during the discussion some respondents expressed their concern.

*I feel a bit fooled (female, 26yrs, F2)*.

A female respondent in F1 also seemed to not like the off-location filming. This was a reason for trusting movies less when making the final decision to go somewhere. One female respondent claimed that this sometimes could affect her image formation, since she did not know if she could believe what she sees. A male respondent said that even if he was aware of an off-location film, his image of the depicted place would be unaffected. He did not see a problem with filming in another location if the milieu was similar to the portrayed one. In relation to the previous topic a female respondent did not have anything against the view of a place as a product placement. She pointed out that it was more important that the movies are shot in the real place, on-location, than off-location. “Or in a studio”, another respondent added.

It can be said that in general respondents did not see a problem in equating a place with a product placement. This opinion supports Hudson and Hudson’s (2006) statement that the general view towards product placements is positive. Their research can also help us draw the next conclusion. Since respondents normally did not contemplate this it can be said that featuring a destination in a film is a form of branded entertainment. Respondents seemed more concerned about a possible inauthentic experience as a result of the off-location or studio movies. By shooting a movie in the actual place therefore seemed to depict a more
authentic image among a majority of respondents. On the other hand, as stated earlier, did some respondents not care about authenticity since they saw the medium as entertainment.

*What should you believe? I can never know if I haven’t been there...*(female, 23yrs, F1).

Most respondents agreed on this comment, which is also in line with Fakeye and Crompton (1991) who claim that actual visitation allows a more real understanding of a destination compared to what other sources project. A female respondent felt an image conflict with her own country (South Korea). After living in Denmark for some time she watched a Korean movie and explained that she saw it with new eyes and that her country did not look like it was depicted on the screen. This was a bit upsetting according to her. She meant that the movie was made for Europeans. Furthermore, two French respondents also explained that most French movies do not show the real Paris. Even though they claimed that it was very exaggerated, they understood that it was entertainment. A male respondent commented on this and said that movies probably do not sell unless they confirm clichés. This supports Higson’s (1998, cited in Dinnie, 2008) comment that movies reconfirm stereotypes in order to be successful in the international arena. Still, it is suggested that movies can depict an authentic image by for example referring to Iwashita’s (2008) study about Japanese tourists in the UK. This could indicate that geographical and cultural differences are factors to take into account. Furthermore, McIntosh and Prentice (1999) claimed that tourists reaffirm authenticity when travelling to new places. Tourists’ own view of authenticity has possibly partly been gained through movies that portray stereotypes. In a sense it can be said that both the entertainment industry and tourism industry through their commercialization may depict stereotypical elements in order to be successful. Watching movies and travel can in this way be connected.

*It’s very real. A real portrayal of life in India (male, 24, F2).*

No respondents in the focus groups had visited India. A discussion in F2 about the box office hit *Slumdog Millionaire* revealed that many believed that the movie portrayed an authentic view of India. Many also stated that they liked the movie. A female respondent said that her
image of the nation probably changed a bit because she liked the movie so much. The film was produced by a foreign director and production company but was solely shot in India (IMDb, not dated). Not all could really state why it was perceived as authentic, but two respondents explained that it showed a lot of contrasts – good and bad things - in society, which confirmed their perceived image. A female respondent really liked the rituals seen in the movie, such as dancing and music scenes, which contributed to an authentic experience. In line with Riley et al. (1998) it can therefore be said that the dancing scene stood out from the movie and created an icon for this respondent. It can therefore be argued that a tourist may be disappointed if she went to India and did not see this ritual since it could be seen as an icon in the film, a focal point for visitation.

*Maybe it’s easier to identify because they are not Japanese* (male, 24yrs, F1).

In F1 there were mixed opinions about the authenticity depicted in the movie *Lost in Translation*. A male respondent believed he did not see the real Japan. A female respondent said that she did not get the “a sense of Japan” and that the movie could be set anywhere because the protagonists were not Japanese. Two other respondents then said that it was authentic because it was just about two strangers meeting in a foreign place. The Japanese people were not in focus. It can therefore be said that the story and the characters in this film were authentic but the authenticity of the place and local culture was questioned. In THEME 1 was it said that the movie contained many different pull factors, such as the story and characters. One respondent had seen other Japanese movies where the protagonists had been Japanese people, and said that those characters were more stereotypical. Following up on that comment, an interesting observation is that when some respondents expressed their opinions it seemed like they equalized ‘stereotypical’ and ‘authentic’, as if they wanted to confirm the stereotype, just as Higson said earlier. There is however a possibility that they confused the concepts.

The respondents in both focus groups did not seem to worry so much about neither the stereotyping nor the idea that a place can be a product placement since movies are mostly a form of entertainment. Respondents seemed to know about what the stereotyping, but they still wanted to confirm it. Nevertheless, it is still possible that the place images in their minds
have been shaped. Smaller independent movies seem to have higher credibility in what they depict, since it is more about art and less about money. An interesting conclusion drawn from this is that it seems like some respondents assumed that bigger productions in general distorted reality and depicted an inauthentic view of things. Worth pointing out is that both *Slumdog Millionaire* and *Lost in Translation* are actually considered to be low-budget films with budgets of $15 million for the former and $4 million for the latter (IMDb, not dated). They were both extremely successful internationally and had very high gross revenues considering their low budgets. Furthermore, it seems like certain rituals or how culture was depicted in *Slumdog Millionaire* made it authentic. Moreover, the protagonists are Indian and both Hindi and English are spoken (official languages in India). These are attributes that can be suggested to increase authenticity. The ones who thought *Lost in Translation* was authentic instead claimed that it was the story about two strangers meeting that contributed to this. The backdrop (Tokyo) did not seem to matter as much, weather they thought it was truthful or not.

Lastly, it was interesting to see what respondents expected if they would visit specific locations seen in movies or television dramas. We can call them iconic attractions (Riley et al., 1998).

*The train in Harry Potter, you could visit it ... I would get very disappointed I think, cause you wouldn’t expect the whole magical thing to happen* (female, 19yrs, F1).

This respondent elaborated and explained that she will probably always be disappointed when visiting film locations. She mentioned Perk Café seen in the television show *Friends* as a second example. Sadler and Haskins (2005) explain that “people want to visit New York City to have a similar ‘coffee-shop’ experience as the people on *Friends*” (p. 204). However, this respondent claimed that of course the actors would not be there and the atmosphere would not be the same. It shall be added that to visit the inside of Perk Café you would have to go to a studio in Hollywood, if the set still exists that is (Sadler and Haskins, 2005).

*I think it’s rational to expect the anti-climax* (male, 24yrs, F1).
Many respondents said they had quite low expectations on encountering a pure authentic experience if they would hypothetically visit iconic attractions from films. It is suggested that a reason can be the fear of disappointment and to face inauthenticity. According to MacCannel (1979) tourists today are seeking authentic experiences but because of commercialization instead face ‘staged authenticity’, which is inauthentic. It is suggested that some respondents were aware of the possibility of facing a staged authenticity at a film location and therefore were less motivated to go there. It can therefore be said that some respondents felt so strongly about keeping their fantasy, imaginations and myths about a place and choose therefore not to visit the place since they were sure it would distort or ruin it. Urry (1990) claimed that the post-tourist would enjoy facing staged iconic attractions but that did not seem to be the case with the respondents in these focus groups. At least they did not say so. There is always a possibility that they were curious but that it may have been seen as touristy to want to visit specific spots. A female respondent for example said “That is so Japanese tourist!” when the moderator brought up visiting specific locations. If the respondents were ashamed of this behaviour there is a chance they would not bring it up in a group session to keep their self-image (Kreuger, 1994; Keller, 2008).

5.3 Authenticity in film location
It has been stated that movies and TV dramas can create expectations and increase the familiarity for a destination (Moyle and Croy, 2006). However, it is suggested that films could be viewed as less credible information sources if disappointment was the outcome of a film location visit. Bolan and Williams (2008) and Beeton (2005) argued that tourists are often disappointed when visiting a film location. There was much talk about expectations and level of satisfaction in general when travelling, but the moderator tried to find out specifically what role films played. In the focus groups the participants discussed how authentic the image of a place projected from movies as a whole was, such as a country, city, region, landscape, culture, language, etcetera. In addition, respondents also shared opinions on the authenticity they experienced at a specific film site, such as a restaurant, hotel, beach, and etcetera. These two experiences were looked upon in THEME 1 when classifying different kinds of film tourists.

*Travelling... it’s about confirming or disconfirming the image I have (male, 24yrs, F2).*
In American movies ... you expect Los Angeles and California to be so sunny, but when you get there it's so much pollution stuff... so disgusting... movies create so many expectations (Female, 20yrs, F1).

A male respondent agreed to the most recent comment and expressed his disappointment of the beaches in California. It seemed like some respondents had certainly gained some expectations through movies. An American female respondent was not from California but agreed and said “LA is so gross”. According to McIntosh and Prentice (1999) tourists want to reaffirm the authenticity of a place and Waller and Lea (1999) further suggest that tourists want to confirm the stereotype of a place. In this case it seems that the respondents who went to California thought they had an authentic image of the state before the trip. The respondents seemed to be aware that their image was stereotypical but wanted to believe that it was authentic. However, they did not reaffirm authenticity nor confirm stereotypes since their post-visit image was rather negative and disappointing. The stereotypical image seemed to have been sunny weather and nice beaches. When this image was not confirmed the experience was inauthentic.

A male respondent who visited Park Hyatt Hotel in Tokyo, seen in Lost in Translation, said he was satisfied with his visit. He liked the atmosphere there but did not specifically point out that he experienced the same feeling as in the movie. Two female respondents visited the beach in the movie The Beach. One of them expressed her disappointment with her visit. The biggest reason for this seemed to be that the beach was crowded with tourists, which ruined the whole impression. This in line with Waller and Lea’s (1999) framework which shows that many tourists at specific locations results in a the less authentic experience.

5.3.1 Authenticity in film location 1 - TV dramas
Baudrillard (1981) argued that we live in a hyperreal world where model and reality are confused. Many tourists today are not attracted to a real experience, but rather to consume the mythology create by the interplay of fiction and environmental setting (Connell, 2005). From a hyperreality perspective it is difficult to say what an authentic film tourist experience actually is. Many focus group participants were frequent viewers of one or several television
shows. There was some discussion about popular TV dramas and especially ones taking place in New York City. While several shows take place in the city, only a few are actually filmed there. In for example *Friends* and *Seinfeld* all the acting scenes are shot in on streets and studios in Hollywood. Images from outside the apartments and restaurants where the actors suppose to be are however from New York. On the other hand *Sex and the City* is also shot in and around New York, which some respondents knew (Sadler and Haskins, 2005). One female respondent had for example read about it in a magazine. Another pointed out that there was a SATC tour in New York. There are actually several tours in the city and for example ‘On Location Tours’ which take tourists around to well-known locations from several television dramas around the city (Gogoi, 2005).

One thing that a majority of respondents in F1 pointed out was that SATC probably had more influence on tourists going to NYC than other shows. This was because 1) SATC is filmed on-location and 2) the plot is circled around the ‘New York lifestyle’. “Seinfeld could be set anywhere”, some respondents said. These two elements therefore seem to contribute to a possible authentic experience. One respondent was even told she was visiting the fountain in Central Park seen in the intro of *Friends*, but she could not recognize it. “I feel fooled”, she said. In the intro there is pop music played in the background and many short clips of the actors ‘fooling around’. The fountain is always in the background. The respondent may have not recognized the fountain simply because what she saw on screen was enhanced. The reality gets enhanced through movies because of camera angels, visual technology and special effects (Beeton, 2005; Frost, 2006a; Kim *et al.*, 2006). The respondent may not have experienced the same cohesive experience she witnessed on screen with music, characters and different light. In this case the reality differed so much from what was seen on the screen that the respondent did not even recognize the place. This of course resulted in disappointment.

Two female respondents were fans of SATC and had both visited New York more than once. Their image seemed to have been coloured a bit by the show. One of them had also paid visits to several locations that she had seen on screen, for example Café Magnolia, and was satisfied with her experience even though there were a lot of people in line to get in there. She explained that she had an image of it before and it was interesting to see how it looked
like in reality. She had not taken any SATC tour where you are taken around NYC to places in the show. The reason was that it was too touristy. Moreover, one of her comments was:

*Even when I have been there, I still associate it more with Sex and the City than with my experiences, because that’s the image you want to have when you are there* (female, 27yrs, F1).

Especially for one or two female respondents it could be argued that their image of New York was hyperreal in a sense, but not in the way Baudrillard (1981) or Couldry (1998) argue, more in line with Carl et al. (2007) who argue that film can impose new layers of meaning to a landscape. The café that the female respondent visited was not a movie set built for the show. It was a real café, and it still is. For her it is not just any other café however. A new layer of meanings, representations and associations are imposed for her. For the people that have not seen the show this layer does not exist. This analysis is in line with Sadler and Haskins (2005) who concluded that the hyperreal representations of New York portrayed in the television shows become so reassuring that most fans visiting the city would be satisfied with just seeing them, meaning only fragments of the “real” city. By hyperreal representations the authors mean how New York is presented in television shows; the image of the city that is projected contains specific places, characters and atmospheres. Sadler and Haskins further argue that the city becomes a museum. “The image becomes hyperreal, for television audiences begin to associate places and images with the television shows instead of the city itself” (p. 212). Finally, these images function as marketing devices that attract attention to New York City by displaying the urban fragments in a glamorous light. TV tours capitalise on these images and take tourists around to see them. Some people however find the locations by themselves by using the Internet and maps. In THEME 1 it was concluded that specific film locations could be important iconic attractions for tourists. In line with this analysis it can be said that this female respondent imposed new layers on a normal cafés, which transformed it to an iconic attraction.

This particular experience was not fully in line with Waller and Lea’s (1999) theory, since the respondent got some kind of authentic experience even though there were many other tourists at the location. She said that she was satisfied with her experience anyway. The
question is if it would have been even better if all the other tourists had not have been there. According to Waller and Lea’s framework it can on the other hand be argued that the respondent’s experience was authentic because she came in direct contact with the culture. The culture can in this case be represented by atmosphere, interior and food that she saw on the screen, and that she came in contact with at the real location. The fact that she did not go there on a tour showed that her high level of independence could have also contributed to her authentic experience, which supports Waller and Lea’s research.

5.3.2 Authenticity in film location 2 - Woody Allen films
For another female respondent who visited New York, the experience did not seem to be the same. Her post-visit associations with New York were fame, celebrities and Woody Allen movies.

_They (referring to Woody Allen movies) all capture a nice feeling, but when I went there I did not experience it and I was disappointed (female, 25, F2)._  

We should ask ourselves why she did not experience the same hyperreal feeling as the previous female respondent’s visit to New York. This respondent never mentioned visiting specific spots from Woody Allen movies. At another occasion during the discussions she said that she was not interested in taking movie or TV tours to visit specific sites, for example the SATC tour. The reason was that she probably would be disappointed, meaning she did not expect an authentic experience. She instead expressed her interest in experiencing places that looked like and reminded her of the ones on the screen, for example similar buildings and bars. In a way it seems like she had an imposed layer with meanings for New York but it did not contain specific film sites like the museum metaphor used earlier. Carl et al. (2007) said that the tourist could impose new layers of meanings to a film location. This respondent had done so, but the meanings were not site-specific. It was more intangible things like a feeling or atmosphere she expected to experience at similar locations she had gazed upon in Woody Allen movies. A requirement would probably have to be that the architecture of buildings or other milieus was similar to the ones in films. However, when she did not experience this she felt disappointment. In a sense it could be said that this respondent was afraid of facing ‘staged authenticity’. Feifer (1985, cited in Ooi, 2001) and Urry (1990) claim
that the post-tourist knows about the staged pseudo attractions but enjoys visiting them anyway. This theory does not seem to be coherent here. A café with a long line outside, crowded with people taking photos and maybe a sign saying ‘seen in Annie Hall’ (which is a Woody Allen movie) could be enough to make a tourist think that the place offers a staged authenticity. Instead of going there, this respondent sought for places that offered a similar vibe. A reason for her disappointment could simply be what Kim et al. (2006) said: through breathtaking camera angles visual technology can today create more real-like experiential views of places than original settings – the so-called ‘reality enhancement’. Her experience on screen did therefore not match her real experienced on location. She can be said to have experienced Baudrillard’s (1981) expression *simulacra*, meaning that authentic experiences are altered to the point that ‘reality’ is truly recognized only when it is re-produced in simulation. The respondent said she had been to New York twice but that she still had not reaffirmed the ‘film image’ she had.

5.4 Movie tours – authentic or inauthentic?
In F2 no respondents were interested in taking movie or TV tours in general. Comments like: “that is not so cool, it’s what seniors do”, I think it’s waste of money” and “it expensive, takes time and so many people” were reasons. Even when the moderator said: “a movie tour could take you to many specific movie locations that you did not know about”, further reasons for not participating in such activities were given. Some respondents said that it is more exciting to find those locations on your own. One respondent, however, said that she could see herself taking a tour if a friend recommended it. Since solicited word-of-mouth is said to be the most credible source this is understandable (Gartner, 1994; Beerli and Martín, 2004). According to Waller and Lea’s (1999) framework a tourist experience is inauthentic if there are large groups of tourists at a location. If you take a movie tour it is likely that you share it with many others, which therefore can be argued to be a reason why a majority of respondents do not want to take a tour. The level of independence is also very low on a tour, which is another reason why it can be argued to be an inauthentic experience. It is questionable if participants get in contact with the distinctive culture of a place, in terms of what they have seen on screen. If we apply Waller and Lea’s (1999) framework to film tourism we can suggest that specific film locations can be equated with a distinctive culture. Consequentially a film tour could be quite authentic if you look at it this way. However, if
many of the locations are commercialized, that may affect authenticity negatively. Both Boorstin (1992) and MacCannell (1979) blamed commercialization for lessening authenticity. While some of a film’s culture is on the location, in terms of the physical place of a café and rituals such as dining people, much of it may not be there, it terms of characters and atmosphere.

5.5 Summary of findings and sub-conclusions
This theme has analyzed how the concept of authenticity can be applied to film-induced tourism to explain image formation, motivation and film tourism activities. A consumer’s idea of what is real, fake, authentic and inauthentic has impact on his/her decision making behaviour everyday. In terms of tourism it also plays a vital role in affecting destination image, expectations and satisfaction. This theme has showed that authenticity is also an important concept in a film context when explaining destination image formation, motivation and tourism behaviour. First of all it is important to point out that authenticity and authentic experiences are very subjective concepts. The wide range of opinions and experiences from respondents proved this indication. Opinions were, however, often also shared among many respondents, which consolidates some findings from this research.

The general view among respondents was that actual visitation was preferred to create own authentic images. Some respondents claimed that their destination image formation and motivation could differ depending on the production of the film. Smaller independent films often showed a more authentic picture of reality than mainstream films. It was based on the opinion that independent films focus more on art than money. In contrast, the analysis demonstrated that bigger productions, such as Sex and The City, showed an image of real New York according to some respondents. Interestingly, it was noted that the two contrasting views similarly meant that certain iconic attractions in the films made them more authentic. SATC depicted a real ‘New York lifestyle’ and Slumdog Millionaire depicted social contrasts and dancing rituals. While some claimed to only see film as entertainment and not influential on their image, there were still indications they had a stereotypical image of places, which could have derived from Hollywood. In line with McIntosh and Prentice (1999), a search for reaffirming authenticity at film locations was noted. However, generally most respondents had low expectations because they were afraid of facing 1) a staged
authenticity, which is contradicting to Feifer’s (1985, cited in Ooi, 2001) theory that tourists would enjoy a staged pseudo attraction or 2) a place without the layers of meanings which Carl et al. (2007) argued that film-induced tourists imposed. While one respondent seemed to have gotten a hyperreal SATC experience in New York, another one was disappointed since her experience seemed to have been held in the grip of simulacra, which supports Baudrillard’s (1981) theory. Using Waller and Lea’s (1999) framework also gave valuable insights. Generally it was expected that finding a film location on your own and with few tourists around would result in a more authentic experience. With the framework in mind, it is therefore concluded that a movie or TV tour can create less authentic experiences.
6. Conclusion

The purpose of this thesis was to gather insights on how film attributes and authenticity influence consumers’ destination images, motivation and travel behaviour. The area of film-induced tourism has not received enough attention. Thus, this research has tried to gain a better understanding in these areas and find possible connections between them. To reach the objective the two following research questions were examined:

*What role do film attributes play in affecting destination image formation and inner motivation to travel and how does that process relate to travel behaviour?*

*How is an authentic film experience related to an authentic tourism experience?*

They were examined in two separate themes from a consumer perspective by applying relevant theories on qualitative data from focus groups. Prior to this research it was assumed that film and television dramas could have an effect on image formation and motivation to visit film locations. A majority of reviewed literature supported this claim, but there were also researchers who claimed that the influence of movies were rather limited. This research also argue that film have has an effect, however it can vary and take many forms. Through empirical research it became clear that the effect film attributes and their authenticity have on image formation, motivation and visitation is very subjective. The effect very much depends on the relationship between films’ attributes - pull factors - and consumers’ inner motivation to travel – push factors. When authenticity in film is also included as a factor the process can become even more complex, depending on whom it concerns. While different kinds of film can affect different consumers, one single film, with all its attributes, can also form different images and affect different inner motivations. Throughout the analysis the 3 P framework and the icon theory were helpful in categorising the different pull factors and it was showed that several attributes from all categories had the power to induce travel.

Place attributes can be seen as the most objective attributes. Many consumers are attracted to a beautiful landscape, bustling city or a beach. A film can create awareness or interest but
also an immediate desire to visit a specific or general destination if it stands out from the film as an icon. It was found that if a consumer already has a pre-fascination for the destination, it can be enhanced through film and increase the desire to go there. Place attributes are argued to mainly drive push motivations of novelty, relaxation and status/prestige. The attitude among respondents in our focus groups towards scenes shot off-location differed but it can be argued that if the viewer is unaware of the off-location production it will not matter for the film experience but probably for the tourist experience. Consumers will, however, most likely acquire that knowledge if the icon is strong for them.

Relating to Personality and Performance attributes showed to be a much more personal experience among respondents. The consumers who have a desire to be in the shoes of a character or to re-live a story are argued to be mostly driven by the escape motive or to re-enact a vicarious experience. While it was important for a few respondents to go to the precise film location to do this, others claimed that that was not necessary. This implies that the attributes can induce tourists to travel to another location in search of a vicarious experience or escape as long as the atmosphere or milieu is similar. It is also argued that tourists whose primary travel motive is to visit a film location (dedicated film tourists) have higher expectations on this occurrence than tourists who only have that as a secondary motivator (incidental film tourists).

One respondent’s thoughts and actions demonstrated that a historical theme could push the education motive. It is argued that the learning experience can be augmented through vicarious experiences if films have been very influential for the tourist. Historical themes can, however, also create expectations that are not met on a film location visit. This research showed that a film with negative story or dark theme has the power to create negative associations for a destination, but for many consumers other attributes are more powerful. A positive undertone, educative story, adventurous theme or beautiful backdrop can affect novelty, education and escape motivation more than the security/safety motivation. Research indicated that celebrities could be powerful figures and that it is even possible for an actor/actress to represent a whole culture. That actor/actress can then be part of the image consumers have of a country or region. Directors were also found to be important
attributes. It is argued that some consumers associate a director with a place more because they want to see and experience the portrayal of the filmmaker themselves.

Many respondents claimed to see one film as pure entertainment and not to care about the authenticity in it, while another film could be educative and show real depictions of places. Earlier in this thesis it has been suggested that authenticity is something that in a sense encircles the attributes in film and TV dramas. Through empirical research this has been shown to be a suitable explanation for its function.

The analysis showed that the size of the film or TV production could decide if the attributes were authentically depicted. Many respondents thought that independent productions showed more authentic images, which would be justified if we look at the possible post-production and money-saving off-location shoots in large productions. What usually made a depiction more authentic in general was very subjective among respondents. It was, however, noted that many wanted to believe that attractive icons found in movies were authentic. This indicates that film-induced tourists in general want to reaffirm the authenticity. This is what keeps the motive of travelling there alive. It could be a local culture, but also lifestyles, rituals, atmospheres, people or a physical attraction. It can be said that the tangible and intangible icons are authentic attractions that are part of the layer that the consumer imposed on a destination before travelling there. The layer that contains personal meanings and representations from film or TV dramas influences the consumers’ pre-visit destination image and also creates expectations. The ‘thickness’ of the layer depends on how powerful the icons have been for the tourist and how strongly affected the push motivation is. In line with past research, it is also concluded that TV dramas can create stronger vicarious experiences because of the long time exposure, which argues for a thicker layer with meanings.

Respondents from focus groups had both experienced satisfaction and disappointment during visitation to film locations. With that in mind it was noted that some incidental film tourist experiences among respondents had been pleasing, albeit in different ways. It is concluded that some tourists can incidentally end up re-living a vicarious experience (in a film location or another location) or get their learning experience enhanced. Others may
simply pay a visit to a film location but end up just liking the place for what it is without any augmentation because of the film. Although these experiences are different, the common denominator is that the imposed layers are relatively thin. Earlier it was concluded that film tourists want to reaffirm authenticity. It could be assumed that the thin layer that incidental tourists have imposed should make it easier to reaffirm authenticity, but the empirical research showed that they expect an inauthentic experience because of the fear of facing a staged authenticity or just a film location without the imposed meanings. A staged authenticity is also expected to be crowded and not to include all the distinct film attributes, which is considered to make it less authentic. It is therefore suggested that incidental film tourists have low expectations, which usually make the visit better in some way. Consumers’ post-visit destination image is most likely more altered and more diverse, but depending on the film tourist experience can it can it be both enhanced and worsened.

Empirical research showed the difficulty in knowing if dedicated (general) and (specific) film tourists value an authentic experience. It is suggested that dedicated film tourists often have more icons and/or stronger ones. Thus, their imposed layer on the destination is thicker. From this it could be suggested that it would be considered an inauthentic experience if the tourist does not encounter icons on a film location. This was the case for a respondent who was classified as a dedicated (general) film tourist. She had not been able to find the non-film site-specific icons she was looking for. Hence, she was disappointed because she did not reaffirm authenticity. This could indicate that film can create a hyperreal world (simulacra) for a tourist, which is difficult to find in reality. It is suggested that the tourist could have an image conflict after visitation and in a sense have two parallel destination images in her mind. Another respondent who was a dedicated (specific) film tourist had been satisfied with her visits at several specific film locations. She had reaffirmed her idea of authenticity at film locations such as cafés and hotels. These physical icons were in a sense staged pseudo-attractions that were crowded with tourists, but the respondent had somewhat seen beyond that and enjoyed both tangible and intangible attributes. This indicates that even if a film tourist travels in hyperreality he/she can enjoy a staged authenticity. It is also suggested that it is possible for a tourist with this experience to have a post-visit destination image that is influenced more by fictional media than own actual visits.
Lastly, empirical research indicated that a short time frame between movie watching and visitation could influence and colour the film tourist experience in different ways. Results also indicated that for some tourists participation in movie tours may lessen the authentic experience because of the low independence and the often crowded film locations.

Page 33 in the literature review showed you a model with a simple overview of the possible connections between film attributes, authenticity, destination image, motivation and travel behaviour. By analysing empirical data and drawing conclusions it has now been decided to change some parts of the model to show new findings that has have been presented. Figure 3 shows the new model.

![Diagram of the new model](image)

**Figure 3**: Own creation, based on Figure 2 on page 33.
7. Limitations and further research

Some limitations are worth bringing to attention in regards to the research topic, method, theory and empirical data. It is important to reflect on the conducted work so that further research opportunities can be pointed out. Firstly, because of the wide research topic, scope of research and limited amount of focus groups the results of this thesis shall be considered tentative. Valuable insights have been found, but they need to be examined further in quantitative but also qualitative studies in order to determine their significance and validity. This thesis has, however, contributed with knowledge that is needed for that kind of research.

Secondly, it has been noticed that the ambitions for this research topic may have been too high. The area of film-induced tourism contains many research gaps and the intention was to try to examine several of them in order to find connections. In hindsight a qualitative study like this could have instead focused on only one of the areas that was covered in this thesis. Even if interesting and valuable connections were found in this research, separate studies may be needed to establish clearer links in the future. Film-induced tourism is, however, a difficult area to investigate because of the many aspects and research areas it touches upon. The experiences consumers and tourists have in a film context can be very subjective and personal which make it difficult to draw clear conclusions.

Third, focus groups showed to be good tools for gathering extensive data through discussion and interaction, which in a way simulated how information can be shared among consumers today. Even though the moderator pointed out that no answer was wrong he could sometimes sense a hesitation by some respondents to reveal their inner thoughts. Many respondents also claimed one thing, but during another topic switched opinion. It is suggested that respondents did not want to reveal all their inner thoughts in a group setting to keep their self-image. Because of these occurrences it could be argued that in-depth interviews would be needed to receive more honest thoughts.
8. Business implications

The results of this research can be of value for many players in the tourism industry. The entertainment industry increases its influence on the rest of society everyday. Tourism is one of those areas. Film-induced tourism is growing more popular and many stakeholders can do more to make the best use of this phenomenon. To know which locations, people, themes and stories in films can affect destination image, motivation and induce tourism, is valuable knowledge for tourist organisations, destination marketers, tour companies and local businesses. Whether or not that knowledge is gained awaits the delicate question of how to use it to make profit but at the same time keep the tourist experience authentic. In the introduction of this thesis the emerging area of destination brands was mentioned. Culture is only one of many areas that influence the destination brand. Nonetheless it is one of the most influential ones. When a film creates associations and representations of a city they can easily become part of the brand image of the city. It is a difficult process to coordinate all the different stakeholders that contribute to the brand image. Films and television dramas are only one of those stakeholders, but the influence a city can have on it is limited.

As was stated in the introduction initiatives are being taken with the hope of placing a destination on the map or improving its image in some way. The findings in this thesis demonstrated the power that some films and film attributes could have on image making, and it is suggested that there are opportunities for promotional use. Furthermore, many of this thesis findings can be also be applied to commercials for tourism. Thus, many commercials today are using attention-grabbing stories, characters and themes to make people interested in products. Findings from this research can therefore also be used for visual promotion of a destination. By knowing which attributes could affect a certain travel motivation the destination marketeer could produce visual promotional material that aims to induce tourism of consumers with specific needs.
9. References

9.1 Literature


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9.2 Websites


10. Appendices

Appendix 1: Interview guide for focus groups

Opening questions
Would you say you have travelled more than an average person in your age?
How often do you watch film or TV-dramas?
From where do you often get your first idea of where to travel somewhere? Who or what influences you?

Introductory and key questions
Associations? What’s your image like?
Can you think of a situation/story/mood?
What do you see when you think about the place? What’s the scenery like?
Where did you get these associations/image? Have they changed over time? Post-visit?
Are there any film or TV-drama that you associate with the places above?

Do you feel that you have conflicting images from media and from other information?
Do you feel that you have been influenced by one or many movies or TV-dramas when deciding travel plans? To the mentioned locations? If not, to others? Both negatively and positively? Why and why not? What motivated you?

Place (location attributes, landscapes, scenery)
Personality (cast, characters, celebrity, director)
Performance (plot, theme, genre, music)

If you went to film location, did you visit locations in the movie? Will you if you go somewhere? Have you wanted to go back to a place because you watched a movie/TV-drama afterwards?

Authenticity? Where you disappointed? It was not like in the movie?
If you knew that there is a lot of PR, lobbying and money behind movie productions... would you care?

Anything you want to add?
Appendix 2: Participant info and CD

The focus groups were conducted in group rooms at Copenhagen Business School, Copenhagen, Denmark. The moderator was the author of this thesis.

**Focus group 1**
Length: approx. 60 min.
Held June 15 2010.
7 Participants:

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**Focus group 2**
Length: approx. 80 min.
Held July 14 2010.
6 Participants:

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<td>British</td>
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CD with two audio files in mp3 format from the recorded focus groups:
Appendix 3: Short facts about frequently mentioned films or TV dramas

Lost in Translation (2003)
A romantic drama/comedy about an accidental meeting between a young woman and an older man, both married, during their visits to Tokyo, Japan. None of them really want to be there, but they enjoy each other’s company with a hectic and crazy Tokyo as a backdrop. The lead actors are Scarlett Johanson and Bill Murray. The film was directed by Sofia Coppola.

The Beach (2000)
Originally was a book and is about a young backpacker who seeks unique adventures beyond the normal backpacking trail in Thailand. He finds what he is looking for but life in paradise takes a fast turn into a nightmare. Leonardo DiCaprio plays the protagonist.

Slumdog Millionaire (2008)
The story about a poor boy growing up in the slum of Mumbai but ends up in the seat of ‘Who wants to be a Millionaire’. The film depicts India from many angles and the actors/actresses in the film were considered amateurs before the film. The film was a huge international success and won Oscars. The film was directed by Danny Boyle.

Sex and the City (1998-2004, movies 2008 and 2010)
A successful TV-drama about the life of four women living a glamorous life in New York. They all have different personalities and expectations on life. The storylines often feature men, gossip, sex, clothes and expensive drinks. The TV drama is filmed in New York and show both indoor and outdoor scenes. Two movies have been done after the TV show ended.