

How Movies Influence the Destination Choice of Travellers

Bachelor Thesis for Obtaining the Degree

Bachelor of Business Administration in

Tourism and Hospitality Management

Submitted to Dr. Bozana Zekan

Sandra Smoliner

1711015

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Affidavit

I hereby affirm that this Bachelor's Thesis represents my own written work and that I have used no sources and aids other than those indicated. All passages quoted from publications or paraphrased from these sources are properly cited and attributed.

The thesis was not submitted in the same or in a substantially similar version, not even partially, to another examination board and was not published elsewhere.

31.05.2020

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Abstract

Film-induced tourism is becoming increasingly important within the tourism sector as it has the power to create benefits for both destinations as well as for the film industry. This thesis does not only describe the main aspects of film-induced tourism but also explores the interrelationship between it and destination image and destination choice. Destination image is crucial for both the tourists as well as for the marketers therefore, it is essential to understand how movies can impact the image and how destinations can use it for their advantage. Furthermore, the destination image is closely related to the topic of destination choice. Therefore, it is of particular interest to find out how films can influence decision-making by portraying specific images that, in the best case, convince the viewer to visit the featured destination. The aim of the thesis was to find out if there is a connection between movies and the destination choice of travellers, to investigate how movies influence the image of a destination and to identify what destination management organizations (DMOs) can do to leverage and promote the upward striving phenomenon.

The results of this study revealed that only 38,3% are aware of film-induced tourism, but the major part of the respondents is either interested in participating in film-induced tourism activities or have even done them before. Only 7,8% have travelled with the main purpose of visiting a movie or TV series location, and only 18,3% have ever specifically travelled to a place because it was featured in a movie or TV series, which indicates that the segment of specific film tourists is rather small. Movies do not have a considerable impact on the destination image, as 75,6% indicated that they do not rely on the image portrayed by a movie or TV series. Although, movies are considered to be one factor influencing destination choice, a connection between movies and the destination choice of travellers, only exists to some extent, as the part of the sample that indicated it was rather small. Tourists are seeking for specific film-related packages and an identifiable scenery and infrastructure in the destination. DMOs should focus on satisfying those needs by increasing their marketing activities and by providing purposely designed movie maps.

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1 Introduction

1.1 Background

Film-induced tourism is regarded as an upward striving global phenomenon (Di Cesare, D'Angelo & Rech, 2009). A lot of attention has been paid to this topic by various institutions like destination management organisations (DMOs), consultants and researchers lately to investigate what potential exists and which positive impacts can develop from it (Di Cesare et al., 2009). Although film-induced tourism is regarded as a niche element in the tourism sector, Connell (2012) states that it can positively contribute to the tourism-related development of a destination. As this segment of the tourism industry is rising in importance, it is noted that DMOs and other development establishments have increased their marketing initiatives towards this topic (Connell, 2012). An examination of the interrelationship between the film and tourism industry is of particular interest as the trends that are emerging from this cooperation can be perceived by different destinations either in a good or negative way (Spears, Josiam, Kinley & Pookulangara, 2013).

The relevance of the topic is given by the way the destination is observed in movies and how this impacts the travellers in their decision process. The fact that authors such as Özdemir and Adan (2014) indicate that films have the power to inspire tourists to visit a particular location supports the argument mentioned above. Further, movies can be used to boost the image of a destination and local DMOs can exploit the advantages of film-induced tourism and include specific film-related messages into their marketing strategies (Spears et al., 2013). The significance of film-induced tourism is also supported by the fact that not only DMOs but also other authorities are taking actions towards encouraging film productions to decide for their location or destination to be featured on set (Connell, 2012). This decision would not only help to attract more visitors to the sites themselves but also to boost the economy due to the production process (Connell, 2012).

1.2 Aim of the Thesis

It is important to state that different elements can affect tourist's motivation to visit specific destinations, such as escape, fantasy, or romantic reasons (Macionis & Sparks, 2009). Nevertheless, to date, few studies have investigated the association

between the movies watched and their influence on traveller's destination choice. In addition to that, Hudson (2011) states that although mutual benefits exist, both the tourism organisations but also the film companies still undervalue the influence they have on one another due to an absence of research, existing knowledge, and clear evidence.

Existing literature has mostly mentioned the fact that if destinations use specific images to promote themselves, they would have the possibility to position the destination differently in the market, resulting in being more competitive (Macionis & Sparks, 2009). However, this field is understudied, particularly regarding the role DMOs play as not all of them are aware of the advantages film-induced tourism provides and encourage the development of it (Di Cesare et al., 2009). Therefore, this thesis aims to discover what such an organisation should do to attract more visitors to their film featured place. In addition to that, little attention has been paid so far to the role of the movie industry and how they unconsciously shape the destination image by presenting it in a certain way (Quintal & Phau, 2015). Hence, this thesis also strives to contribute to this knowledge gap.

The author has chosen to investigate this specific topic due to her own interest in this field and because the author has already unintentionally participated in film-induced tourism and therefore wants to understand this complex topic better. It can be stated that the overall objective of this thesis is to determine to what extent a relationship exists between the destinations observed in movies and the tourist's destination choice. While it is supposed that films can shape the perception of a destination image and DMOs together with their marketing strategies can influence potential visitors and their motivation to travel. The final outcome of this thesis is the revealed information gained through the detailed survey that should help understand if movies have the power to impact traveller's destination choice.

This thesis aims to answer the following research questions:

- Is there a connection between movies and the destination choice of travellers?
- How is the image of a destination influenced by movies?
- What can DMOs do to successfully promote film-induced tourism?

1.3 Approach

In order to explain this topic thoroughly, this thesis will provide information based on secondary research. Meaning existing literature will be used to enable readers to understand this complex subject better. First, the author will give an overview of film-induced tourism, how it started and evolved over the years, what characteristics can be associated with it, and further also how it impacts nowadays tourism sector. In addition to that, this thesis will also emphasize on destination choice, the different factors that can have an impact on it and further also highlighting the already existing connection to film-induced tourism by providing examples. Moreover, the destination image formation process will be analysed, looking at the different components and information agents. The different types of images and further also the connection to film-induced tourism will be highlighted.

In order to answer the research questions mentioned above, primary research is necessary, which in this case, will be put into practice through the use of a survey. As the survey will be published in different channels such as Facebook and Instagram, the target group will range from people that are 18 to around 60, focusing on Austrians as well as international origins. Hereby, the thesis aims to close the existing knowledge gap by contributing to extant literature in different ways. The survey will be created in a way that it can first of all advance the understanding of the connection between movies and the destination choice of travellers. Additionally, the survey will create insights into how movies can impact the image of a destination. Lastly, it will also help to reveal how DMOs can improve their marketing initiatives to successfully promote film-induced tourism.

1.4 Outline of the thesis

This thesis will be divided into the following five parts: introduction, literature review, methodology, findings, and conclusion and recommendations.

In the introduction, the author will provide an overview of the topic and further also indicate necessary background information. In addition to that, the aims of the thesis, together with the research questions, will be identified, and lastly, the analytical approach will be specified. The literature review, which is the second part of this thesis, will be divided into three major parts: film-induced tourism,

destination choice, and destination image. The first part will concentrate on the history and the development of film-induced tourism, as well as its characteristics and the marketing opportunities that arise from it. The second part will focus on the destination choice of travellers, explaining the process of it, stating by what factors it can be influenced and connecting it to the phenomenon of film-induced tourism. The last part will concentrate on the destination image, indicating of which components it consists, how it is formed, and stating how it connects to film-induced tourism. When it comes to the methodology part of the thesis, the author will introduce different research designs, focusing primarily on the quantitative approach. Furthermore, information about the survey development, as well as the data collection process and analysis, will be provided. In the findings section, the results of the survey will be presented. The last part of the thesis will be conclusion and recommendations where the author will summarize the information of the previous parts and indicate whether movies influence the destination choice of travellers.

2 Literature Review

2.1 Film-induced tourism

2.1.1 Definition

The concept of film-induced tourism is considered a global phenomenon and goes back to the time when particular images and emotions were created through literature, books, music, and poetries. Nowadays, these media versions are extended by the medium of film through various distribution channels (Beeton, 2016). Connell (2012) defines film tourism as an activity carried out by a tourist that is triggered by being exposed to a moving image that comprises film, television, and pre-recorded products. Beeton (2016) on the other hand, states that the term 'movie-induced tourism' refers to tourism that takes place after a successful movie was produced in a particular destination. Connell (2012) further identifies a differentiation when it comes to the terms used in different geographical and cultural nations, as some prefer to use 'movie tourism' and others tend to call it 'film tourism.' Although the terms are used as synonyms, the word movie tends to connect with past American cinema language (Connell, 2012).

Buchmann et al. (2010, p.233, as cited in Hudson, Wang & Gil, 2011) introduce another definition for film tourism, namely, "visitation of a site or a location, that is or has been used for or is associated with filming." The term film-induced tourism is defined as the following: films acting as a motivator and attractor for tourists, which points at a connection between film and travel (Croy, 2011, as cited in Yen & Croy, 2013). Beeton (2005, as cited in Hahm & Wang, 2011) adds that film-induced tourism also refers to participating in studio tours and visiting film-themed parks and not only to sites where movies or TV series have been filmed. Busby and Klug (2001) introduce another term, namely media-related tourism, which involves visitation to a place that is recognized due to a connection of it with either books, authors, television programmes, or films. On-screen tourism or solely screen tourism is introduced as tourists visiting a destination as a consequence of films or TV drama series featuring it (Hudson & Ritchie, 2006, as cited in Li, Li, Song, Lundberg & Shen, 2017). Overall, there are numerous definitions and terms for this phenomenon,

which are at the end often used as synonyms. In this thesis, the author will refer to and use the term film-induced tourism.

2.1.2 Characteristics of film-induced tourism

Characteristics of Film Tourists and Tourism		
Type	Characteristics	Source
Serendipitous Film Tourists	Tourists that are unintentionally in a destination featured in a film	(Heitmann, 2010)
General Film Tourists	Tourists that do not choose their destination based on the film location but actively participate in film-induced tourism activities	(Heitmann, 2010)
Specific Film Tourists	Tourists that purposely choose destinations portrayed in films	(Heitmann, 2010)
Film location is its own attraction	The destination or location itself is the attraction and is the main motivator for visiting	(Busby & Klug, 2001)
Film-induced tourism is part of the holiday	Film-induced tourism activities are integrated in the main holiday and tourists will participate in tours or sightseeing of film sights without prior destination knowledge	(Busby & Klug, 2001)
Film-induced tourism icons as focal points of the visit	The focus lies on attributes like the natural sights, historic sights or even actors of a destination	(Busby & Klug, 2001)
Film-induced tourism for reasons of escape and	Film-induced tourism destinations allow the travellers to escape their everyday	(Busby & Klug,

pilgrimage	life and let them dream	2001)
Film-induced tourism to places where the filming is only believed to have taken place	Tourists visit places that are featured in movies even though the movie might represent a different actual place	(Busby & Klug, 2011)

Table 1. Types and characteristics of film tourists and tourism (Source: Heitmann, 2010, p. 95; Busby & Klug, 2001, p. 318)

Table 1 was developed to create a better understanding of the different forms of film-induced tourism and to explain the corresponding characteristics of each type to clearly see what differentiates them. It further also illustrates the different types of film tourists that engage in film-induced tourism. When looking at the top of the table, the first three rows identify the film tourist's classifications, namely the serendipitous, the general, and the specific film tourists. Heitmann (2010) identifies these types as the most common ones used and states that it is crucial to categorize the travellers accordingly. The serendipitous tourist for example is motivated by novelty or social interactions, whereas the general film tourist emphasizes on education and nostalgia (Gjorgievski & Melles Trpkova, 2012). The specific film tourist is motivated by factors like fantasy, romance pilgrimage, self-actualization, and identity (Gjorgievski & Melles Trpkova, 2012). It is not only significant to satisfy the specific film tourist and to convert the general film tourist into a loyal visitor but also to raise the interest of the serendipitous tourist (Heitmann, 2010).

The last five rows of the table deal with the different forms of film-induced tourism and explain how they can be distinguished. Since the topic is very complex, film-induced tourism can take on various forms and has a broad scope, but for this table, the five most common ones were selected to give the readers a quick overview. A motivating factor in participating in film-induced tourism can be the way how the destination positions itself and can therefore lead to be the sole motivator to travel (Busby & Klug, 2001). Further, it can also happen that travellers are without prior knowledge in a film site and then decide to participate in related activities and integrate them in their holidays. However, even the film-related icons such as the historical and natural sights portrayed in movies but also prominent persons can

convince the travellers to take part in film-induced tourism. 'Film-induced tourism for reasons of escape' considers the fact that a thrilling storyline invites tourists to relive specific moments they have encountered in the movie. The last form refers to the phenomenon where people visit a place where they believe the filming has been taken place, which in reality might not always correspond to the actual filming place (Busby & Klug, 2001). Other examples of film-induced tourism forms would be film festivals, film premieres and ceremonies, celebrity spotting, film-themed attractions, studio tours, and visiting places where filming is taking place (Connell, 2012).

2.1.3 The scope of film-induced tourism

As indicated above, there are various forms of film-induced tourism and further, there are also various areas in which this topic is from importance. This section deals with highlighting some of the areas in which film-induced tourism appears or can be utilized. First of all, Shiel (2001, as cited in Connell, 2012) specifies that movies in general but also the cinema are nowadays regarded as the most valuable and also universally witnessed type of culture. Evans (1997, as cited in Busby & Klug, 2001) supports the importance of film-induced tourism by providing the fact that watching TV is considered as the most popular leisure activity at home. Prentice (1996, as cited in Busby & Klug, 2001) additionally states that even though the main factor for consuming films is the entertainment one, they still have the power to form some kind of expectations and create an understanding for the destination featured. Various authors reveal evidence that movies or TV series are indeed considered as motivators for travelling (Han & Lee, 2008; Young & Young, 2008, as cited in Spears et al., 2013). Tuclea and Nistoreanu (2011) extend this argument by stating that TV series are considered to be even more powerful since they are continuously highlighting the destination, which leads to a so called 'top-of-the-mind awareness.'

Carl et al. (2007, as cited in Hudson et al., 2011) indicate that while watching a movie, the viewers are diving into a fantasy world that acts as an intermediary between the imagined and real one. They further specify that film-induced tourism is built on the tourist's needs to escape into this intermediary world to experience the things shown in the films (Hudson et al., 2011). Hudson and Ritchie (2006) claim that film-induced tourism offers are for everybody, similar to the film itself, and the developed benefits from it are becoming more important since they can act as a

catalyst for marketing messages. Beeton (2006) further states that movies have been recognized as destination marketing tools already in the 1990s, as the literature indicates, and when used correctly, they can act as strong tools promoting destinations even years after a specific film's release. Advertisers are all competing for the limited time and for the attention of potential customers (Assael, 1987, as cited in Riley & Van Doren, 1992). A 30-second advertisement in TV is highly unlikely to create the needed attention to successfully transmit a destination's construct (Riley & Van Doren, 1992). Therefore, a 90-minute movie has various advantages when used as a promotional tool, such as the more prolonged exposure, and the possibility to enhance the viewer's memory towards the destination with different features (Quintal & Phau, 2015).

2.1.4 Advantages

Morgan and Pitchard (1998, as cited in Busby and Klug, 2001) claim that placing a destination in a movie can be considered as the ultimate product placement in tourism due to its high publicity and the long-lasting factor. When using films to attract visitors, three major benefits can be identified: strong destination image or destination branding, positive economic impacts, and higher visitations (Hudson & Ritchie, 2006, as cited in Spears et al., 2013). With an average audience of 72 million viewers, movies have the chance to promote specific destinations and attractions to a wide population (Tooke & Baker, 1996, as cited in Beeton, 2016) and can further influence social behaviour and concerns as illustrated by the example of the 11th of September 2001 (Beeton, 2016). After the tragic terrorist attack, tourism significantly declined in New York and Washington DC, and in order to regain the confidence of the travellers, films that featured famous personalities were used to rebuild the trust and to communicate that it was safe to travel (Beeton, 2016).

Hudson and Ritchie (2006) further add that the season of visiting a destination can be extended by creating a new business developed from film-induced tourism. Additionally, the authors mention that one characteristic of film-induced tourism is its durability, which attracts visitors from year to year. Riley, Baker and Van Doren (1998, as cited in Hudson & Ritchie, 2006) support this statement by pointing out that even though the peak is noted after the release, a 54% increase in visitors can be seen even five years later. It is specified that especially movies tend to have

higher credibility and, therefore also generate greater market reach, which would be not affordable with traditional media methods (Crompton, 1979; Butler, 1990; Gartner, 1993, as cited in Hahm & Wang, 2011).

When it comes to aspects film-induced tourism can have a positive impact on Busby and Klug (2001) identify factors like the economy, the environment, destination image, the infrastructure, the visitor influx, and the multiplier effect. Beeton (2016) also suggests that films can act as a type of souvenir as they can be consumed after the holiday and unintentionally act as a displayed souvenir that falls into the category of pictorial images. As these kinds of souvenirs can be re-watched and relived, they have the possibility to maintain interest over a longer time. This is proven by the example of the movie 'The Sound of Music' that even after 50 years still attracts visitors to the portrayed destination Salzburg (Beeton, 2016).

2.1.5 Disadvantages

Nevertheless, besides all the positive aspects, some negative ones need to be considered. Beeton (2004a, as cited in Beeton, 2006) states that some destinations assume that a movie or series featuring them will automatically increase the number of visitors, but in reality this is not always the case. On the contrary, smaller destinations may have to deal with drastic changes such as crowding, environmental issues, and a lack of privacy. This is because the politicians seem to focus more on aspects such as the number of jobs generated or the potential economic input rather than on the negative ones. Two examples are given where the attention created through movies had a negative impact on the community. On the one hand in Goathland, where the TV series Heartbeat was filmed, visitor numbers increased from 200.000 to over 1 million yearly, which impacted the privacy and the environment of the community and further also changed the type of visitors (Beeton, 2005; Mordue 2011, as cited in Beeton, 2006). Second, Barwon Heads in Australia, where Sea Change was filmed, experienced some physical change through the increased but also different type of visitors. Prior empty shops have been occupied, offering goods that focus more on the needs of visitors than on the residents. Instead of essential shops like banks or grocery shops, the number of cafes and restaurants has increased (Beeton, 2004b, as cited in Beeton, 2006).

When it comes to the negative characteristics that are associated with this topic, it is noted that prices may increase even before the start of the film (Riley, Baker & Van Doren, 1998, as cited in Hudson & Ritchie, 2006). Adding that budget holidaymakers may be excluded from visiting the specific destinations (Beeton, 2001a, as cited in Hudson & Ritchie, 2006). Additionally, Busby and Klug (2001) mention factors like privacy, heritage, traffic, culture, the visitor experience, and the host community but also the environment and the infrastructure as potential negative impacts. It is interesting to see that some terms mentioned by Busby and Klug (2001) such as the environment, economy, infrastructure, and property values are listed on both sides, meaning negative and positive, depending on the way how the destination perceives it and how they cope with it (Busby & Klug, 2001). Overall, destinations may sometimes simply not have the capacity that is needed to deal with the consequences related to a visitor increase. Further, what needs to be considered as well, is when the actual location looks different to the one portrayed in a movie, this may then lead to the last thing a destination wants namely to dissatisfied visitors (Beeton, 2001b, as cited in Hudson & Ritchie, 2006).

2.1.6 Marketing opportunities

After considering the potential advantages and disadvantages, it is further also essential to look at the marketing opportunities that can arise from this phenomenon. When looking at the tourism and film industry, Hudson (2011) suggests that especially the film industry should focus on creating a cooperation with authorities from the tourism industry, which would support with the reduction of the occurring off-set costs while the filming is taking place. Such a cooperation can be in the form of helping scouts to find the right location or providing technical equipment or even accommodating the producers. The author states that countries like Malta, Singapore, Iceland, and Georgia are offering additional credits to the film authorities if the movie is going to be beneficial for the tourism (Hudson, 2011).

The term product placement can be defined as planning an appearance of products in films or TV series that can impact the viewer's beliefs and behaviours towards a specific product (Balasubramanian, 1994, as cited in Hudson & Ritchie, 2006). Hudson (2011) states that for a film to be successful in terms of promotional characteristics, it needs to deliver an authentic image while capturing the core of a

site. The author further indicates that leveraging film-induced tourism can be beneficial. Nevertheless, destination authorities are still concerned about this trend, not only due to the budget but also due to the non-measurable return on investment (Hudson, 2011). A further concern is regarding losing control of how the destination is presented in the film or TV series (O'Connor et al., 2008, as cited in Hudson, 2011). Or even a negative reaction from the viewers due to the film seeming just like a promotional tool for a destination and therefore losing the credibility (Cohen, 1986, as cited in Hudson, 2011).

It is stated that although DMOs sometimes cannot be selective of the films that are going to be produced, they should be proactive in attracting productions suitable for their location (Croy & Walker, 2003, as cited in Hudson & Ritchie, 2006). Hudson and Ritchie (2006) state in the time after the movie's release, DMOs should actively promote it and need to overcome the challenge of converting an interest into an actual future visit, even though there is no practical guidance for the authorities on how to do it. Hudson and Ritchie (2006) give advice that DMOs should focus more on providing guided tours, promoting houses or hotels featured, and creating movie maps for the tourists to increase their interest in visiting. Although the medium of film has the possibility to reach a broad audience, DMOs need to do more than just rely on the publicity generated through the film (Hudson & Ritchie, 2006).

Hudson and Ritchie (2006) mention five factors that DMOs should bear in mind when wanting to successfully promote film-induced tourism, namely: destination marketing activities, destination attributes, film-specific factors, film commission and government efforts and location feasibility. Looking at destination marketing activities, they can be divided into ones done before the release and after the release. Before release activities can be active promotion to film-makers, employing a public relations specialist, offering various credits, engaging the actors in the promotion of the location, inviting travel media channels, and ensuring media coverage. After release activities include post signage at the destination, hosting events regarding the film, developing websites or movie maps, promoting the hotels or houses featured in the film, and offering guided tours (Hudson & Ritchie, 2006). Destination attributes refer to the featured scenery or the set, the available icons, and the brand itself. Film specific factors include the connection of the story and the

location, the time of exposure in the film, and a physical icon that tourists can identify with. Film commission and government efforts relate to lobbying, scouting, active promotion, and developing websites. Lastly, the location itself should have enough resources, be able to cover the costs, have enough labour available, and expertise or knowledge from previous productions is of advantage (Hudson & Ritchie, 2006).

One prominent example of how to successfully connect a movie to a destination would be the movies 'The Lord of the Rings' and New Zealand where the filming took place (Beeton, 2006). Even though the majority of the visitors seemed to be aware of the destinations connection to the film, only 9% were actually motivated by the movie to visit it. Although the films have raised the awareness of New Zealand in terms of being attractive as a destination, the actual visitation impact was not that significant (NFO New Zealand, 2003, as cited in Beeton, 2006). It is indicated what the tourism board would have needed to invest in promoting the movies commercially, and they state that the promotion via the film 'The Lord of the Rings' was worth over 41 million US dollars (New Zealand Institute of Economic Research, 2002, as cited in Hudson & Ritchie, 2006). Concluding, it can be identified that when used correctly, movies can act as a very successful marketing tool that can help increase the awareness towards the featured destination at comparable low costs (Hudson & Ritchie, 2006). The next section will deal with the topic of destination choice and how this process is influenced by film-induced tourism.

2.2 Destination Choice

2.2.1 Definition

The topic of destination choice and in general, consumer behaviour that leads to a choice is considered to be a very complex one (Quintal & Phau, 2015). Meyer (1979) defines destination choice as the situation when a person makes a decision from a set of destinations, from an initially existing sub-set of alternatives that are in consideration. The person then allocates a value to each and finally chooses the one destination with the highest value or utility. At the macro level, the term destination choice is defined as the practice of choosing a destination from a set of competitive alternatives (Crompton, 1992; Decrop & Snelders, 2005; Woodside & Lysonski, 1989,

as cited in Tham, Croy & Mair, 2013). The destination choice framework can be defined as a problem where travellers choose from a number of trip frequencies, time periods, modes of travelling, destinations and further also routes (Stopher & Lisco, 1970; Ben-Akiva, 1973; Rassam et al., 1970, as cited in Ansah, 1977). It is further specified that the destination choice process is considered as a multistage one where various destination options are reduced sequentially (Sirakaya & Woodside, 2005; Um & Crompton, 1990; Woodside & Lysonski, 1989, as cited in Karl, Reintinger & Schmude 2015).

Gartner (1989, as cited in Tasci & Gartner, 2007) specifies that destination choice depends on a unique benefit package towards the destination that estimates to deliver an ultimate intrinsic reward to the visitor. Overall there are four different perspectives on the destination choice process, first a cognitive process including stimuli, the evaluation of alternatives, and of the expectations (Assael, 1984, as cited in Um & Crompton, 1990). Secondly, the assumption for it to be a reasoned action involving different attitudes (Ajzen & Fishbein, 1980, as cited in Um & Crompton, 1990), third the view on it as an economic activity, involving the need of maximising the utility (Harris, Driver & Bergersen, 1985, as cited in Um & Crompton, 1990). Lastly, the belief that it is a leisure activity resulting in seeking for optimal destination attributes that can create optimum excitement (Iso-Aloha, 1980, as cited in Um & Crompton, 1990).

2.2.2 Destination choice framework and factors influencing it

As illustrated by Figure 1, Woodside and Lysonski (1989) introduced a general model that deals with traveller's leisure destination awareness and choice that consists of eight variables that form nine relationships towards each other. The authors first emphasize on destination awareness, which they categorize in four parts: consideration set, inert set, unavailable and aware set, and inept set. Looking at the four categorizations of destination awareness, the authors state that in the category of the inept set, all destinations that the traveller rejects are considered. Either because they had a negative experience or a negative influence by friends or family about it (Narayana & Markin, 1975, as cited in Woodside & Lysonski, 1989). The inert set refers to the situation where travellers neither have a positive nor negative experience or evaluation, so the visitor is aware of the destination but is lacking of

information to evaluate it accurately (Narayana & Markin, 1975, as cited in Woodside & Lysonski, 1989). Consideration set refers to the point where travellers think about what destination they would like to visit and which ones come to their mind first. The unavailable or awareness set is associated with recognitions from memory, which are strongly connected with an intention to visit and positive attitudes (Woodside & Carr, 1988, as cited in Woodside & Lysonski, 1989).

The element of affective associations refers to feelings, no matter if positive or negative, connected to a particular destination that the visitor is considering (Woodside & Lysonski, 1989). Giving the example that if people hear the words sun, beach, and fun, they automatically think of a destination like Spain. The intention to visit can be explained as the likelihood of visiting a particular place during a specific time span, and the authors indicate that this element is highly related with the travel preferences (Woodside & Carr, 1988; Muhlbacher & Woodside, 1987, as cited in Woodside & Lysonski, 1989). The authors further state that both destination awareness and affective associations, construct the destination preferences of a traveller (Michie, 1986; van Raaij, 1986, as cited in Woodside & Lysonski, 1989). The actual destination choice or also the outcome is not only influenced by the intention to visit but further also by so-called situational variables. Furthermore, there are two factors that have a relationship with destination awareness, namely the element of marketing variables and traveller variables. When looking at marketing variables, attributes like product design, the price, the distribution channels, and advertising are given. Traveller variables include the previous experience, the income level, the age of the traveller and the lifestyle, and all these factors further also have an impact on the destination preferences of a traveller (Woodside & Lysonski, 1989).

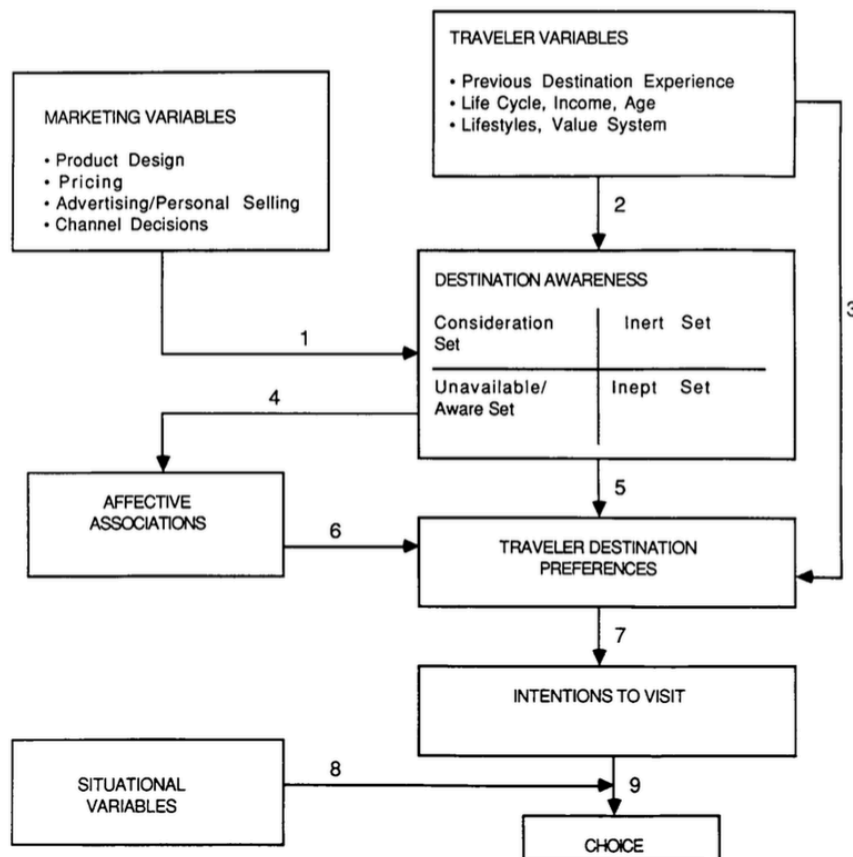


Figure 1. General model of traveller leisure destination awareness and choice (Source: Woodside & Lysonski, 1989, p. 9)

Karl et al. (2015) state that selecting a holiday destination can be a very compound process. Various factors can impact it, and understanding this process is considered a major problem for destination management authorities. It is further indicated that there are several internal and external factors influencing this process, internal such as characteristics of the tourists or eventual constraints and external factors that are related to the features of the destination (Ankomah, Crompton & Baker, 1996, as cited in Karl et al., 2015). To overcome eventual travel constraints, the authors suggest that at an early stage in the destination choice process, DMOs should address concerns regarding safety or security and even the price to manage these challenges more successfully (Karl et al., 2015).

Lancaster (1966, as cited in Um & Crompton, 1990) proposes that other than choosing goods by themselves, consumers emphasize more on the attributes a good is holding which help them to evaluate its utility. Connecting this to tourism, it is

suggested that travellers may possess limited knowledge regarding the attributes of destinations where they have not been yet. Due to these reasons, the attributes of a destination can act as critical factors in the decision process (Lancaster 1966, as cited in Um & Crompton, 1990). It is further indicated that activities may possess the power to create a connection between destinations and travellers since activities are considered as vital attributes of a destination that are evaluated by the traveller based on their capability to satisfy needs (Moscardo, Morrison, Pearce, Lang & O'Leary, 1996).

Furthermore, it is stated that the majority of travellers receive information regarding the destination from friends and family, and only a small part of travellers get their information from printed media (Gitelson & Crompton, 1983, as cited in Um & Crompton, 1990). Supporting this statement, several authors reveal that the most powerful information source regarding the destination choice are interpersonal relationships (Nolan, 1976; Walter & Tong, 1977, as cited in Um & Crompton, 1990). Dahiya and Batra (2016) further add that word of mouth is considered as very significant when it comes to the creation of a perception of tourist's choice. Tham et al. (2013) add that due to technological advancement, social media's influence needs to be considered as well, and they refer to electronic word of mouth (Buhalis & Law, 2008, as cited in Tham et al., 2013). Another factor such as past visitation that can impact destination choice is mentioned as well (Crompton, 1992; Decrop & Snelders, 2005; Hyde & Laesser, 2009; Seddighi & Theocharous, 2002; Woodside & Lysonski, 1989, as cited in Tham et al., 2013).

Climate is specified by Hamilton and Lau (2004, as cited in Dahiya & Batra, 2016) as one meaningful factor when it comes to the selection of a destination. Sarma (2014, as cited in Dahiya & Batra, 2016) states different factors that tourist consider in the decision process such as the transportation access to and within the destination, availability and price of the accommodation, costs of transportation, the infrastructure in general, tourist's attractions and sights, and locals (Pars & Gulsel, 2011; Ragavan et al., 2014, as cited in Dahiya & Batra, 2016). Mondia et al. (2010, as cited in Dahiya & Batra, 2016) add more factors such as the trip distance, the environment, the culture of the place, available entertainment options, and also knowledge of the local language. As travel products are intangible, communication

plays a vital role, especially the use of visual media such as movies and TV, but also travel documentaries (Crompton, 1992, as cited in Tham et al., 2013) is becoming more important than ever in the decision process (Tasci, 2009, as cited in Quintal & Phau, 2015). The authors further indicate that only one specific point observed in movies, such as a set piece or a specific view has the power to create an interest and to attract visitors to a place (Roesch, 2009, as cited in Quintal & Phau, 2015).

Overall numerous factors can impact the destination choice of a traveller which can be merged into categories. Ranging from safety and security, to the price level in regard of the accommodation and cost of transportation, then the climate and weather conditions, then the attributes of a destination that comprise activities, sights, entertainment options and attractions, then transportation and infrastructure, further also past experiences, cultural aspects such as the locals, history and language, then visual media such as movies, TV and documentaries, social media and lastly interpersonal relationships.

2.2.3 Destination choice in film-induced tourism

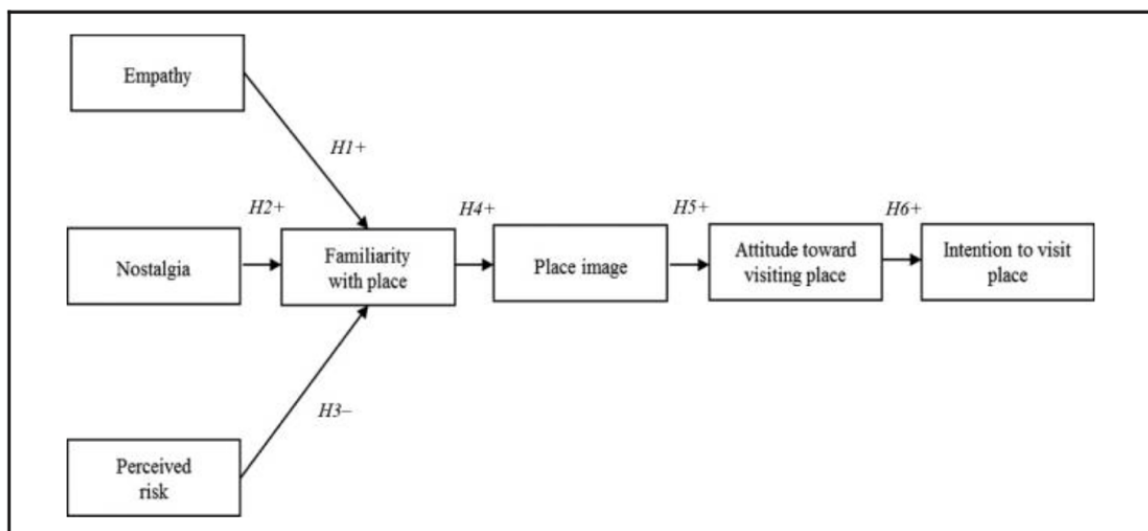


Figure 2. Conceptual model of movie's impact on people's destination choice (Source: Quintal & Phau, 2015, p. 99)

Quintal and Phau (2015) have developed a decision making framework that investigates movies impact on tourist's travel destination choice, which is illustrated in Figure 2. It consists of seven elements: empathy, nostalgia, perceived risk, familiarity with a place, place image, attitude toward visiting a place, and intention

to visit a place. Place familiarity relates to the fact that when facing new experiences, some people may require some kind of familiarity for their security and comfort. An attractive location seems to have a high familiarity, on the contrary, unique scenes have a low one, giving the example of a film showing two people in Paris kissing each other, this immediately creates a familiar impression of the destination to the viewer (MacKay & Fesenmaier, 1997, as cited in Quintal & Phau, 2015). Empathy refers to the fact that movies have the power to make viewers dive into the situation and allow them to react to the portrayed actors, making them feel they are real persons (Kim & Richardson, 2003, as cited in Quintal & Phau, 2015). It is assumed that empathy for a location develops from watching films, by developing stronger feelings and higher familiarity towards a destination. The next element nostalgia relates to people's need to connect the fictive story of a movie to a physical destination in order to compare the actual place with their pre-formed impression of it (Reijnders, 2001, as cited in Quintal & Phau, 2015). While watching films, it is supposed that the viewers develop strong nostalgic feelings towards the featured place (Kim, 2012, as cited in Quintal & Phau, 2015).

Risk can first refer to the assumption that it may act as a motivator to travel somewhere, for example, after a tragedy happened in a destination, which can increase the desire to visit it (Hunter-Jones et al., 2008, as cited in Quintal & Phau, 2015). On the other hand, there is also the desire to reduce the risk towards a destination, for example, on a financial or physical level. Watching movies can therefore support decreasing the risk level due to the viewers getting familiar with the destination. Place image refers to the moment when potential visitors view a location and form a specific image of it, developed from their beliefs, feelings, and intentions. It is added that a particular content can impact the viewer's image both positively and also negatively, resulting in an interest to visit a destination (Beeton, 2009, as cited in Quintal & Phau, 2015). Attitude towards visiting a place relies on the fact that the attitude component is an important part of the image formation (Gallarza et al., 2002, as cited in Quintal & Phau, 2015). It is further stated that the place image will impact the attitude of a specific behaviour, for example visiting a destination (Pike & Ryan, 2004, as cited in Quintal & Phau, 2015). Lastly, intention to visit a place refers to an act, meaning that people who determine an intention to visit a destination are more likely to transform this intention into an action, meaning

actually visiting the featured place (Fishbein & Ajzen, 1975, as cited in Quintal & Phau, 2015). Overall, movies are a unique communication tool that can impact a lot of different elements regarding the destination decision process of tourists (Quintal & Phau, 2015).

Gjorgievski and Melles Trpkova (2012) introduce the 3Ps concept, explaining three specific attributes on which a film tourist makes his destination choice, namely: place, performance, and personality. Place refers to the place featured in the film or the location where the movie was filmed, or even studios like Hollywood. Performance is a particular region where a film or TV series has been produced and therefore creates curiosity at a storyline level. Meaning that the storyline, for example, could act as an escape factor from the real world and increase the tourist's fantasy. Lastly, personality refers to tourist's need to visit a specific location where well-known actors or stars have been filmed, where tourists will feel some sort of identification. The authors further identify different characteristics to each of the 3Ps, also described as the pull factors in this case. Place includes attributes of the location, the scenery, the landscape, and cultural, social origin. Personality is covered by the cast, the characters, and also the celebrities. Performance is connected with the plot or the theme of a movie. Lastly, the so-called push factors or also internal drivers are fantasy, escape, status, and self actualization (Gjorgievski & Melles Trpkova, 2012).

2.2.4 Examples of movies and their influence on destination choice

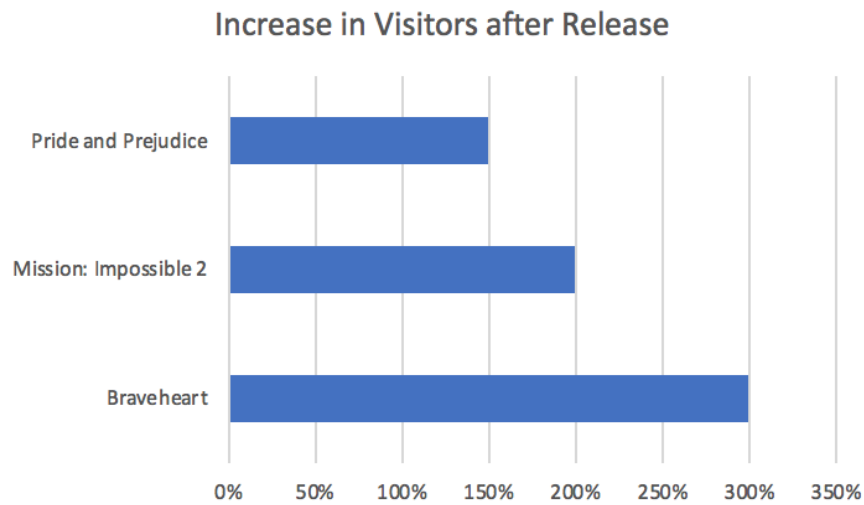


Figure 3. Increase in visitors to the portrayed destination after the release of the movie (Source: Hudson & Ritchie, 2006, p. 389)

To better illustrate the extent of how movies can influence travellers in their destination choice, Figure 3 was developed. The figure indicates the top 3 movies that had the strongest influence on the number of visitors to the destination portrayed in the films either in the year of the release or the following year (Hudson & Ritchie, 2006). With a 300% increase of tourists to Scotland but especially to the Wallace Monument a year after the release, the film *Braveheart* is the undefeated leader when it comes to film-induced destination choice. *Mission: Impossible 2* boosted the amount of visitors of the national parks in Sydney by 200% in the year of the release of the film, followed by the movie *Pride and Prejudice* that portrayed the Lyme Park in Cheshire, UK and successfully increased the number of tourists by 150%. For the last film, it is not specified when the increase took place, so it is referred to as a general increase in visitors after the release of the film. All of the three movies mentioned above have a very thrilling storyline and successfully connect the place to the film featuring it, and it can be said that they positively motivated or influenced the visitors in their choice. Overall, the authors conclude that movies can have a very positive influence on tourist visits (Hudson & Ritchie, 2006). The topic of destination choice is closely linked to the topic of destination image, which will be discussed in the following section.

2.3 Destination Image

2.3.1 Definition

Nowadays, the term destination image serves an important part in effective tourism development, as it can be utilized as a marketing tool and therefore have an effect on both the demand and the supply side (Tasci & Gartner, 2007). The definition of destination image can be stated as the following: "the sum of beliefs, ideas, and impressions that a person has of a destination" (Crompton, 1979, p. 18, as cited in Tasci & Gartner, 2007). Destination image further plays a critical role when it comes to the overall success of a specific destination (Tasci & Gartner, 2007). First, when talking about the image of the destination, it needs to be clarified that the term image is regularly used correspondingly to the term reputation, the character of a destination, or the identity (Reynolds, 1965, as cited in Govers, Go & Kumar, 2007).

Several authors refer to numerous definitions destination image can have such as being a mental representation of a place, not being in front of the observer in a natural way (Fridgen, 1987, as cited in Baloglu & McCleary, 1999) or the one from Lawson and Baud-Bovy (1977, as cited in Baloglu & McCleary, 1999) where they define it as an expression of knowledge, impressions and emotional beliefs someone has towards a place. Oxenfeld and Dichter (1985, as cited in Baloglu & McCleary, 1999) also refer to it as an overall impression that is formed due to the evaluation of attributes, including both cognitive and emotional aspects. Baloglu and McCleary (1999) indicate that most of the studies have only focused on the static structure of it by investigating the relationship between image and behaviour but only a few have considered the dynamic nature of it by considering the influences on the structure. The importance of destination image is given by the fact that various researches already emphasized on this topic, looking at it as an independent variable that impacts other consumer behaviour variables like the destination choice and decision making in general (Tasci & Gartner, 2007).

2.3.2 Different types of images

Gunn (1972, as cited in Bolan & Williams, 2008) was among the first to identify two key forms in the image formation process, namely organic images and induced images. Organic images can be described as images that are shaped by sources not

directly connected to tourism, for example, films and newspapers. It uses sources of non-commercial information such as word of mouth, which can not be controlled by the DMOs. Therefore, the marketing messages of these organizations include and focus more on the induced image (Tasci & Gartner, 2007). The term induced image correspondingly refers to the conscious creation of an image to promote a specific destination (Bolan & Williams, 2008). Beerli and Martin (2004) propose a conceptual framework that covers the topic of the formation of image, and in their model, they include two different types of images that together form the overall image. That is, on the one hand, the cognitive image that refers to the tourist's individual knowledge and opinion about an object and, on the other hand, the affective image that is described as the tourist's feelings against objects (Beerli & Martin, 2004). It is further indicated that when viewed theoretically, it is agreed upon that the cognitive part is an antecedent of the affective part and that the consumer's responses are derived from their knowledge towards objects (Anand, Holbrook & Stephens, 1988; Holbrook, 1978; Russel & Pratt, 1980; Stern & Krakover, 1993, as cited in Beerli & Martin, 2004).

Furthermore, it needs to be distinguished and also emphasized on the difference of a projected image and a received image, as the projected image connects the created messages and information, and the received one is considered to be a unique consumer interpretation (Bramwell & Rawding, 1996, as cited in Tasci & Gartner, 2007). In this case, the consumer's socio-demographics and the travel behaviour play a major part in the process because there are no two people who see a destination in the same way (Dann, 1996, as cited in Tasci & Gartner, 2007).

2.3.3 Components of the destination image

As shown in Figure 4, Echtner and Ritchie (1993) suggest that a destination image should consist of two components, namely first of the perception of individual attributes such as the climate, the accommodation or the facilities, and holistic impressions such as the pictures or imagery of a destination. These two components further contain two characteristics, namely the functional characteristics and the psychological characteristics. Functional characteristics refer to those that a tourist can directly observe, and the less tangible and less observable ones are the psychological characteristics (Martineau, 1958, as cited in Echtner & Ritchie, 1993).

Echtner and Ritchie (1993) further indicate that these functional or psychological characteristics can be perceived as either individual attributes or more holistic ones. Lastly, they add the final two components into their model, which is the common-unique continuum. Stating that the image of destination can range from being perceived as unique to common, indicating that markers or extraordinary sights can enhance the image as being viewed as unique (MacCannell, 1989, as cited in Echtner & Ritchie, 1993).

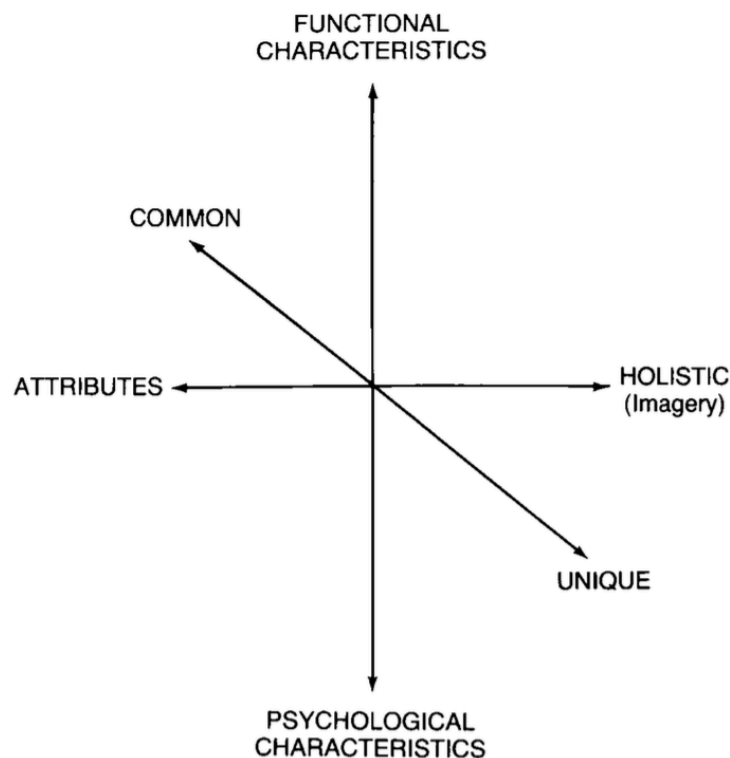


Figure 4. The components of destination image (Source: Echtner & Ritchie, 1993, p. 4)

2.3.4 Image formation process

The term image formation can be described as a construct of a destination, based on information cues that are delivered by the formation agents and further are selected by the visitor (Alhemoud & Armstrong, 1996; Bramwell & Rawding, 1996; Court & Lupton, 1997; Gartner, 1993; Gunn, 1972; Young, 1999, as cited in Tasci & Gartner, 2007). It is proposed that there are three image formation agent sources, namely the supply-side in this context the destination, independent or autonomous ones, and the demand side in this context the image receiver, the potential tourist.

Nevertheless, there is a common challenge, namely that the proposed image does not always align with the received one. The original message may be modified by the communication source (Bramwell & Rawding, 1996; Young, 1999, as cited in Tasci & Gartner, 2007), or even the perceiver himself (Court & Lupton, 1997, as cited in Tasci & Gartner, 2007), or most significantly the destination message is mixed with other messages. It is further indicated that the image used in tourism promotion should to some extent be based on the true identity of the destination (Go, Lee & Russo, 2004, as cited in Govers et al., 2007) otherwise it will create a strategy gap if these two factors are not in line (Govers et al., 2007).

Figure 5 illustrates a model that shows the general framework of a destination image formation process developed by Baloglu and McCleary (1990). In their model, they indicate two major forces that can create or form the image, namely, stimulus and personal factors. Stimulus factors include so-called external factors or information sources and previous experience, whereas personal factors refer to the social and psychological characteristics of the image receiver. Several researchers agree that the construct of an image can be evaluated in both the cognitive and affective way. Whereas cognitive include the visitor's beliefs or knowledge about a particular destination, and affective contains the feelings of a visitor towards the destination (Baloglu & McCleary, 1990).

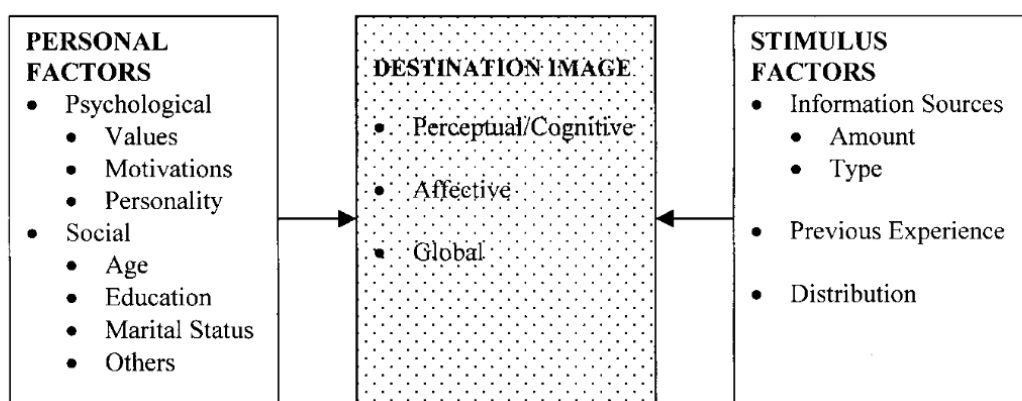


Figure 5. A general framework of destination image formation (Source: Baloglu & McCleary, 1999, p. 870)

2.3.5 Information agents

Autonomous image formation agents are introduced by Gartner (1993, as cited in Tasci & Gartner, 2007) and refer to news, articles, movies or other materials that tend to be very influential towards image formation since these materials are associated with higher credibility, and further have the power to reach a broad mass of potential visitors. These autonomous agents are not in instant control of the destination itself, and it is further stated that especially the media can have a massive impact on the destination image when reporting a dramatic event for example that has occurred at a destination such as an earthquake, a flood, terrorism or political events (Alhemoud & Armstrong, 1996, as cited in Tasci & Gartner, 2007). Therefore, the authors conclude that autonomous agents have the power to change an image, if the information is credible or received frequently, a change in a short period of time is possible (Gartner & Shen, 1992, as cited in Tasci & Gartner, 2007).

Gartner (1994) proposes eight information agents used in the image formation process. Overt Induced I agents include traditional forms of advertising such as TV, radio, billboards, and printed media. Overt Induced II refer to information gained from tour operators or other wholesalers and organisations that are not directly connected to the destination. Covert Induced I agents refer to overcoming the issue of limited credibility by using spokesperson, which can, for example, be celebrities. Covert Induced II are unbiased agents that promote a place via reports or stories with the main goal not being to increase the travel to a destination (Gartner, 1994). The fifth ones are autonomous agents and include independent information sources such as the news, movies, and documentaries over which the DMOs have no direct control regarding the content. Unsolicited organic agents refer to unrequested information about a place or an area from individuals who assume to possess the knowledge; these agents can occur nearly in every situation. On the other hand, solicited organic agents refer to requested word of mouth information from friends or family when a specific destination is under consideration. Lastly, the organic agents include information that has been gained via previous experiences and visits to a place; it is assumed that these agents have the highest credibility (Gartner, 1994).

2.3.6 Destination image in film-induced tourism

Product positioning is assumed to be one of the main components within a marketing strategy (Echtner & Ritchie, 1993). It is indicated that the term positioning refers to developing a proper image in the consumer's mind that are in the target market. Effective positioning is not only needed for products or services but also for tourism destinations as it can be a critical success factor within a marketing strategy (Echtner & Ritchie, 1993). Promotional materials can be used for creating, strengthening or modifying the image of a destination (Goodrich, 1977, as cited in Tasci & Gartner, 2007) and they further also establish awareness and interest, foster desire and finally result in an action (Court & Lupton, 1997; Selby & Morgan, 1996, as cited in Tasci & Gartner, 2007). Croy and Walker (2003, as cited in Croy, 2010) state that the practice of product placement has gained a lot of interest in the past, coming to the point where places now take on roles in movies which is then referred to place-placement. Additionally, the film industry is developing incidental images that are used for tourism promotion frequently (Croy & Walker, 2003, as cited in Croy, 2010).

Destination image management can be a crucial tool for a destination in nowadays competitive market (Barich & Kotler, 1991, as cited in Croy, 2010). Gartner (1993, as cited in Croy, 2010) states that the management of an image can be very challenging, first due to the fact that an image is not static, meaning it is continuously amended however, it is not very likely to change effortlessly. Secondly, establishing a positive, or changing a negative image is considered as a long process (Gartner & Shen, 1992, as cited in Croy, 2010). When relating it to film-induced tourism, the two challenges mentioned above refer to causing too many or too few visitors or attracting a different type of visitors due to a change in the image (Riley & Van Doren, 1992, as cited in Croy, 2010).

Butler (1990, as cited in Hudson et al., 2011) states that in general, films are not produced to attract tourists to a destination, but they manage to indirectly influence the viewers by being in the background of the movie's message. This is due to the power of films that allow them to introduce information, develop first-time images, or modify existing ones, all within a short period (Hahm et al., 2008, as cited in Hudson et al., 2011). It is stated that movies and other media tend to create

associations with the celebrities, the story, or the location, and it is said that these associations tempt visitors to the destination in order for them to relive the story and to personalize it. These associations further can help to remove barriers to travel to a destination and simultaneously produce incentives (Macionis & Sparks, 2009, as cited in Croy, 2010).

When looking at how movies can influence the image of a destination, a very prominent example and connection is referred to, namely: The Lord of the Rings and New Zealand. As already mentioned in other chapters of this thesis, nevertheless, this connection gives a lot of information about how to do it in the right way. It is stated that the film had a limited influence on the number of visitors to New Zealand. Nevertheless, the Tourism of New Zealand actively promoted and managed the image process, which ultimately resulted in a great overall success (NFO New Zealand, 2003; Jones & Smith, 2005, as cited in Croy, 2010). New Zealand quickly saw the opportunity of connecting the movies to the destination because the movies already had international followers and further also the storyline, the actors, and most importantly the scenery united with the expected and also projected image of New Zealand as a tourism destination (Croy, 2010).

Media coverage consisted more of representing the country rather than the film itself, which later lead to an increased awareness for New Zealand as a destination, which helped them to create a perceived familiarity with the country. The author further states that this is what it was all about, and that New Zealand did not solely focus on creating tourism demand, but rather on creating a strong image identity and increasing tourist's motivation to visit New Zealand in the future (Croy, 2010). Concluding it can be stated that organic agents in the image building process are extremely important because, in this case, The Lord of the Rings is now connected to any story about the country (Croy, 2010). Another prominent example would be the movie 'La Dolce Vita' and how it was able to transform the image of Rome lasting until today. Due to the film, Rome was perceived as a city of pleasure, elegance, night clubs, aristocrats and fast cars, which did not only create possibilities for the city but also a long-lasting image in the mind of the tourists (Gundle, 2002, as cited in Hudson et al., 2011).

3 Methodology

3.1 Research Methods

When it comes to the collection of primary data, there are different types of research designs that can be applied in order to gain the required input. There are three different forms: quantitative, qualitative, and mixed methods (Creswell, 2014). Quantitative methods are surveys and experiments, whereas qualitative methods refer to the use of case studies, ethnographies, focus groups, and narrative and grounded theory. Mixed methods combine the use of both the quantitative and the qualitative approach in one study to either broaden the findings from one to another method and to generalize the results more efficiently or to gain deeper insights into a complex research problem (Creswell, 2014).

While the quantitative research design employs postpositive statements for creating knowledge and gains data from predefined instruments, the qualitative approach focuses on knowledge statements and gathers open-ended and most of the time unstructured data (Creswell, 2014). The mixed methods approach can be best characterized by the attributes such as developing statements based on pragmatic grounds and by the involvement of collection of both numeric and text information and by the collection of data in both the simultaneously and the sequentially way to cover both approaches. It is stated that if the research is aiming to test a theory or to explain a phenomenon, the quantitative design is more favourable, on the other hand if the research investigates a new area or is trying to explore respondent's motivations, the qualitative design is preferred. Creswell (2014) further suggests selecting the research design based on three factors: the research problem of the thesis, the personal experience of the author, and the targeted audience. As a primary data collection tool, the quantitative approach was selected for this study, and it will be put into practice through the use of a survey.

3.2 Introduction to surveys

A survey aims to generalize its findings to the population from which the sample is drawn through the collection of data regarding their attitudes or opinions using a questionnaire (Creswell, 2014). Further, surveys can be cross-sectional or longitudinal in manner, and the main point of interest lies in causes and numeric

data. Williams (2007) characterizes a survey as an instrument used in the recording of a phenomenon. Research conducted through a survey allows the researcher to gain information that accurately answers who, what, how, where, and when questions (Shukla, 2008). Four forms of surveys can be used, namely personal interviews, telephone interviews, mail interviews, and online interviews, and they can be conducted in a person administered, a telephone administered, or in a self administered way (Shukla, 2008). Fowler (2002) identifies five main areas in which surveys as a research method are used. From unemployment rates, to the population's income and their spending, to surveys about health conditions and offerings, to the reporting of criminal accidents, to lastly, one of the oldest areas where surveys are used in order to get reliable data, the area of agriculture and farmers.

When conducting a survey, the findings can have preferable advantages to those of other research methods. The first one is the option of probability sampling, which excludes a bias and enables reliable generalizability. The second attribute is the standardized measurement that exists to ensure steady and comparable responses. Third the so-called "special-purpose survey" that was developed to gather the required data that may not be available elsewhere (Fowler, 2002). Generally, one main problem with surveys is to identify the extent to which respondents are answering truthfully (Shukla, 2008). The chosen survey type of this study is an online survey, and this form can have various advantages such as low costs, anonymity, reducing time effort and increasing the response rate and the ease of use. Nevertheless, there are also disadvantages the researcher needs to be clear about, such as the exclusion of non-internet users, as well as incomplete surveys or insufficient response rates due to selecting a wrong sample size (Fowler, 2002).

When developing a survey, researchers must be careful and according to Fowler (2002), three components are essential for a survey, namely sampling, question design, and data collection. Sampling refers to the issue of correctly defining the sample size in order to generalize the findings to the whole population. It must also be assured that the entire population has the same probability of being selected. Question design deals with the development of standardized questions in order for them to be understood in the right way by the participants to remove any

differences in the answers given and to ensure the reliability of the results. Lastly, data collection mainly refers to the various ways available, including telephone or personal interviews, surveys sent by email or published via the internet. Especially when it comes to person administered surveys, researchers need to be careful about not influencing respondents in their answers while at the same time utilizing the possibility to optimize the responses (Fowler, 2002).

"Sampling involves selecting a relatively small number of elements from a larger defined group of elements and expecting that the information gathered from the small group of elements will provide accurate judgement about the larger group" (Shukla, 2008, p.55). According to Shukla (2008), it needs to be distinguished between probability sampling and non-probability sampling. Probability sampling is indicated to be the standard and more credible method (Fowler, 2013). With this technique, every unit has the same chance of being selected for the final sample, whereas with non-probability sampling, on the other hand, no such chance selection procedure is used as this technique instead relies on the personal judgment and preferences of the researcher (Shukla, 2008). The results from the probability technique can be with the use of statistical methods, generalized to the population within a stated margin of error. With the results of non-probability sampling, on the other hand, the generalizability is limited since the selection of the units is unknown, which leads to a non-computable error (Shukla, 2008). Both techniques can be divided into different sub-techniques. When it comes to probability sampling methods, Shukla (2008) indicates the following: simple random sampling, systematic sampling, stratified sampling, and cluster sampling. Non probability sampling methods include convenience sampling, judgment sampling, quota sampling, and snowball sampling (Shukla, 2008).

Flick (2011) indicates that there are two ways to put a survey into practice, namely through the use of a questionnaire or an interview. The main difference is that questionnaires are standardized, providing predetermined questions, answers and also the structure, and interviews refer to the moment when the survey is person administered, meaning the researcher asks the questions and records the responses (Fowler, 2002). When developing and phrasing the questions, there are a few things that the researcher needs to consider. The questions should be formulated in an

objective way, they should be short and clear, double negations and further also questions that already force a specific response should be avoided (Flick, 2011). The most common types of questions used in the questionnaire are open-ended and closed-ended questions, open-ended on the one hand do not have predefined responses, which allows participants to state their opinion freely. Closed-ended on the other hand provide a variety of predetermined answers from which the respondents are able to select the most suitable ones. Answer options for the closed-ended questions can range from simple yes/no or to Likert scale questions where respondents are required to indicate their level of agreement or satisfaction for example, to giving various options and let the participants tick one or more (Flick, 2011). Overall, other than the formulation of the question, the researcher further needs to keep in mind the sequence of them, as this aspect can also have an impact on the reliability of the results (Flick, 2011).

3.3 Survey Development

The online survey was developed with the purpose of answering the three research questions: if a connection exists between movies and the destination choice of travellers, to see how movies can impact the image of a destination and to find out what DMOs can do to successfully promote film-induced tourism. The survey is divided into 6 parts and consists of 32 questions, including both open-ended and closed-ended ones. The survey was developed in English and can be found in Appendix 5.

The first section (questions 1-3) is concerned with general questions, focusing first on the travel habits but also on the movie watching habits of the respondents. The respondents were asked how often they travel per year, which genre of movie they prefer, and how often they watch movies. The second question that deals with movie genres is based on an assumption from Macionis and Sparks (2009) that romance and fantasy for example are considered as elements that can act as a motivator to visit specific destinations.

The second section (questions 4-15) deals with the topic of film-induced tourism, which is categorized as a niche element by Connell (2012), therefore the survey asks the participants if they have heard about the term film-induced tourism before and

if so how they would describe it. Additionally, respondents were asked if they have already participated in film-induced tourism, followed by the question of how they would rate their experience if they had one. Another question was: “Would you consider yourself as a film tourist?” which aims to see how many participants that vote for 'NO,' then later mark that they have participated in film-related activities unintentionally, for example. These kinds of respondents would therefore then fall in the category of serendipitous film tourists as proposed by Heitmann (2010). The following question deals with ways and purposes of travelling, and participants were asked to mark the ones they have already experienced.

The next two questions deal with activities related to film-induced tourism, providing options that range from visiting a movie location, participating in a studio tour, attending a film festival or premiere, to visiting a film-themed park where respondents could choose what they have done so far and in which activity they would be the most interested. These two questions are based on the fact that Connell (2012) states that all of these activities mentioned above refer to taking part in film-induced tourism. “Have you ever specifically travelled to a place because it was featured in a movie or TV series?” was asked to see what percentage of respondents already did it and what examples they provide. The next question relates to the conceptual model of Quintal and Phau (2015) that is concerned with movie’s impact on destination choice. It includes seven elements, one statement was developed for each element, asking respondents for their level of agreement to each, ranging from strongly agree to strongly disagree. The last two questions can be considered as two of the key questions for answering the first research question. The last question in the second section refers to asking respondents for an example of a connection between a movie and a destination, aiming to find out if there is a most known or famous example.

The third part of the survey (questions 16-20) covers the topic of destination image. The first question is concerned with Gartner’s (1994) eight proposed information agents that are influencing the image formation process, therefore asking the participants which information source they trust the most, to see how independent sources like movies perform. Respondents were further asked to indicate if they rely on the destination image that is portrayed by a movie or TV series, in order for the

author to answer the second research question. The following question is based on Tasci und Gartner's (2007) assumption that the proposed image does not always align with the received one, as it can be modified by a communication source (Bramwell & Rawding, 1996; Young, 1999, as cited in Tasci & Gartner, 2007). Therefore, respondents were asked if they have ever been disappointed due to the actual image being different from the one portrayed in the movie. Furthermore, participants were asked if they have ever decided not to visit a destination due to the image that was portrayed in a film. In order to thoroughly answer the second research question, respondents needed to indicate their level of agreement, ranging from strongly agree to strongly disagree, to the following statement: "The image of a destination is influenced by a movie featuring it."

Section four (questions 21-24) includes four questions regarding the topic of destination choice. The first question refers to the various factors mentioned in the literature review by different authors that can have an influence on the destination choice of travellers, such as price, safety, climate, attributes of the destination, transportation, visual media, past experience and more (Karl et al., 2015; Um & Crompton, 1990; Moscardo et al., 1996; Dahiya & Batra, 2016; Tham et al., 2013; Quintal & Phau, 2015). The question: "Which of the factors below have the most impact on your choice of destination?" therefore aims to find out which general factors have the most substantial influence but also how films perform since they are considered as one. The following two questions aim to see if there is a destination that respondents only know from movies or TV series that they would like to visit, to investigate what different examples are mentioned. For the last question, participants were asked to indicate their level of agreement from strongly agree to strongly disagree with the statement if a movie has an influence on their choice of destination. This question is considered to be one of the main questions for answering the first research question.

The fifth part of the survey (questions 25-27) deals with destination management organizations and their promotional efforts towards film-induced tourism. The first question aims to find out which of the five success factors proposed by Hudson and Ritchie (2006) are considered as the most successful ones by the participants. Furthermore, Hudson and Ritchie (2006) also suggest what DMOs can do to promote

film-induced tourism, and the respondents were asked to indicate which of the listed actions would raise their interest towards the topic. These two questions are regarded as the key questions for the third research question. The last question in this section aims to find out if the participants are satisfied with the current situation or, on the other hand, not interested, meaning there is nothing that would convince them to participate in film-induced tourism.

The last section, section 6 (questions 28-32) requires participants to indicate their gender, age, nationality, level of education, and their current status of employment.

3.4 Data Collection Process and Analysis

To be able to reach a large number of participants, the survey was distributed via the internet. The development of the survey and also the data collection was done with the help of Google Forms. The link to the survey was distributed on Facebook, on both the author's profile as well as in the 'MODUL University Vienna Community' on the 23rd of April 2020, at 11 am. The link was further also shared via Instagram and LinkedIn on the same day in order to reach a wide range of age, nationality and different levels of education and employment. Therefore, the selected sampling method was convenience sampling, and the sample can be defined as everyone that had access to the link, especially targeting international people aged 18 to 60 due to the selected distribution channels. The survey was available for 12 days, until the 4th of May 2020, at 11 am. During these days, it was possible to access the survey via the posted link on the different social media platforms. The Facebook posts can be found in Appendix 1 & 2, the Instagram post in Appendix 3, and the LinkedIn post in Appendix 4.

Overall, 180 valid responses were collected in this time frame, this is due to one of the functions that Google Forms has that only fully completed responses are stored. After the data was collected, the results will be analysed using Google Forms, through which the researcher is able to create different diagrams that will mostly range from pie to bar charts. After creating the necessary figures, a descriptive data analysis will be carried out in order to answer the three research questions accordingly.

4 Findings

In total, 180 valid survey responses were collected on Google Forms, from these 180 respondents 64,4% were female and 35,6% were male. Other demographic factors, such as age revealed that the majority of the participants, namely 67,2% were between 19-25 years old. Followed by 26-35 years old with 23,9% and 46-55 years old with 5%. 6 participants fell in the age category of 36-45, 1 participant in the category of 66 and above, and no participants were under 18 or 18 years old. The percentages are shown in Figure 6 below.

Regarding nationalities, the respondents of the survey came from 23 different countries, the majority of the participants, namely 122, indicated that they were from Austria, which corresponds to 67,8%. Followed by Germany with 14,2% and Italy with 2,8%, Chinese, Hong Kong, and British with all 1,7%. When it comes to the level of education, 47,8% of the participants indicated that they have a Bachelor's degree, 20% indicated college as their highest level of education, 16,1% referred to high school, and 14,4% indicated that their highest level of education was a Master's degree. Furthermore, two participants specified that they have a PhD. Looking at the last demographic factor, the current status of employment, it can be stated that 50% of the respondents were students, and 38,3% were employees. Followed by 3,9% who are unemployed and currently looking for a job, and 2,2% of the respondents who were employers.

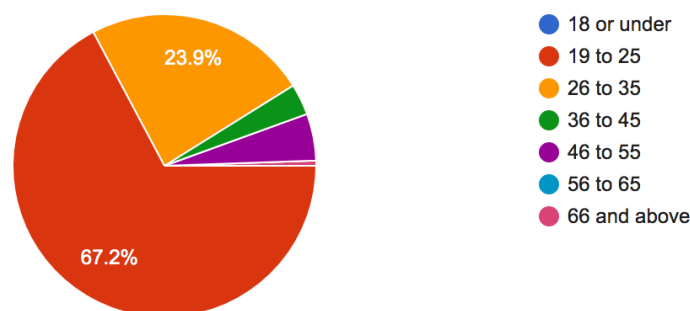


Figure 6. Age group of participants

4.1 Part 1: Movie and travel habits

Concerning the answers to the first question of how often participants travel per year, the majority, namely 56,7%, indicated that they travel 2-3 times per year, followed by 20% that travel 4-5 times per year and 12,2% of participants that travel 6 or more times per year. Only one respondent marked the option of '0,' meaning that the respondent does not travel somewhere within a year. Regarding the second question that deals with which movie genre respondents prefer, the top three are: comedy, drama, and action, where the genre of comedy outperforms the others with 68,3%. The genres of romance and fantasy, that refer to the two elements that are said to be one of the reasons to motivate tourists to visit a destination (Macionis & Sparks, 2009) are only ranked as fourth and sixth by the respondents. For the last question in the first part, respondents were required to indicate how often they watch movies, and the results show that 42,8% watch 2-3 movies per week, 33,9% only watch one movie per week and six respondents specified that they do not watch any movies within a week.

4.2 Part 2: Film-induced tourism

Regarding the fourth question that deals with the participant's awareness towards film-induced tourism by asking them if they have ever heard about the term before, the results show that actually, 61,7% of the respondents have never heard the term film-induced tourism before. This means that only 38,3% are aware of it, which supports Connell's (2012) argument, which states that film-induced tourism is regarded as a niche element. These 69 respondents were then required to describe the term in their own words. It is not feasible to publish all 69 descriptions when looking through them, it can be stated that all of them capture the sense of it by formulating it in their own words. Some examples are: 'when the movie is the reason why you visit the place,' 'tourism companies are trying to accelerate specific regions by filming movies in these regions,' 'getting ideas of destinations to visit by watching films,' 'it is tourism caused by movies – tourists want to travel to the destination where the movie was filmed,' and lastly 'when a movie inspires you to visit a specific place.' When going through all the descriptions, there is one word that a few respondents use, namely 'inspire,' meaning that movies inspire people to go to

specific places, which supports Özdemir and Adan's (2014) argument presented in the Introduction.

The answers to the next question revealed that 75,6% of the respondents have not yet participated in film-induced tourism, which means that, on the other hand, 24,4% have already participated in it. When looking at those 44 participants and how they have rated their experience, 36,8% of them indicated that it was neither good nor bad, 35,1% stated that their experience was good and lastly, 28,1% stated that it was very good. No respondents indicated that their experience was either bad or very bad. The percentages can be seen in Figure 7 below.

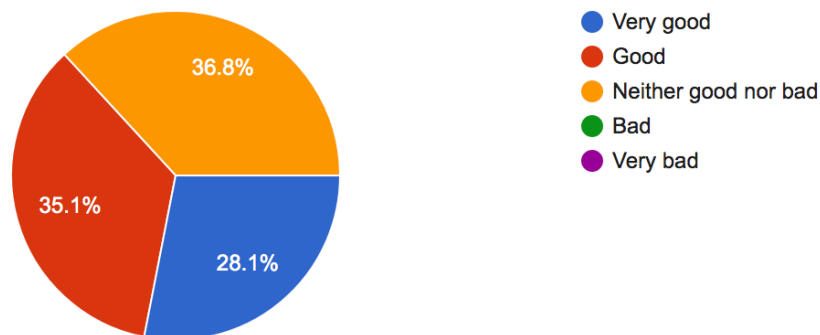


Figure 7. Participants experience with film-induced tourism

The results for question 8 "Would you consider yourself as a film tourist?" were very clear, as 122 respondents indicated no as their answer. 48 participants reported that they were not sure, and only 10 participants answered yes, meaning that they would consider themselves as film tourists.

Concerning the question of possible ways and purposes of travelling, the option of visiting a movie or TV series location as a side activity of the main holiday was selected most often, namely 73 (40,6%) times in total. Followed by the option of visiting a movie or TV series location unintentionally with being selected 66 (36,7%) times. This means that these 66 participants would be categorised as serendipitous film tourists, according to Heitmann (2010). Nevertheless, 35% also indicated that they have not done any of the options listed, and only 7,8% have travelled with the main purpose of visiting a movie or TV series location, meaning that they are specific film tourists (Heitmann, 2010). The answers for question 10, which deals with

activities the respondents have already done, discovered two frequently done options, namely visiting a film-themed park with being selected 88 times, and visiting a film or TV series location with being selected 82 times. Participating in a guided studio tour and attending a film premiere are the third and fourth frequently done activities with being selected 55 and 37 times. Attending a film festival was the least done option with only being selected 26 times, nevertheless, 37 participants also indicated that they have not done any of the options listed. This question further shows that there are actually more than the 24,4% that indicated that they have already participated in film-induced tourism. Because, Connell (2012) states that taking part in these activities is considered as participating in film-induced tourism. In question 11, people were asked in which activity they would be the most interested in, and again the most popular one was visiting a film-themed park like the Universal Studios with 30,6%. Although most of the respondents have not already attended a film festival, they indicated that they would be interested in doing so, as it is the second most popular activity with 20,6%. With 18,3%, the activity of attending a film premiere is ranked third, followed by participating in a studio guided tour and visiting a film or TV series location, which both reached 12,2%. Only 6,1%, which corresponds to 11 respondents indicated that they are not interested in any of the given options. The percentages are presented in Figure 8 below.

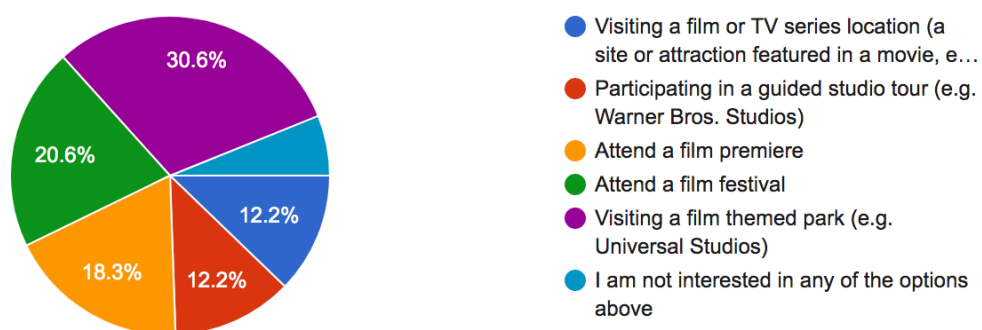


Figure 8. Participants interest in taking part in film-induced activities

The results of question 12 "Have you every specifically travelled to a place because it was featured in a movie or TV series?" revealed that the majority of the respondents, namely 81,7% have not done that before. Therefore, only 18,3%, meaning 33 participants have ever travelled to a place because it was featured in a movie. Some of the examples that were provided by these 33 participants revealed

that 7 participants have visited the UK, specifically London or the Studio's near London because of the film Harry Potter. 4 participants indicated that they have visited Northern Ireland due to the famous series Game of Thrones and 1 participant mentioned to have visited Dubrovnik, where the series also takes place. 3 participants visited New York because of the series Gossip Girl and 2 participants visited New Zealand because of the movies The Lord of the Rings. Other examples were New York in connection with Home Alone, Paris, specifically Moulin Rouge, due to the film with the same name and Sölden in Austria due to the James Bond film.

Concerning question 14, which deals with how participants feel towards different statements after watching a movie, the statement of having developed a particular image of the destination is the one that most of the respondents (109) agreed to. Furthermore, this statement also has the highest number of votes for strongly agree, namely 35. Overall, respondents tend to agree to most of the statements, and most of the graphs look similar, solely for the statement that the risk of unsafety decreases, the category of agree was not the highest one. For this statement, most of the participants answered with neither agree nor disagree and disagree with 84 and 48 votes, respectively. Looking at the last statement of having a higher level of intention to actually visit the destination, the results show that although 78 participants agree with this statement, 63 of them still answered with neither agree nor disagree. The percentages can be seen in Figure 9 below.

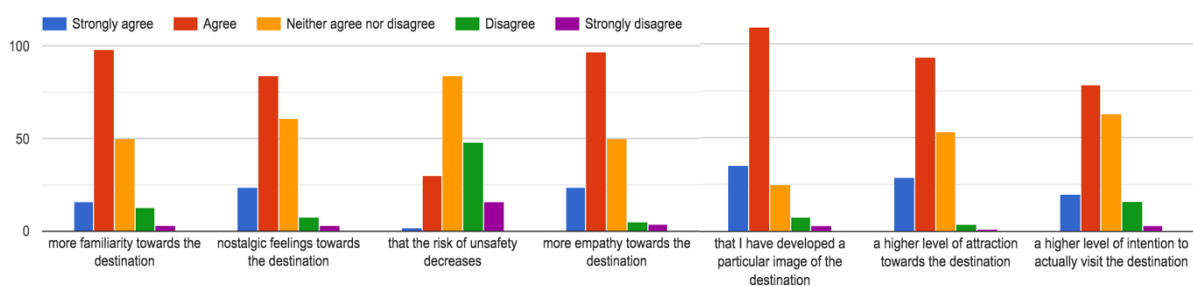


Figure 9. Level of agreement towards statements about film-induced tourism and destination choice

The last question of the second section required the participants to state an example when they think of the connection between a movie and a destination. Out of 102 responses, the combination of New Zealand and The Lord of the Rings was mentioned 30 times. The series Game of Thrones that is associated with Northern Ireland and Croatia was indicated 15 times, similar to the UK, but specifically

London, which is connected to the Harry Potter movies. Salzburg and Vienna and the film Sound of Music was mentioned three times, as well as the movie Sex and the City and its connection to New York. Other examples were the connections between Eat Pray Love and Bali, Mamma Mia and Greece, Gossip Girl and New York and Twilight, and Volterra in Italy, which were all indicated two times.

4.3 Part 3: Destination image

The answers to question 16, that aimed to find out which information sources regarding destination image are the most trusted ones showed that the factor of 'requested word of mouth recommendations from friends or family' was the most popular one with being selected 132 times. Followed by travel reports, blogs, and stories which were selected 120 times by the respondents. The third most trusted information source, according to the survey results, is information gained from previous experience with 104 votes. Even though, it is not in the first place it still contributes to Gartner's (1994) assumption that information from previous experiences is considered to have the highest credibility. Independent sources such as movies, news, and documentaries were selected 83 times by the participants and can be regarded as one of the more trustworthy options. The options that are rated as the least trustworthy ones by the participants are tour operators and wholesalers with 25 votes and recommendations of celebrities with only 13 votes. The percentages can be seen in Figure 10 below.

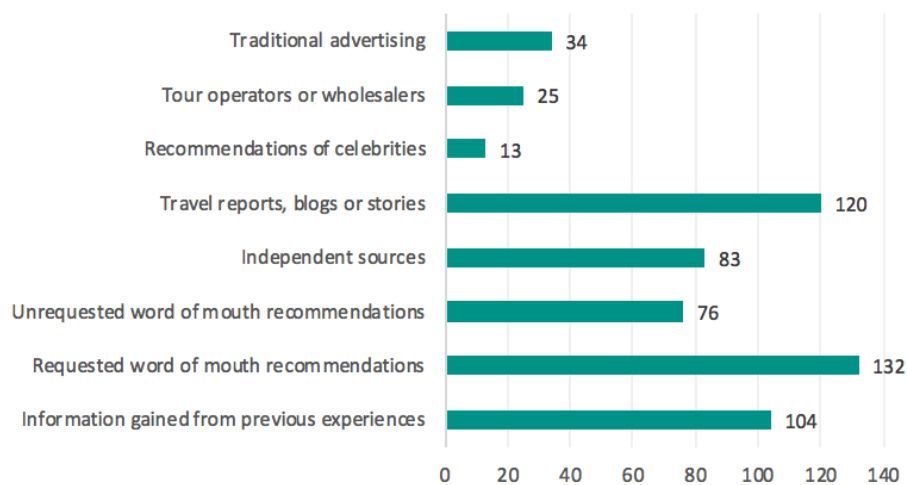


Figure 10. Information sources regarding destination image

Concerning question 17, which aimed to find out if respondents rely on the destination image that is portrayed by a movie or TV series, the clear majority, namely 75,6% of the participants indicated that they do not rely on the destination image that is portrayed by a movie or TV series. This means that only 24,4% of the respondents indicated that they rely on it.

The results of question 18, do not support Tasci and Gartner's (2007), Bramwell and Rawding's, and Young's (1996; 1999, as cited in Tasci & Gartner, 2007) assumption as 63,3% of the respondents indicated that they have never been disappointed with the actual image being different than the one portrayed in a movie or TV series. Only 36,7% reported that they have been disappointed once because the actual image did not align with the portrayed one. Furthermore, the answers to the next question revealed that 78,9% have never decided not to visit a destination due to the image that was portrayed of it in a movie or TV series. This means that only 21,2% of the respondents answered with yes, meaning that they already have decided not to visit a destination because of it.

The last question in this section reveals results to the statement, "The image of a destination is influenced by a movie featuring it," where more than half of the respondents indicated that they agree with this statement. Furthermore, 12,2% of the participants answered that they strongly agree, 46 respondents do neither agree nor disagree with the proposed statement, 17 participants disagree with it, and only 2 respondents answered that they strongly disagree with the statement that the image of a destination is influenced by a movie featuring it. The percentages are shown in Figure 11 below.

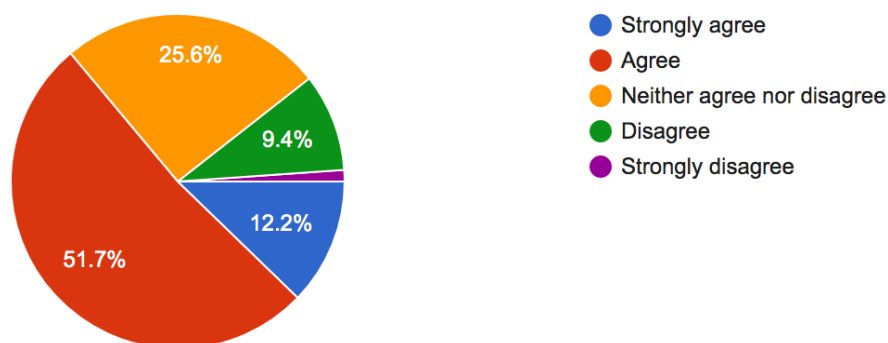


Figure 11. Level of agreement towards the statement about destination image

Therefore, the second research question, *"How is the image of a destination influenced by movies?"* can be answered as follows. It needs to be indicated that independent sources like movies, news, and documentaries are rated as the fourth most trustworthy information source regarding destination image. Furthermore, more than half of the respondents indicated that they agree that the image of a destination is influenced by a movie featuring it. On the other hand, 75,6% of the respondents revealed that they do not rely on the destination image that is portrayed by a movie, and further, 63,3% stated that they have never been disappointed due to the actual image being different than the one on the movie. Moreover, 78,9% have never decided not to visit a destination because of the portrayed image in a movie. Therefore, it can be concluded that movies do not considerably influence the image of a destination.

4.4 Part 4: Destination choice

Concerning the fourth section of the survey, in question 21, factors that have an influence on the participant's choice of destination were stated, and the results show a very close outcome. With being selected 114 times, the highest scoring factor is indicated to be price level. Followed by safety and security and the attributes of the destination, which were both selected 112 times. Factors such as the climate and weather conditions, as well as the cultural aspects also seemed to be very important to the respondents as they are ranked third and fourth with 99 and 91 votes. Interpersonal relationships are only ranked fifth which does not align with Nolan's and Walter and Tong's (1976; 1977, as cited in Um & Crompton, 1990) argument that they are the most powerful information source regarding destination choice as the results show that only 77 participants have voted for it. 71 participants voted for past experiences moreover, transportation and infrastructure, as well as social media, do not seem so important when choosing a destination as they are ranked in the lower quarter. The factor with the least votes, which in this case is very clear as only 19 respondents chose it, is visual media that includes movies, TV, and travel documentaries. The percentages can be seen in Figure 12 below.

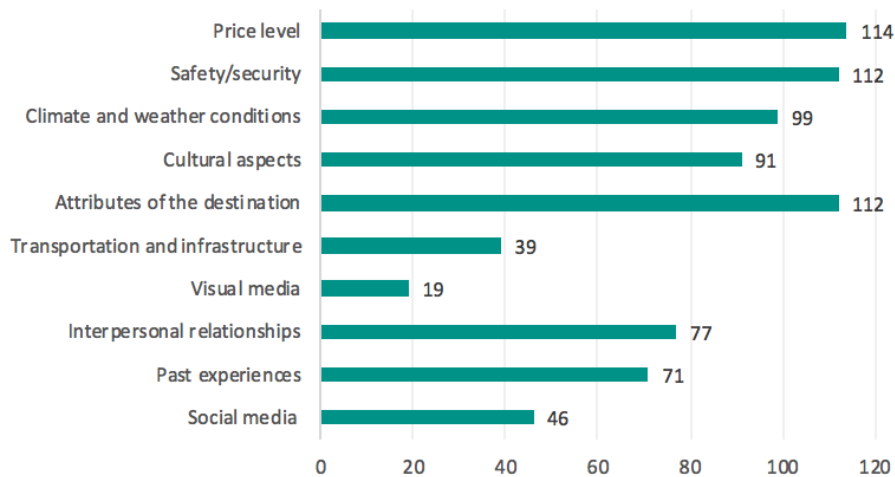


Figure 12. Factors influencing destination choice

Regarding question 22, which aimed to see if there is a destination that participants only know from a movie or TV series that they would like to visit, the results show a head-to-head race between yes and no. On the one hand, 47,8% of the respondents answered with yes, but on the other hand, 52,2% answered with no, which indicates that there is no destination that they would like to visit in the future that they have seen in a movie or TV series. Regarding the 47,8%, which is equivalent to 86 respondents, who answered with yes, they further also indicated the destination and the movie they have seen it in. In total, 20 respondents indicated that the destination that they would like to visit is New Zealand and that they know it from the films *The Lord of the Rings*. Followed by 4 respondents who stated that they would like to visit Hogwarts, which is known from the *Harry Potter* movies, although unfortunately it is not a real place that people can visit, the answer still indicates that such fantasy places can have an influence on the decision as well. Greece and *Mamma Mia*, *Kho Phi Phi*, and *The Beach*, as well as *Crema* in Italy and *Call me by your name*, were all mentioned three times by the participants. Other destinations included India, which is known from *Slumdog Millionaire*, New York from *Sex and the City*, Ireland from *PS: I Love You*, and Las Vegas from *Hangover*. The other answers solely indicated the destinations without the film they are known from, and those range from Bali, to Dubrovnik, to Africa, to Tokyo, to America, to the Maldives and the Bahamas, for example.

Concerning the last question of the section of destination choice where respondents were required to indicate their level of agreement to the following statement: "A

movie has an influence on my choice of destination," 37,2% of the respondents indicated that they neither agree nor disagree with the given statement. It was interesting to see that 28,3% of the participants answered with disagree, and on the other hand, 26,1% of the participants responded with agree. Furthermore, when combining the percentages of disagree with strongly disagree and the ones of agree with strongly agree, 57 participants voted either for strongly disagree or disagree, and 56 participants voted for either strongly agree or agree, which overall indicates no clear tendency. The percentages are shown in Figure 13 below.

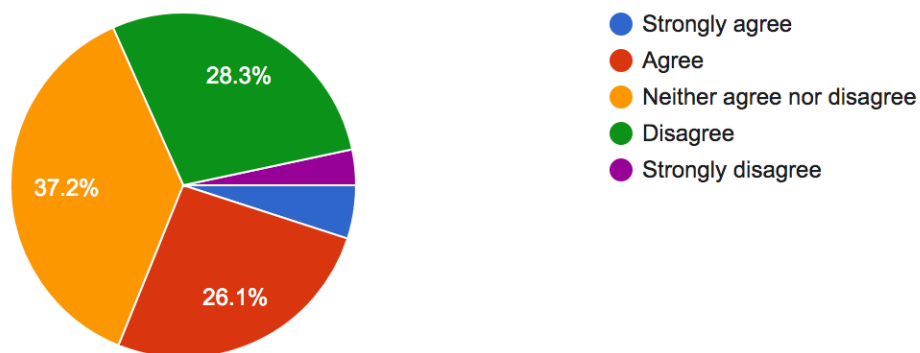


Figure 13. Level of agreement towards the statement about destination choice

For answering the first research question, *"Is there a connection between movies and the destination choice of travellers?"* the results from the section about film-induced tourism, as well as the results from the section of destination choice, need to be considered. What needs to be reviewed first is that only 18,3% of the respondents indicated that they have ever specifically travelled to a place because it was featured in a movie or TV series, which means that the majority (81,7%) has not done this before. On the other hand, 98 respondents agreed that they have developed more familiarity towards the destination after watching a movie, and 78 respondents agreed and 20 respondents strongly agreed that they have indeed a higher level of intention to actually visit the destination. Nevertheless, visual media that includes movies, TV, and travel documentaries were only selected 19 times when it comes to factors that influence the destination choice of travellers. Furthermore, only 26,1% of the respondents agreed to the statement that a movie has an influence on their choice of destination. Therefore, it can be concluded that there is, to some extent, a connection between movies and the destination choice of

travellers. Nevertheless, it cannot be generalized as the part of the sample that indicated it was too small.

4.5 Part 5: Destination management organizations

In question 25, which deals with what DMOs should do to promote film-induced tourism, the respondents indicated two factors that they see as the most successful ones, namely destination attributes (57,2%) and destination marketing activities (56,7%). With being selected 81 times, which is equivalent to 45%, film-specific factors are considered the third most successful factor. According to the respondents, the least successful factor is film commission and government efforts with only being selected for 23 times, which corresponds to 12,8% in total. The percentages can be seen in Figure 14.

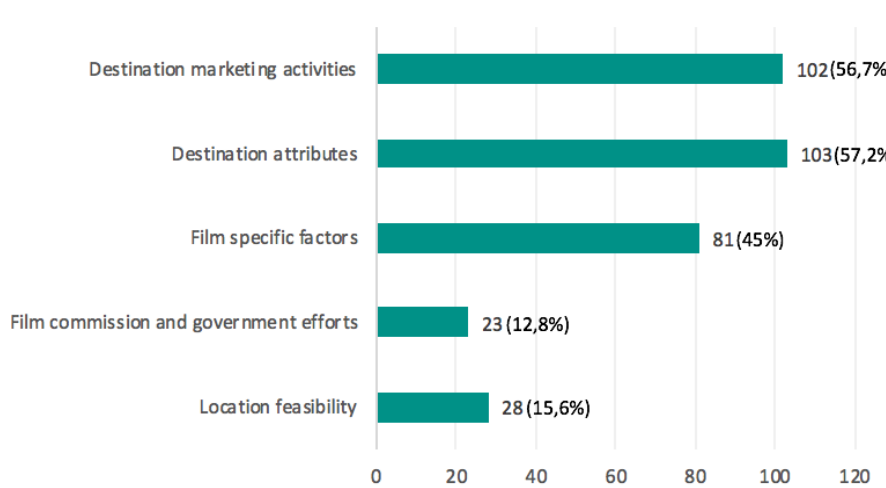


Figure 14. Success factors in promoting film-induced tourism

The answers to question 26, which aims to find out what DMOs should do to raise tourist's interest towards film-induced tourism revealed that the majority of the participants namely 52,8%, selected specific film-induced tourism packages, that include the promotion of locations and infrastructure featured in a movie as their favourite. With 43,9%, the movie map was the second favourite option, whereas the alternatives of creating a movie-related website and actively promoting film-induced tourism were the least favourite ones with only 19,4% and 20%. One recommendation from a participant included the desire to make the experience of visiting worth mentioning to other people and enabling photo opportunities.

Nevertheless, one thing that needs to be indicated is that for 30 respondents, none of the listed factors would raise their interest towards film-induced tourism.

When it comes to the current attitude of respondents towards film-induced tourism, 68,9% indicated that they are satisfied with the current situation. On the other hand, 25,6% of the participants stated that they are not interested at all. Question 27 further asked for recommendations in order for the participants to take part in film-induced tourism, and the answers ranged from more online presence, to a movie map app, to better packages, to more promotions, to making it easier to join, and to making it affordable.

Looking at the third research question "*What can DMOs do to successfully promote film-induced tourism?*" and the given results above it can be stated that DMOS need to focus on their marketing activities, meaning media coverage and hosting events and on the attributes of their destination, meaning the scenery and its icons as these two factors are perceived as the most successful ones. Furthermore, the results show that tourists seek for specific film-induced tourism packages, which gives them information about the locations and the infrastructure used in the movies. What DMOs should consider doing in the future, based on the survey results, is creating and promoting movie maps that reveal detailed information about the locations where the movie was filmed. Overall, DMOs should focus on promoting the scenery and the icons within the destination, for example, via so-called movie maps to attract more tourists and further also hosting events connected to the movie to gain higher media coverage.

5 Conclusion and Recommendations

The research of this thesis aimed to explore the connection between movies and the destination choice of travellers and to see how movies influence the image of a destination. Another goal was to find out what DMOs could do to successfully promote and leverage film-induced tourism. Therefore, the topics of film-induced tourism, destination image and destination choice were examined in the literature review. In order to create an in-depth understanding of the above mentioned topics, a survey was conducted.

Looking at the survey results, it can be stated that about 38,3% of the respondents have already heard about the term film-induced tourism before. However, only a few have already purposely participated in it, to be clear only 24,4%, which is in line with Connell (2012). Nevertheless, 66 respondents previously visited a movie or TV series location unintentionally. Film-induced tourism activities are from higher popularity as nearly all respondents, except 37, have already participated in an activity once. It is further indicated that respondents clearly express an interest in participating in those activities, especially when it comes to visiting film-themed parks. Specific film tourists are only a small part of the segment, on the other hand, general and serendipitous film tourists are more common and are the ones marketers should put most of their focus on.

Throughout the whole research, there are a few examples of movies in connection with a destination that are mentioned several times. The most famously known example is definitely New Zealand and The Lord of the Rings movies as this connection is nearly given all the time by the respondents as well as by the literature such as by Beeton and Croy (2006; 2010). But further, also London and Harry Potter, as well as Game of Thrones and Northern Ireland and Dubrovnik, can be considered as very famous examples. Respondents that have indicated that they already travelled to a place because it was featured in a movie or TV series, also stated these famous connections. What all three of those films have in common is that their storyline is based on fantasy, meaning that none of them is portraying the real world and all play in fantasy places, which may be the differentiator towards other movies.

Destination image is very important for both the tourists as well as destination marketers, and the survey reveals that the image of a destination is not considerably influenced by a movie featuring it. The survey showed that the respondents do not rely on the destination image that is portrayed in a movie and further that they do not decide not to visit destinations because of an image portrayed in a film. A discrepancy between the actual image and the one portrayed in a movie, which would result in tourists being disappointed, was not confirmed by the survey. Which therefore does not support the argument proposed in the literature review by Tasci and Gartner (2007), Bramwell and Rawding, and Young (1996; 1999, as cited in Tasci & Gartner, 2007).

There are numerous factors that can have an impact on the destination choice of travellers, and movies are considered to be one. Nevertheless, the survey reveals that only a small part of the respondents, namely 19, selected it from a list of various factors that influence their choice. Although the majority indicated that movies do not really influence their choice of destination, there is still a small part of respondents, namely 26,1% who indicated their agreement towards the statement that a movie has an influence on their choice of destination. These insights contribute to the fact that specific film-induced tourism is still a niche element within the tourism sector, as indicated by Connell (2012).

DMOs need to increase their promotional efforts, for example, by developing and promoting movie maps. Furthermore, the respondents seek for specific destination attributes that they can immediately connect to the movie, therefore DMOs need to make sure that the movie-related locations can be easily identified and are prominent and significant within the destination.

It can be concluded that overall, the awareness towards film-induced tourism is rather low however, a lot of participants are taking part in related activities or visit locations unintentionally or as part of their main holiday. Results show that there is, to some extent, a connection between movies and traveller's destination choice, nevertheless the part of the sample that indicated it is too small to draw conclusions to the whole sample. Furthermore, the survey reveals that the image of a destination is not considerably influenced by a movie featuring it, and DMOs should focus on their marketing activities and on creating specific packages that satisfy the

tourist's needs. Overall, the major practical implications are the gained suggestions of what DMOs should do to promote film-induced tourism and that marketers should focus more on attracting general and serendipitous film tourists as these segments are more prominent and show an interest, especially in participating in film-induced tourism activities.

However, certain limitations and shortcomings need to be taken into account, as every research is subject to limitations. First, concerning primary data collection, although this survey already addressed 180 people, a higher number of respondents, around 250, would still be favourable to have a better generalizability. Another issue was the sampling method, as it was convenience sampling, future research should therefore also apply probability sampling to exclude any bias.

Moreover, when looking at demographic factors, such as age, it needs to be pointed out that more than half of the respondents are between 19 and 25 years old, which may impact the outcome of the research. Furthermore, half of the respondents indicated that they are students and nearly half of the respondents indicated that they have a Bachelor's degree, which implies that they represent the part of the population with higher education. Therefore, more respondents of other age groups, as well as employment and education statuses, should be involved to have a more diverse sample. Even though it was outside of the scope for this thesis to do a cross-analysis, for future research, it would be interesting to see if specific demographic factors such as the age of the respondents, make a difference in the perception of movies and their choice of destination.

Future research in this field should also focus on the aspect of how emotions that arise while watching movies impact the travellers in their decision process. It would be interesting to see whether specific emotions that are caused by watching films influence the tourists towards specific actions or stimulate their imagination. Future research should also concentrate on how different movie genres can create specific emotions that impact the viewer's attitude towards a place.

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Appendices

Appendix 1: Facebook post in the MODUL University Vienna Group

Facebook post with the link to the survey, shared on the 23rd of April, 11:00 am:

Sandra Smoliner hat einen Link geteilt.

Gerade eben

Hey Everyone,
I hope you are all safe and healthy!
I am currently working on my Bachelor Thesis regarding Film-Induced Tourism.
I would highly appreciate your participation in this survey to help me finish my thesis.
Thank you in advance!
All the best,
Sandra

How Movies Influence the Destination Choice of Travellers

DOCS.GOOGLE.COM

How Movies Influence the Destination Choice of Travellers

Dear participant, I am an undergraduate student at MODUL University Vienna. The following survey is part of my Bachelor thesis. The purpose is to...

Gefällt mir Kommentieren

Appendix 2: Facebook post on the author's account

Facebook post with the link to the survey, shared on the 23rd of April, 11:00 am:

Sandra Smoliner
Gerade eben · 🌐 · 📍

Hey Everyone,
Please support me by filling out this survey for my Bachelor Thesis!
Thank you in advance!

How Movies Influence the Destination Choice of Travellers

Dear participant,

I am an undergraduate student at MODUL University Vienna. The following survey is part of my Bachelor thesis. The purpose is to investigate how movies influence the destination choice of a traveller. Filling out the survey will not take longer than 10 minutes and I would highly appreciate if you would answer all of the questions below. Participation is voluntary and all the information collected will be handled confidentially and anonymously.

In case you have any questions or comments, please do not hesitate to contact me:
1711015@modul.ac.at

Thank you for your time and participation!
Sandra Smoliner

* Required

How often do you travel per year? *

Select one option

DOCS.GOOGLE.COM

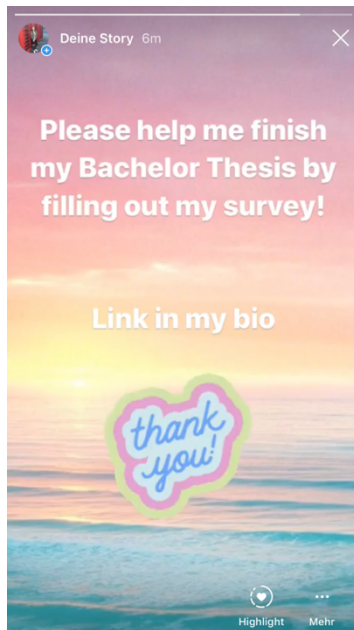
How Movies Influence the Destination Choice of Travellers

Dear participant, I am an undergraduate student at MODUL University Vienn...

Gefällt mir Kommentieren Teilen

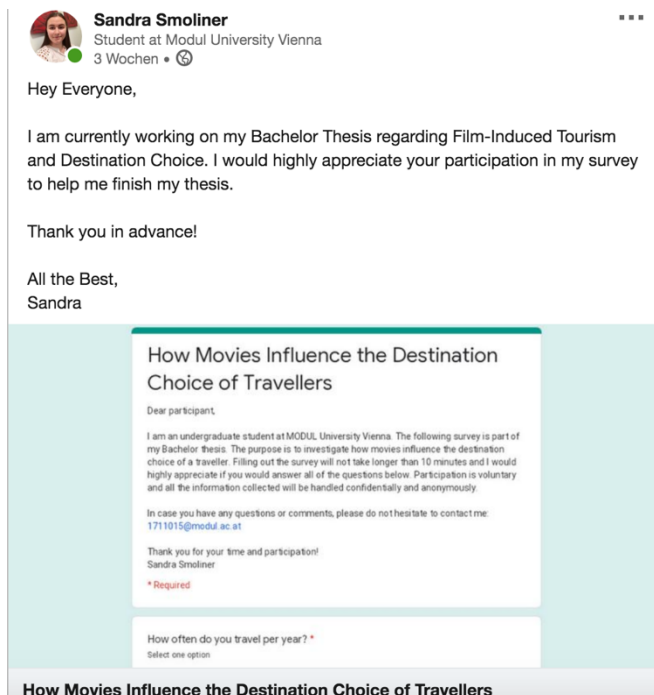
Appendix 3: Instagram story on the author's account

Instagram story with the link to the survey at the author's profile, shared on 23rd of April, 07:00 pm:



Appendix 4: LinkedIn post on the author's account

LinkedIn post with the link to the survey, shared on 24th of April, 11:00 am:



Appendix 5: Survey

How Movies Influence the Destination Choice of Travellers

Dear participant,

I am an undergraduate student at MODUL University Vienna. The following survey is part of my Bachelor thesis. The purpose is to investigate how movies influence the destination choice of a traveller. Filling out the survey will not take longer than 10 minutes and I would highly appreciate if you would answer all of the questions below. Participation is voluntary and all the information collected will be handled confidentially and anonymously.

In case you have any questions or comments, please do not hesitate to contact me:
1711015@modul.ac.at

Thank you for your time and participation!
Sandra Smoliner

***Required**

1. How often do you travel per year? *

Select one option

- 0
- 1 time per year
- 2-3 times per year
- 4-5 times per year
- 6 or more times per year

2. Which genre of movies do you prefer? *

Select one or more options

- Action
- Drama
- Fantasy
- Comedy
- Science fiction
- Thriller
- Romance
- Other: _____

3. How often do you watch movies? *

Select one option

- 1 per week
- 2-3 per week
- 4-5 per week
- 6 or more per week
- None

4. Have you heard about the term film-induced tourism before? *

Select one option

- Yes
- No

5. If yes, how would you describe it?

Your answer _____

6. Have you already participated in film-induced tourism? *

Select one option

- Yes
- No

7. If yes, how would you rate your experience with film-induced tourism?

Select one option

- Very good
- Good
- Neither good nor bad
- Bad
- Very bad

8. Would you consider yourself as a film tourist? *

Select one option

- Yes
- No
- Not Sure

9. Indicate if you have travelled in any of the following ways and purposes *

Select one or more options

- Travelling with the main purpose of visiting a location featured in a movie or TV series
- Visiting a movie or TV series location as a side activity of the main holiday
- Visiting a movie or TV series location unintentionally
- Visiting a place where the movie or TV series is assumed to have taken place
- I have not done any of the options above

10. Have you ever done any of these activities? *

Select one or more options

- Visited a film or TV series location (a site or attraction featured in a movie, e.g. Kings Cross Platform)
- Participated in a guided studio tour (e.g. Warner Bros. Studios)
- Attended a film premiere
- Attended a film festival
- Visited a film themed park (e.g. Universal Studios)
- I have not done any of the options above

11. Indicate in which activity you would be the most interested *

Select one option

- Visiting a film or TV series location (a site or attraction featured in a movie, e.g. Kings Cross Platform)
- Participating in a guided studio tour (e.g. Warner Bros. Studios)
- Attend a film premiere
- Attend a film festival
- Visiting a film themed park (e.g. Universal Studios)
- I am not interested in any of the options above

12. Have you ever specifically travelled to a place because it was featured in a movie or TV series? *

Select one option

- Yes
- No

13. If yes, please state which destination and in which movie/TV series it was featured

Please indicate the movie and the destination

Your answer _____

14. After watching a movie, I feel: *

Select one option for each row

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
more familiarity towards the destination	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
nostalgic feelings towards the destination	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
that the risk of unsafety decreases	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
more empathy towards the destination	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
that I have developed a particular image of the destination	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
a higher level of attraction towards the destination	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
a higher level of intention to actually visit the destination	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

15. When you think of the connection between a movie and a destination is there any example that comes to your mind?

Your answer _____

Destination image

16. Which information sources regarding destination image do you trust the most? *

Select one or more options

- Traditional advertising (TV, radio, billboards)
- Tour operators or wholesalers
- Recommendations of celebrities
- Travel reports, blogs or stories
- Independent sources (news, movies, documentaries)
- Unrequested word of mouth recommendations from individuals
- Requested word of mouth recommendations from friends or family
- Information gained from previous experiences
- Other: _____

17. Do you rely on the destination image that is portrayed by a movie/TV series? *

Select one option

- Yes
- No

18. Have you ever been disappointed due to the actual image being different than the one portrayed in the movie/TV series? *

Select one option

- Yes
- No

19. Have you ever decided not to visit a destination due to the image that was portrayed of it in a movie/TV series? *

Select one option

- Yes
- No

20. Please indicate to what extent do you agree with the following statement:

"The image of a destination is influenced by a movie featuring it" *

Select one option

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

Destination choice

21. Which of the factors below have the highest influence on your choice of destination? *

Select one or more options

- Price level (e.g. of accommodation, cost of transportation)
- Safety/security
- Climate and weather conditions
- Cultural aspects (e.g. history, locals, knowledge of language)
- Attributes of the destination (e.g. activities, entertainment options, sights, attractions)
- Transportation and infrastructure
- Visual media (e.g. movies, TV, travel documentaries)
- Interpersonal relationships (e.g. word of mouth or information from friends or family)
- Past experiences
- Social media (electronic word of mouth)

22. Is there a destination that you only know from movies/TV series that you would really like to visit? *

Select one option

- Yes
- No

23. If yes, which destination that was featured in a movie/TV series would you like to visit?

Please indicate the movie and the destination

Your answer _____

24. Please indicate to what extent do you agree with the following statement: "A movie has an influence on my choice of destination" *

Select one option

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

DMOs

25. When it comes to destination management organizations and their effort in promoting film-induced tourism, which of the factors below do you perceive as the most successful ones? *

Select one or more options

- Destination marketing activities (media coverage, hosting events, offer tours, create websites)
- Destination attributes (scenery, icons or the brand itself)
- Film specific factors (identifiable location, physical icons, connection of storyline and destination)
- Film commission and government efforts (lobbying, scouting, active promotion)
- Location feasibility (enough available resources, e.g. labour, expertise)

26. What can destination management organizations do to raise your interest towards film-induced tourism? *

Select one or more options

- Actively promote film-induced tourism (direct mails, messages, promotions)
- Create specific film-induced tourism packages (promote the locations and infrastructure featured in the movie)
- Create own movie-related website
- Create movie maps
- None of the above
- Other: _____

27. What needs to be done in order for you to consider taking part in film-induced tourism? *

Select one option

- Nothing, I am satisfied with the current situation
- Nothing, I am not interested at all
- Other: _____

General Information

28. Please indicate your gender *

Select one option

- Female
- Male
- Other

29. Please indicate your age group *

Select one option

- 18 or under
- 19 to 25
- 26 to 35
- 36 to 45
- 46 to 55
- 56 to 65
- 66 and above

30. Please indicate your nationality *

Your answer _____

31. Please indicate your level of education *

Select one option

- High school
- College
- Bachelor's degree
- Master's degree
- PhD
- Other: _____

32. Please indicate your current status of employment *

Select one option

- Student
- Employee
- Employer
- Retired
- Unemployed, looking for a job
- Unemployed, not looking for a job
- Other: _____