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Promoting Destinations via Film Tourism: An Empirical Identification of Supporting Marketing Initiatives

SIMON HUDSON AND J. R. BRENT RITCHIE

Film tourism is a growing phenomenon worldwide, fueled by both the growth of the entertainment industry and the increase in international travel. This article proposes a model for exploiting film tourism marketing opportunities. It identifies the optimum marketing factors that encourage film tourists to visit destinations that appear (or are depicted) in the movies. Factor analysis reveals four types of marketing activities in which destinations can engage to promote film tourism: proactive efforts to encourage producers and studios to film at the location, efforts to generate media publicity around the film and its location, marketing activities that promote the film location after production, and peripheral marketing activities that leverage film tourism potential. Results of a stepwise multiple regression analysis indicate a high correlation between film tourism success and one of the four factors: the proactive efforts of destinations that encourage producers and studios to film at their location.

Keywords: *Film tourism; destination marketing; product placement*

The study of film tourism is relatively new in tourism research. Sometimes called movie-induced or film-induced tourism, *film tourism* is defined here as tourist visits to a destination or attraction as a result of the destination's being featured on television, video, or the cinema screen. Falling loosely under the umbrella of cultural tourism, film tourism is a growing phenomenon worldwide, fueled by both the growth of the entertainment industry and the increase in international travel. The benefits of film tourism are becoming increasingly apparent. Appealing to wide and diverse markets, film tourism offers something for everyone, just like the films themselves, and tourism organizations can use films as springboards for marketing campaigns if the films are seen as appropriate for the destination. Marketing opportunities are generated when the film is being premiered and distributed as well as during each release window. Additional businesses and services can be created through film tourism that in turn can encourage the extension and strengthening of the visitor season. This article proposes a model for exploiting film tourism marketing opportunities and then reports on an empirical study identifying the critical marketing success factors that encourage film tourists to visit destinations around the world.

LITERATURE REVIEW

According to Morgan and Pritchard (1998), placing a destination in a film is the ultimate in tourism product placement. Product placement is an emerging phenomenon, and has been defined as the planned entries of products into movies or television shows that may influence viewers' product beliefs and/or behaviors favorably (Balasubramanian 1994). Its growth has been spurred by the diminishing effectiveness of traditional advertising techniques (Kaikati and Kaikati 2004), and marketers are realizing that communications via product placement can be more sophisticated, more targeted, and more widely seen than traditional advertising methods (Karrh, McKee, and Pardun 2003).

Limited research has been conducted on product placement despite the growing use of this promotional method. Of the dozen or so studies related to product placement, none have looked at the placement of destinations in movies and its influence on tourism. However, some of the findings do have relevance for those interested in film tourism. In most of the studies, respondents have a positive view toward product placement and it seems to increase brand loyalty by validating the purchase decisions of the consumer (Hart 2003). Research confirms that product placement can have greater impact with program audiences than is typically found with comparable

Simon Hudson, PhD, is an associate professor in the Haskayne School of Business at the University of Calgary in Calgary, Alberta, Canada. Prior to working in academia, he worked in the tourism industry in Europe. Dr. Hudson has published numerous journal articles and book chapters from his work and has three books to his name: Snow Business, Sport and Adventure Tourism, and Tourism and Hospitality Marketing. He is known worldwide for his work in the ski industry. Dr. Brent Ritchie holds the professorship of tourism management in the Haskayne School of Business at the University of Calgary in Calgary, Alberta, Canada. He serves as chair of the university's World Tourism Education and Research Centre and was elected as the founding chair of the World Tourism Organization's Tourism Education Council in 2001. Dr. Ritchie also has extensive professional and industry relationships. He has served as president of the Travel and Tourism Research Association and the Travel Industry Association of Alberta and as chair of the Calgary Convention and Visitors Bureau.

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advertising exposures (Karrh, McKee, and Pardun 2003), and some researchers have found that a simple visual placement in the background can be as effective as a highly integrated placement (Russell 2002).

The measurement of product placement has been the subject of much discussion, but researchers are beginning to measure and track the effectiveness of product placement (Atkinson 2004). Among product placement practitioners, unaided recall and brand recognition are the two most popular means of assessing placements, though the tracking of subsequent related sales or the measurement of trade or general press coverage are methods growing in use (Karrh, McKee, and Pardun 2003). The New Zealand Tourism Board looked at the first *The Lord of the Rings* film as the equivalent of a promotional piece and worked out what the exposure would have cost to access commercially. Based on attendances and making a range of assumptions, they estimated the exposure was worth over US\$41 million (New Zealand Institute of Economic Research 2002).

Just as product placements will influence a viewer's attitude toward a brand, so too will films have an impact on destination image if the location plays a part in a film. Because destination images influence tourist behavior, a destination must be favorably differentiated from its competition and positively positioned in the minds of consumers (Pike and Ryan 2004; Echtner and Ritchie 1991; Joppe, Martin, and Waalen 2001). Schofield (1996) suggested that contemporary tourists' organic images of places are shaped through the vicarious consumption of film and television without the perceptual bias of promotional material. In support of this contention, Gundle (2002) discussed how the 1960 hit film *La Dolce Vita* transformed the image of Rome in Italy. In the minds of the public worldwide, Rome became the city of sin and pleasure, of Liz Taylor, Ava Gardner, and Frank Sinatra, of elegance and night-clubs, of aristocrats and Latin lovers, of fast cars and stylish intellectuals. The image, perpetuated in American films and books, provided Roman tourist industries and fashion houses with a resource that has lasted to this day. Roman glamour became Italian glamour for the world.

Further empirical proof of how films can impact destination image came from Kim and Richardson (2003), who employed an experimental design to assess the extent to which viewing a specific film altered cognitive and affective images of the place it depicted. They found that the 1995 movie *Before Sunrise* significantly affected some of the destination image components and interest in visiting Vienna in Austria. However, as Croy and Walker (2003) have indicated, more research is needed to assess the evaluative components of image and to measure the effect films have on image.

Although no research studies have focused on the placement of destinations in films, there is a growing body of research related to film tourism generally (Beeton 2005). This can be classified into four broad categories: (1) the influence of film on the decision to travel (Urry 1990; Cohen 1986; Riley and van Doren 1992; Riley, Baker, and van Doren 1998; Tooke and Baker 1996; Sharp 2000; Busby and Klug 2001), (2) film tourists themselves (Singh and Best 2004; Macionis 2004), (3) the impacts of film tourism on visitation numbers and on residents (Busby, Brunt, and Lund 2003; Schofield 1996; Gundle 2002; Kim and Richardson 2003; Croy and Walker 2003; Beeton 2001a, 2001b, 2004a, 2004b; Cousins and Anderek 1993), and (4) destination marketing activities related to film tourism (Cohen 1986, Woodward 2000,

Grihault 2003, Frost 2004). It is beyond the scope of this article to review all of this literature, and the focus of this article will be on the latter category related to destination marketing. However, it is clear from Table 1, which summarizes some of the above research, that film and television can have a very positive impact on tourism visits.

In general, an increase in visitor numbers can only benefit a local economy. One of the major economic benefits and factors of film tourism is that viewing film locations can often be an all-year, all-weather attraction, thus alleviating problems of seasonality (Beeton 2004a). Also, both films and television have a wide socioeconomic appeal, potentially broadening the base of the visitor market (Schofield 1996). One of the interesting aspects of film tourism is that it can be enduring. A film can continue to draw visitors year after year. Riley, Baker, and van Doren (1998) found that although the peak of interest comes after a film is released, a 54% increase in visitation was evident at least 5 years later in the 12 films they studied and images are often retained for a long time. These enduring effects would explain the success of some destinations that have redeveloped locations to make film connections more apparent and boosted tourism even when the film is not new (Grihault 2003).

However, there are a range of potential drawbacks to film tourism. Riley, Baker, and van Doren (1998) say that even before the release of a film, prices may have been driven up by the influx of production crews. When the tourists do arrive, Beeton (2001a) suggests that by creating a new, intrusive style of tourism, the traditional budget holiday-maker is disenfranchised. Tooke and Baker (1996) propose that very often, the film location will not have the carrying capacity to cope with large increases in visitors. This could result in a number of possible undesirable consequences, such as increased vehicle traffic, pedestrian congestion, and loss of privacy and local facilities for locals. The destruction of the natural environment is also a concern. For example, the filming of *The Beach* and the consequent film tourism resulted in extensive environmental damage to Phi Phi Lae Island in Southern Thailand (Cohen 2005). Another problem that could occur is that when the location appears different than how it is portrayed in the film, there may be a resulting loss of visitor satisfaction (Beeton 2001b).

FILM TOURISM SUCCESS FACTORS

Despite the growing body of research relating to film tourism, no attempt has been made to identify the critical factors behind this fast-growing phenomenon. Figure 1, therefore, is the first theoretical model to present the key influences on film tourism. The model suggests that film tourism will depend on the following five factors: destination marketing activities, destination attributes, film-specific factors, film commission and government efforts, and location feasibility. The focus of this article is on the left side of the model, the destination marketing activities related to film tourism. Despite suggestions that destination marketers have neglected this very effective form of publicity (Cohen 1986), a review of the secondary research related to film tourism suggests that some destinations have leveraged the visibility that films provide and benefited by showing a significant rise in visitor numbers following a film's release. The 31 marketing activities in the model are based on this

TABLE 1
FILM TOURISM IMPACTS

Film or TV Series	Location	Impact on Visitor Numbers or Tourist Revenue
Braveheart	Wallace Monument, Scotland	300% increase in visitors year after release
Heartbeat	Goathland, North Yorkshire, England	Three times the number of normal visitors in 1991
Deliverance	Rayburn County, Georgia	20,000 film tourists a year Gross revenues \$2 to 3m
Dances with Wolves	Fort Hayes, Kansas	25% increase compared with 7% for previous 4 years
Close Encounters of the Third Kind	Devils Tower, Wyoming	75% increase in 1975 20% visit now because of the film
Thelma and Louise	Arches National Monument in Moab, Utah	19.1% increase in 1991
Field of Dreams	Iowa	35,000 visits in 1991 Steady increase every year
Dallas	Southfork Ranch, Dallas	500,000 visitors per year
The Lord of the Rings	New Zealand	10% increase every year 1998 to 2003 from UK
Steel Magnolias	Louisiana	48% increase year after release
Last of the Mohicans	Chimney Rock Park, North Carolina	25% increase year after release
The Fugitive	Dillsboro, North Carolina	11% increase year after release
Little Women	Orchard House, Concord, Massachusetts	65% increase year after release
Bull Durham	Durham, North Carolina	25% increase in attendance year after release
Harry Potter	Various locations in U.K.	All locations saw an increase of 50% or more
Mission: Impossible 2	National parks in Sydney	200% increase in 2000
Gorillas in the Mist	Rwanda	20% increase in 1998
Crocodile Dundee	Australia	20.5% increase in U.S. visitors 1981 to 1988
The Beach	Thailand	22% increase in youth market in 2000
All Creatures Great and Small	Yorkshire Dales	Generated £5m for Yorkshire Dales
To the Manor Born	Cricket St Thomas, Leisure Park, England	37% increase between 1978 to 1980
Middlemarch	Stamford, Lincolnshire, England	27% increase in 1994
Four Weddings and a Funeral	The Crown Hotel, Amersham, England	Fully booked for at least 3 years
Mrs. Brown	Osborne House, Isle of Wight, U.K.	25% increase
Notting Hill	Kenwood House, England	10% increase in 1 month
Saving Private Ryan	Normandy, France	40% increase in American tourists
Sense and Sensibility	Saltram House, England	39% increase
Pride and Prejudice	Lyme Park in Cheshire, UK	150% increase in visitors
Cheers	Location in Boston	\$7m in unpaid promotional advertising each year
Miami Vice	Miami	150% increase in German visitors 1985 to 1988
Forrest Gump	Savannah, Georgia	7% increase in tourism
Troy	Canakkale, Turkey	73% increase in tourism
Captain Corelli's Mandolin	Cephalonia, Greece	50% increase over 3 years

Sources: Riley and van Doren (1992); Tooke and Baker (1996); Grihault (2003); Croy and Walker (2003); Cousins and Anderek (1993); Busby, Brunt and Lund (2003); Riley, Baker, and van Doren (1998).

secondary research. The model suggests that destination marketing organizations (DMOs) can engage in a variety of marketing activities both before and after release of a film, and these are described below.

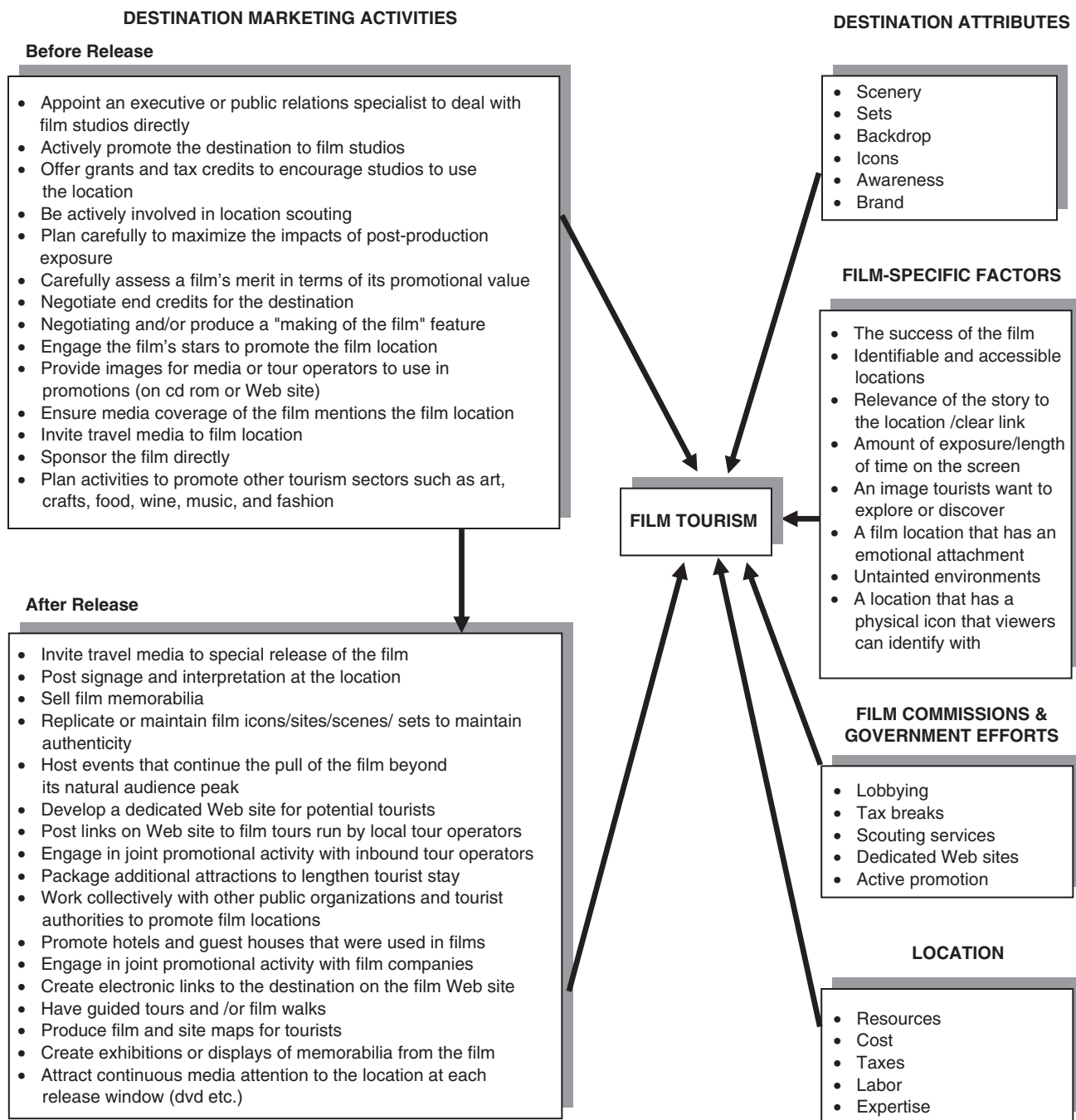
MARKETING ACTIVITIES BEFORE RELEASE

Despite the fact that DMOs often cannot be selective of films being produced, they can be proactive in promoting their locations to film producers. Most destinations have a short-term focus that facilitates film production, concentrating on the associated economic impacts (Croy and Walker 2003), but some are becoming active in encouraging producers to make films in their region to benefit from the long-term tourism impacts. DMOs in Britain, Kansas, and Singapore are examples. VisitBritain has been targeting Indian film producers for some time in the belief that they can be persuaded to use British locations for Bollywood films and thereby generate

significant economic benefits for Britain's tourism industry (Woodward 2000). In the United States, Kansas's Travel and Tourism Development Division spends US\$1.2 million annually on tourism and film promotion. And the Singapore Tourism Board announced a 3-year US\$7 million scheme in 2004 to lure leading international filmmakers and broadcasters to produce their work there. Approved screen projects that showcase Singapore's appeal receive special help with resources and work permits (Jeffery 2004).

Some destinations appoint public relations specialists to place their regions in films. Canada and the Bahamas, for example, have identified film tourism as a marketing opportunity and employ Weber Shandwick, one of the biggest public relations firms in the world, to get maximum exposure for their destinations in television and film (Weber Shandwick 2005). Chicago's Office of Film and Entertainment Industries also has successfully increased the number of films made in that city by employing a product placement specialist (*The Economist* 1998). At the preproduction stage, it is also important to be involved in location scouting. The

FIGURE 1
FILM TOURISM: A MODEL FOR EXPLOITING FILM MARKETING OPPORTUNITIES



Swiss Tourist Board will pay all the scouting expenses for top Bollywood directors, as Bollywood films made in Switzerland have stimulated incoming tourism from India (Mehta 2004).

At the preproduction stage, a destination can negotiate credits for being used in the film. In 2005, marketers from Yukon Tourism and Culture partnered with French and Italian distributors of the film *Le Dernier Trappeur*. Yukon's tourism marketing branch negotiated credits to appear right at the beginning of the film, making it clear to viewers that

the film was shot in the Yukon. Together with industry partners, including the federal government, more than CDN\$60,000 was invested to co-brand Yukon and Canadian travel destinations with the film's distribution in Europe (Raycroft 2005). There also is increasing interest among consumers in seeing the making of the films. This provides another opportunity for destinations to get involved in marketing their locations. New Zealand, for example, included a destination guide with *The Lord of the Rings* boxed set that indicated where different scenes were shot.

During production of a film—especially one that is high profile—there are many opportunities to generate publicity for a location. Working with the producer's publicist throughout the film production process is one way to ensure consistent messaging about the location and its merits as a destination. During the filming of *The Lord of the Rings*, for example, media clippings mentioned that the film was being shot in New Zealand, providing important early linkage between the film and the location. The film's stars also provided endorsement of New Zealand, heaping praise on the island and helping to promote everything from Wellington's fashion to its cafés (Zukowski 2003). VisitBritain works hard to get endorsements from Bollywood actors for British locations, recognizing that they can add tremendous kudos to a destination and bring it higher up on the agenda of must-see destinations for many Indians and Asians (Woodward 2000).

Publicity also can be generated around the activities of the actors while on location. During the making of *Captain Corelli's Mandolin*, publicity shots featuring the two main stars (Nicolas Cage and Penélope Cruz) were flashed around the world, raising the profile of Cephalonia, the location of the film, considerably. The couple allegedly had an affair, generating even more publicity (Ward 2001). Film actors also are used after production of a film to promote a destination. The Australian Tourism Commission used Paul Hogan in its ads for some years following the success of *Crocodile Dundee* (as did Jersey, Channel Islands, with *Bergerac's* John Nettles).

DMOs occasionally develop marketing partnerships and prepare marketing material in advance of a film's release. Early in 2005, VisitBritain collaborated with Sony Pictures and Columbia Pictures in advance of the release of *Closer*, a movie filmed in London starring Jude Law, Julia Roberts, and Clive Owen. On the VisitBritain Web site, visitors could download a *Closer* movie map that showed the "many iconic London locations used in filming" (VisitBritain 2005). Locations and attractions used in the film also collaborated in the marketing initiative. The London Aquarium, for example, had a printable 20% discount voucher on the side of the map. The VisitBritain site also had a direct link to Sony Pictures, which, in turn, was advertising the *Closer* movie map on its home page.

MARKETING ACTIVITIES AFTER RELEASE

During and after release of a film, media attention can be attracted to the film location. The Tourism Authority of Thailand (TAT), for example, heavily advertised its attractions during release of the film *The Beach* (Grihault 2003). The marketing campaign included a substantial amount of joint activity with 20th Century Fox and aimed to capitalize on the expected further popularity of Thai beaches in the wake of the film. In addition to advertising heavily in cinemas, TAT sent United Kingdom journalists and travel agents on familiarization trips, and awareness campaigns included financing a holiday prize on a BBC television game show with a quiz themed around *The Beach*.

Promoting the destination during the screening of a film is another way to attract attention to a destination. The Scottish Tourist Board distributed direct-response postcard adverts in cinemas that were screening *Braveheart*, inviting viewers to send for information on Braveheart Country

(Grihault 2003). Branding a destination around a movie like this is quite common. The district of Hambleton in North Yorkshire, for example, branded itself Herriott Country, developing The World of James Herriott Museum following the success of *All Creatures Great and Small*. And Brontë Country in the United Kingdom still runs trade and press familiarization visits specifically based on the theme and its film and TV dramas (Brontë Country 2005).

The period of time following a film's release is when many DMOs get involved in marketing activities related to film tourism. At this stage, the challenge for DMOs is to convert the audience's interest in a film into a commitment for a future visit and capitalize on additional visitors brought through film. Marketing opportunities are generated at every release window (cinema, video/DVD rental and purchase, pay-per-view television, and free television). Traditionally, this cycle lasts a couple of years, although this may get shorter as Hollywood capitalizes on the success of DVD sales by bringing them to the public earlier (Buckley 2004). However, it is not uncommon for even a moderately successful film to have a shelf life in excess of 25 years (Lazarus 1994). For example, the little town of Clayton, Georgia, continues to bask in the attention it received from the adaptation of James Dickey's celebrated novel *Deliverance*. So successful was tourism following the film that the state of Georgia created its own Georgia Film and Videotape Office, which continued to attract films, most notably *Driving Miss Daisy* and *Fried Green Tomatoes*.

Collaborative campaigns with the film industry are a powerful way to induce film tourists (Grihault 2003). DMOs are beginning to forge relationships with film commissions to track productions and film releases so the organizations are in a position to act as soon as they see the signs of film tourism. Executives at VisitBritain attempt to plan with a studio at least 12 months in advance of a film's release date. In the Bahamas, where the film commission is under the auspices of the Ministry of Tourism, the ministry is involved immediately after it receives a script. It invested US\$16 million on the recent film *After the Sunset*, starring Pierce Brosnan, to ensure maximum exposure for the island. The Bahamas realized the potential of promoting tourism through films after the Beatles filmed "*Help!*" there in 1964. Now it gets involved in films at the outset. The Australian Tourism Commission (ATC) also is very proactive in forging relationships with the film industry. Recently, it collaborated with Disney on *Finding Nemo*, being the first DMO to try promotion through an animated film.

Movie maps have been found to be successful as part of a film tourism marketing campaign. VisitBritain produced its first movie map campaign in 1996, sponsored by Vauxhall. The movie map featured 200 film and TV locations around Britain from 60 years of British film history and quickly became VisitBritain's most successful printed product. It generated extensive media coverage both at home and overseas, prompting people to discover different parts of Britain as they followed in the footsteps of their screen heroes (Demetriadi 1996). Other destinations that have produced movie maps for various film locations include Seattle, New York, Australia, and Mississippi. Others have promoted movie maps and location guides for specific films. In 2004, the Santa Barbara Conference and Visitors Bureau produced *Sideways—The Map*, a guide to the film locations of *Sideways*, even before the film was released. Within weeks of the premiere, visitors eager to see the diners, hotels, and wineries used in the film purchased 10,000 copies of the guide (Sherwin 2004).

Other marketing activities can include guided tours and film walks. A recent travel magazine listed 25 film tourism destinations with detailed information about tour packages developed just for film tourists (*Arthur Frommer's Budget Travel Magazine* 2004). There are numerous examples of such tours. In California, a local tour company capitalized on the success of the movie *Sideways*, mentioned above, by creating a popular *Sideways* tour. Even before the Nicolas Cage film *National Treasure* was released, the Washington, D.C., tourism Web site was advertising a National Treasure Tour—a self-guided tour that followed in the footsteps of the actor (Washington, D.C., Convention and Tourism Corporation 2005). Journey Latin America, a tour operator in the United Kingdom, also preempted the film *Motorcycle Diaries* by organizing a 3-week *Motorcycle Diaries* tour from Buenos Aires to Lima. After *Harry Potter*, several tour operators set up to show visitors around the many movie locations featured in the film, and the James Bond films have spurred many imaginative packages from tour operators (Grihault 2003). Finally, in New Zealand, there are a number of *The Lord of the Rings*-related tours, such as a Lord of the Rings flight with Nelson Helicopters, a drive around Lord of the Rings country with Nomad Safaris, and tours to Hobbiton in Waikato.

Hotels, guest houses, attractions, and museums used in films are often promoted to the public to generate tourism. The Crown Hotel at Amersham, England, makes a point of promoting the very room used by stars Hugh Grant and Andie MacDowell in *Four Weddings and a Funeral*. In Cephalonia, Greece, a local woman still advertises her apartment as the location for the alleged affair between Nicolas Cage and Penélope Cruz during the filming of *Captain Corelli's Mandolin*. On the Greek island of Mykonos, tourists can take a room at the Manoulas Beach Hotel, scene of the film *Shirley Valentine*. And in Tunisia, film tourists can stay at the hotel used as the location of Luke Skywalker's childhood home in *Star Wars* (Jeffery 2004). Museums are also often used to promote the history behind a particular film. The Istanbul Archaeology Museum, for example, reopened its Ancient Troy exhibit after 9 years of closure to respond to tourist demand after the release of the US\$200 million blockbuster *Troy* in 2004.

Finally, having a dedicated film Web site that links the film to locations and location tours also is deemed important (Croy and Walker 2003). Internet linking of film to place was emphasized in New Zealand, where Tourism New Zealand developed part of its Web site specifically promoting *The Lord of the Rings* and its film sites throughout New Zealand. After the 2002 Academy Awards and a series of ads announcing New Zealand as best supporting country, the nation's tourism Web site had more than 1 billion hits within a year (Zukowski 2003).

OBJECTIVES

Despite the evidence presented above, many tourism organizations have been slow to tap the potential benefits of film tourism. The impacts of film tourism still appear to be underappreciated by destinations even though they can be long lasting and have significant long-term economic and social effects. One reason could be that there is little or no guidance for DMOs wishing to capitalize on this fast-growing phenomenon. Very little research has been conducted related to film

tourism, and more research is required at a destination level to fully understand the potential of film tourism. The main objective of this article, therefore, was to identify the critical marketing factors that help attract film tourists to destinations. The focus of the article was on the relative importance of the marketing activities on the left side of the film-tourism model (Figure 1) and how those marketing activities relate to attracting film tourists. In other words, what are DMOs around the world doing to attract film tourists? Understanding the most important determinants of film tourism success would be of major practical significance for DMOs.

METHODOLOGY

An online survey was developed to achieve the research objectives. Researchers are still experimenting with online surveys, and there are no conclusive guidelines on the strengths and weaknesses of online research. Comparative studies have shown that online surveys result in higher response rates and are cheaper to administer, especially for larger sample sizes (Dillman 2000; Cobanoglu, Warde, and Moreo 2001; Yun 2000), even if initial costs are higher than other survey methods. Other advantages are the relative speed and flexibility of online surveys and the potential of reaching a large and growing audience on the Internet. The anonymity of Web-based surveys also provides a comfort level that cannot be achieved with traditional methods such as mail, telephone, and mall-intercept surveys. As a result, Web-based surveys tend to draw more honest responses than other types of surveys (Rubin 2000). Web surveys also provide many more options for the designer, far exceeding the relatively limited design features of traditional mail surveys (Couper, Traugott, and Lamais 2001). Finally, online surveys are dynamic in the sense that a Web site can dynamically provide statistical results of the survey—even on a daily or hourly basis.

The online survey was divided into five sections. The first part asked respondents to indicate on a Likert-type scale of 1 to 5 how important each of the 31 marketing activities in Figure 1 was for generating film tourism. Secondly, they were asked to comment on their degree of success in attracting film tourists, how much they spent on these marketing efforts, and whether they had seen an increase in visitor numbers as a result of their efforts in promoting film tourism. If they did not make an effort to develop film tourism, they were asked why. The third part asked respondents to indicate how important they perceived the other factors in Figure 1 were for the success of film tourism, and part 4 of the questionnaire inquired about their perceptions of the relative benefits and drawbacks of film tourism, the list developed from previous research referred to earlier in this article. The last section collected details about the characteristics of the respondents and their DMOs.

The survey was piloted with 10 DMOs worldwide, and based on their feedback, the survey was further refined. Subjects then were recruited with a personal e-mail that directed them to a Web site to complete the survey. This approach was adopted because large e-mailing lists work better with some degree of personalization (Ray and Tabor 2003). An e-mail address list of 490 DMOs worldwide that had attracted film tourists in the past was compiled from a variety of secondary sources, including the *The Worldwide Guide to Movie Locations* by Tony Reeves, 10 copies of

which were used as incentives for DMOs to complete the survey. The survey was live for 2 months, and two follow-up e-mails were sent during this time to encourage respondents to complete the survey. In total, 140 useable responses were collected, giving a response rate of 28%. The data were analyzed using SPSS for Windows.

RESULTS

Responding DMOs were mainly from the United States (37%), Canada (30%), and the United Kingdom (18%). The remaining 15% were from other countries around the world. Over a third represented a city or town (38%), 18% were state or province DMOs, and the remainder were national, rural or parish destination organizations. A large proportion (38%) had operating annual budgets between US\$1 million and \$5 million, 20% had budgets more than US\$5 million, and the remaining 42% had budgets of under US\$1 million. Nearly all the respondents (96%) indicated that they could be more proactive with film tourism, with the main constraint being a lack of resources. However, 60% said they had seen an increase in visitor numbers because of their efforts to promote film tourism, with the majority of these DMOs (78%) collaborating with film offices. Of those that had seen an increase in film tourists, only 18% measured the impacts of film tourism at their destination.

From the destination marketing perspective, the respondents indicated there were significant benefits of attracting film tourists to their destinations. The three main benefits are a stronger destination image or brand ($M = 4.43$), positive economic impacts ($M = 4.41$), and higher tourist visitation ($M = 4.26$). Preservation of sites and locations as well as improvements to infrastructure were also noted as important. Respondents were notably less concerned about the negative impacts of film tourism. Specific drawbacks in generating film tourism showing a moderate level of importance are the difference in location appearance leading to visitor dissatisfaction ($M = 2.90$), negative environmental impacts ($M = 2.75$), and increased traffic and crowding ($M = 2.72$). In terms of the other factors in Figure 1 that contributed to film tourism success (apart from destination marketing activities), DMOs felt that film commission efforts ($M = 4.25$) and destination-specific factors ($M = 4.23$) were the most important. These factors weighed slightly more heavily than film-specific factors ($M = 4.03$), including the overall success of the film, and the regulatory environment ($M = 3.91$).

Principal component factor analysis was conducted on the 31 marketing variables in Figure 1. Four factors were extracted with eigenvalues equal to or greater than 1.00, and they accounted for 63% of the variance (see Table 2). The internal consistency of the variables was evaluated using Cronbach's alpha coefficients. Generally, those with .70 and above are considered acceptable values (Nunnally 1978). As can be seen in Table 2, all four factors had Cronbach's alpha values over .70, suggesting acceptable levels of internal consistency for each scale.

Factor 1, with a composite mean of 3.21, consists of marketing activities that promote the film locations themselves. The most popular activity in this factor ($M = 3.83$) is working collectively with public organizations and tourist organizations to promote film locations. Factor 2, the most important as far as DMOs are concerned (composite mean of 3.47),

contains activities related to generating media publicity about the film and its location. Of these activities, the most prevalent are ensuring that media coverage mentions the film location ($M = 3.95$), providing images for the media or tour operators ($M = 3.70$), and negotiating end credits for the destination ($M = 3.56$). Factor 3 contains peripheral marketing activities that leverage film tourism potential, such as planning activities to promote other tourism sectors ($M = 3.22$) and engaging in joint promotional activities with film companies ($M = 3.16$). However, this factor is the least important for DMOs, with a composite mean of 2.73. Finally, Factor 4 consists of the proactive efforts of DMOs to encourage producers to film at the location. Actively promoting the destination to film studios ($M = 3.61$) and being involved in location scouting ($M = 3.59$) were particularly important activities as perceived by DMOs.

Correlations between the four-factor model and the level of success in developing film tourism were examined. Results indicated a significant correlation between perceived success and Factor 1 ($r = 0.177$, $p = .048$) and Factor 4 ($r = 0.236$, $p = .008$). Destination marketing organizations were more likely to be successful developing film tourism if they were first proactive in encouraging producers to film in their locations and then proactive in promoting the film location after release of the film. Results of a stepwise multiple regression analysis of the level of success with film tourism with the four factors as potential predictors resulted in a significant model ($F = 7.26$, $p < .001$, adjusted R -squared = .048), with Factor 4 being the only significant predictor ($r = 0.189$, $t = 2.696$, $p = .008$). This indicates that as Factor 4 increases, so does the level of success with film tourism. Further stepwise multiple regression analysis of the level of film tourism success with all 31 marketing variables as potential predictors resulted in a significant model ($F = 8.18$, $p < .001$, adjusted R -squared = 0.118), with the following two activities being significant predictors: appointing a public relations firm ($r = 0.336$, $t = 3.383$, $p = .000$) and being involved in location scouting ($r = 0.236$, $t = 3.383$, $p = .008$). Finally, independent sample t tests indicated a significant relationship between success and two other variables from the survey: those that collaborated with film offices ($t [138] = 2.488$, $p = .014$) and those that measured the impact of film tourism on visitation ($t [82] = 2.473$, $p = .017$).

IMPLICATIONS

The results indicate that some marketing activities are significantly more successful than others in attracting film tourists. Targeting filmmakers proactively is clearly important at the preproduction stage, and in particular, appointing a public relations firm and being involved in location scouting. This supports a recent government report in New Zealand sponsored by the film industry that suggested that getting on board at the outset of a film production is crucial for destinations (New Zealand Institute of Economic Research 2002). The report said the ability to recognize promotional opportunities and act in anticipation of demand is critical to maximizing benefits. Hiring a public relations agency such as Weber Shandwick, which has a Destination: Entertainment Marketing program, is one option. Another is to offer Hollywood or producers' tours, which have been very successful for some destinations. Such sales-focused initiatives should be conducted by DMOs on a regular basis.

TABLE 2
RESULTS OF FACTOR ANALYSIS

Scale Item	Factor Loading	Mean	Composite Mean	Explained Variance	Alpha
Factor 1: Promoting film locations			3.21	18.33	.92
Have guided tours and/or film walks	.80	3.10			
Promote hotels and guest houses used in films	.76	3.39			
Produce film and site maps for tourists	.72	3.06			
Develop a dedicated Web site for potential tourists	.70	3.00			
Engage in joint promotions with tour operators	.69	3.28			
Package attractions to lengthen tourist stay	.69	3.54			
Post links on Web site to film tours	.68	3.05			
Create exhibits or displays of film memorabilia	.56	2.67			
Work with other organizations to promote locations	.52	3.83			
Factor 2: Generating media publicity			3.47	17.85	.92
Provide images for media or tour operators	.77	3.70			
Ensure media coverage mentions film location	.73	3.95			
Invite travel media to film location	.68	3.33			
Invite travel media to special release of the film	.65	3.16			
Assess a film's merit in terms of its promotional value	.62	3.23			
Maximize the impacts of postproduction exposure	.57	3.41			
Create links to destination on the film Web site	.48	3.48			
Negotiate end credits for the destination	.45	3.56			
Factor 3: Leveraging the film			2.73	16.77	.91
Engage the film's stars to promote the film location	.67	3.10			
Replicate or maintain film icons/sites/scenes/sets	.64	2.70			
Post signage and interpretation at the location	.61	2.75			
Sell film memorabilia	.58	2.16			
Attract media attention at each release window	.57	3.04			
Host events that continue the pull of the film	.56	2.85			
Produce a "making of the film" feature	.55	2.41			
Engage in promotional activity with film companies	.48	3.16			
Sponsor the film directly	.46	1.90			
Plan activities to promote other tourism sectors	.40	3.22			
Factor 4: Encouraging studios to film in location			3.23	10.07	.74
Be actively involved in location scouting	.74	3.59			
Actively promote the destination to film studios	.68	3.61			
Appoint an executive or PR specialist	.67	3.07			
Offer grants and tax credits	.53	2.64			

Note: Respondents were asked to indicate how important the above activities were for film tourism success on a 5-point Likert-scale where 1 = *not important* and 5 = *very important*.

DMOs also should be offering informative and attractive scouting trips to filmmakers.

At the preproduction stage, DMOs should collaborate more with film commissions because this correlated highly with film tourism success, supporting previous research (Grihault 2003). Destinations could even make films or TV shows as a partnership, giving them more control over what productions are made at their location. An increasing number of marketers, such as Coca-Cola, BMW, and Ford, have adopted the role of program producer themselves. There is no reason why destinations cannot be more active in the production of films (as they have been in the Bahamas).

Another significant contributor to film tourism success is the group of marketing activities promoting the film locations themselves. Although DMOs consider the generation of publicity to be the most important contributing factor for film tourism, they may want to consider putting more effort into having guided tours or film walks, promoting hotels and houses used in films, packaging attractions to lengthen stays, and producing film and site maps for tourists. These activities seem to have more influence in attracting film tourists.

This would respond to the apparent increasing desire of film tourists to visit icons or attractions that they have seen in films (Riley, Baker, and van Doren 1998).

The key constraint to initiating many of these marketing activities is money. Respondents indicated that financial constraints, more than anything else, prevented them from being more proactive with film tourism. In fact, many DMOs may argue that placing promotional money behind film tourism does not result in any guaranteed return. They often have to struggle with limited financial and human resources and find it difficult to keep pace with the emergence of innovative advertising strategies (Gretzel, Yuan, and Fesenmaier 2000). However, an increasing number of marketers, frustrated by the waste and the inability to generate measurable results, are moving away from traditional advertising methods toward new communication concepts like product placement (Kaikati and Kaikati 2004). It is time for destinations to be more innovative in their marketing. The exposure a film gives a city, province, or country is an advertisement viewed by potentially millions of people, an audience that cannot be reached through traditional tourism promotions.

This article also has highlighted the importance of measuring the results of promotional activities. Measurement of the impact of film tourism needs to be a key development in the move toward embracing the opportunity film tourism presents, a suggestion made by previous researchers (Cohen 1986; Tooke and Baker 1996). The results of this article show that very few DMOs are measuring the impact of film tourism, despite the fact that this activity correlated with film tourism success. With time, research, and expertise, the measurement of film tourism should be integrated into current visitor research on brand awareness and visitor motivation.

CONCLUSIONS

This study is not without its limitations. The results are representative of a group of 140 DMOs mainly from North America and the United Kingdom. The DMOs' perceived success in attracting film tourists may not correlate with actual success, and there may be marketing activities in which they engage that were not included in this article. It should also be acknowledged that film tourism is a complex and dynamic concept, and success depends on a number of factors outside the control of a destination. It was beyond the scope of this study to explore these in any depth. Clearly, further research is needed to examine these and other factors relating to film tourism. There is also a need for more research into the psychological and behavioral aspects of film tourism. Many variables may affect a film's impact on viewers' attitudes toward a destination, and therefore, on tourism. Reactions to these variables must be tested. It would be extremely beneficial to construct an operational model to estimate the effects (both in terms of visitor numbers and spending) of deciding to use a particular location for film or television. The model could predict the size of the effect depending on the audience and also could calculate the potential value and the costs of a film or TV series to the proposed location. Such research could explore further the visitation impacts of various movie genres, various movie locations, and different icons.

This article has shown that in an increasingly competitive and crowded marketplace, destination placement in films and TV shows is an attractive marketing vehicle that increases awareness, enhances destination image, and results in significant increases in tourism numbers, succeeding where traditional marketing efforts cannot. Film tourism offers destinations the opportunity to generate significant incremental revenue, tourist visits, and economic development. Based on a thorough literature review and an international survey of destinations worldwide, this article has provided valuable insight into this relatively new phenomenon.

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