Movie Bias?
Evaluations of On-site Experience and Satisfaction in connection with the Movie Factor

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Abstract : Literature discusses motion pictures and television as increasingly important information sources and image formation agents of destinations. As the role of popular media such as screen productions has been explored with regard to their power to induce travel to places, to influence travel motivation and decision-making as well as the impacts that come along with screen-induced tourism, there has yet been a surprisingly small effort to shed light onto the question of how tourists are influenced respectively biased in their on-site experience and their satisfaction evaluations with regard to the filmic factor. This study thus attempts to make a first step into this direction by providing some insights into evaluations of tourists' on-site experiences and how they might be influenced by a movie.

Introduction

During the last years the study of film-induced tourism with its core of flocking tourists to featured sites has experienced increased attention. In particular have screen products' strength of attracting visitors to screened locations been examined (Im & Chon 2008; Kim et al. 2008; Busby & Klug 2001; Riley, Baker & Van Doren 1998; Tooke & Baker 1996), the psychological determinants underlying the attraction potential of screen products explored (Beeton 2005; Macionis 2004; Singh & Best 2004), the film factor been classified within the context of tourism supply and demand (Heitmann 2010; Beeton 2006; Hudson & Ritchie 2006), and the factors of decision-making with relation to filmic products enlightened (Fernandez-Young & Young 2008; Iwashita 2008; Nielsen 2001). Other contributions study the effects that film-induced tourism has on the community visited in

terms of economy, environment and resident population (Beeton 2005; Beeton 2004; Beeton 2001) or give advice on how to strategically integrate and direct destination marketing in relation to screen products (Croy 2010; Hudson & Ritchie 2006b; Hudson & Ritchie 2005).

However, the academic attention so far has been much centered on the pre-visit up to visitation phase. More and more, researchers and practitioners also begin to consider the importance of screen product influences during the visitation phase (Roesch 2010; Buchmann et al. 2010; Carl et al. 2010) since the impact of the filmic factor doesn't stop at the point where tourists have been brought to the destinations but rather extends to the way people experience the locality and make judgments about their visit.

Recently, Im & Chon (2008) examined the influence of movies on tourist behaviour by the case of the movie *The Sound of Music* (USA 1965). The authors have chosen the popular Austro-German Sissi movies which were mainly shot in the city of Vienna and other Austrian and Bavarian destinations, to shed more light onto the impact of movies on travel behaviour in and destination selection. For this paper, those items of this general study were used that in particular relate to on-site experience and evaluation factors of the Sissi movie's influence.

The *Sissi* movies portray Austria's imperial family in the second half of the nineteenth century. Produced during the years 1955-1957 a comprised English version and a German trilogy version, with Karl-Heinz Boehm and Romy Schneider in the leading characters, tell the story of the young daughter of Duke Max of Bavaria who gets married to the young Austrian emperor Franz-Joseph 1st, becoming empress of the Austrian-Hungarian Empire. The movies portray Sissi's life from her childhood in Upper Bavaria (Germany) throughout her difficult time as princess at the imperial court in Vienna. Director Ernst Marischka recognized people's hunger for harmony and romance at that time and broached the love story between Elisabeth and Emperor Franz Joseph intentionally ignoring the unpleasant periods in real life of Elisabeth and the dark sides of her character instead focusing on the romantic episodes, big emotions and imperial splendour. As after the War there was a considerable longing for the good old times among the

31

people, the films instantly became a tremendous success and hit record attendance in various European countries. Today TV channels all over Europe show the movies every now and then and regularly during Christmas time. Throughout the years the movies have contributed in creating and maintaining the image of Vienna as a classical, imperial and elegant city.

Literature Review

The notion of screen products featuring tourist destinations being able to exert a positive impact on visitation of that site has by now been widely acknowledged - especially in the case of screen products stemming from independently perceived sources such as popular culture, news coverage etc. (Fernandez-Young 2008; Iwashita 2008; Riley et al. 1998; Schofield 1996; Riley & Van Doren 1992; Butler 1990). The contributions of several authors highlight that media can be used as effective destination marketing promotion tools (Hudson & Ritchie 2006; Hudson & Ritchie 2006b; Grihault 2003; Tooke & Baker 1996).

In view of the fact that in particular visual forms of popular culture influence people's ideas and beliefs about a place (Kim & Richardson 2003; Markwell 2001) the logic extension in addition to influencing tourists' decision-making (Im & Chon 2008; Fernandez-Young & Young 2008; Mercille 2005) seems to be that these induced images also influence a tourist during the visitation experience. The induced ideas and beliefs impact on the guest's attitude towards a place and in turn can act as biasing factors in the real on-site experience of the locality and thereafter in the evaluation and (satisfaction)-judgments about the visit.

With regard to the study objective it is thus, first of all, of interest to define what comprises the tourist experience. The term experience generally relates to a complex construct of emotional, cognitive and physical embeddedness of an individual. Pine and Gilmore (1998) award experiences to be "[...] external to the buyer [...] inherently personal, existing only in the mind of an individual who has been engaged on an emotional, physical, intellectual, or even spiritual level" (99). Individuals collect experiences as they encounter, undergo or live through situations (Schmitt 1999: 25f). Hence experiences "[...] provide sensory, emotional, cognitive, behavioral and relational values that replace functional values" (Schmitt 1999: 26), and

thus present immediate benefits (or drawbacks) to a person, resulting naturally in evaluations of the encountered (in comparison to the expected or wished for).

More specifically, the term experience within the tourism context relates to a plethora of concepts and connotations that has produced a wealth of academic literature ranging from Clawson's (1963) model of linear recreation experience over meanings-, benefits-, satisfaction- and experience-based approaches to authenticity issues (Jennings et al. 2010: 203). Page et al. (2006) define the tourist experience to be "a complex combination of objective, but predominantly subjective factors that shape the tourist's feeling and attitude towards his or her visit" (483), involving pre-, on-site and post-visitation (e.g. Clawson 1963, Killion 1992).

The social constructivist theory (Berger & Luckmann 1966) as well as Urry's (1990) "tourist gaze" furthermore present valuable foundations for the exploration of tourist experiences, since they embrace the internal dimension of individual perception, reality construction and personal sense and meaning making. In sum, the tourist experience could thus be denoted as a complex construct of mental and psychological states that a traveler in sum experiences while being involved in visiting a holiday location. These states can be informed and influenced by a series of antecedent factors, in which media play an increasingly important role.

To understand such effects, it is however necessary to examine more closely the nature of tourist experiences. They involve "[...] emotional involvement of the tourist, significant interaction between tourists and tourism system and active participation in the experience" (Graefe and Vaske 1987 as cited in Volo 2005). From a technical perspective experience can be understood as the composition of "[...] all the events that occur between sensation (i.e. an observer's awareness of an energy form impinging on a receptor physiologically designed to transducer it) and perception (i.e. the interpretation of the sensation), as well as memory (i.e. the subsequent organization and recall of such interpretations), which will have been modified and conditioned in the interim by many if not all of the prior and subsequent occurrences of this *sensation, perception, interpretation, sequence."* (Volo 2010, 21).
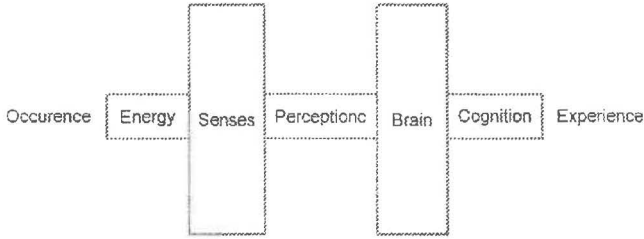
33

Fig. 1: The experience sequence (Source: Volo 2010, 21)

Social constructivism and Urry's (1990) "tourist gaze" give valuable insights into the determining and influencing factors which inform the tourist experience sequence. Urry (1990) for example expatiates upon the increasingly important role of the antecedent factor media: "[...] places are chosen to be gazed upon because there is anticipation, especially through daydreaming and fantasy, or intense pleasures [...]. Such anticipation is constructed and sustained through a variety of non-tourist practices, such as film, TV, literature, magazines, records and videos, which construct and reinforce that gaze" (3). A number of antecedent factors (such as society, culture, personality, demography, situational influences etc.) including the media hence have an effect within the on-site tourist experience and the evaluations that go along with it.

Social construction suggests that meaning and sensemaking evolve from a continuous construction and reconstruction of meanings and/or their interpretations between social actors (Beeton, Bowen & Santos 2006: 23). As such, social interactions can be mediated through real time exchanges, vicariously, with virtual help or the help of mass media (Beeton, Bowen & Santos 2006: 23f). Movies form an important part of popular and mass media and hence constitute an important mediator of images and meaning transport. This becomes evident in the marketing of destinations via film as a means of assigning meaning to places, conveying images and meaningful messages to potential tourists in order to ultimately influence their choice in favor of the destination.

However it is argued here, that the social construction of meaning perspective extends to tourist's on-site experiences in the way that the used

34

media relates to perception, attitude and expectation building prior to visitation and thus acts as a central input variable into and as potential bias factor within the visitation experience. By depicting "others" (people, places, socio- and landscapes) in a very generalized way the media generates oversimplified conceptions and thus contributes to particular images (Chen & Starosta 1998 as cited in Beeton, Bowen & Santos 2006, 34). As such motion pictures for example can act as kind of travel guidebooks providing knowledge about, images of and associations for a country (Iwashita 2008).

Potential tourists can adopt these images and conceptions, which in turn affects their destination choice, their interactions and relationships with others at the destination site, as well as their perceptions of enjoyment, fulfillment and participation in a "quality" experience (Bowen 2002 as cited in Beeton, Bowen & Santos 2006: 34).

The relationship between mass media messages and tourism is furthermore considered by Jansson (2002, 439) stating that "Mediated images are thus becoming the "originals" against which experiences of simulated landscapes and socioscapes are measured. Divergences between media-generated imaginations/expectations and direct experiences may even disturb the consumer's indulgence in hedonistic leisure practices". Recent findings in the field of movie-induced tourism also point in this direction. Buchmann et al. (2010) for example examined the experiences of *Lord of the Rings* film tourists and found that visitors were experiencing existential and fictional authenticity. The former is the result of tourists' "[…] socially constructed understandings about the places they are touring and the actions they are undertaking in those places, combined with their own direct, empirical encounter" (Buchmann et al. 2010: 245). The latter relates to the way in which the fictional storyline of *The Lord of the Rings* becomes an aid with which visitors lever the acceptance of the New Zealand narrative or image.

Buchmann et al. (2010) argue that in the context of hyperreality and simulacra, the real often merges with the fictional representation in the on-site experience, as visitors "embody" their sought experiences of the film "themes" in the actual places, and whereat real and hyperreal experiences can in fact evoke the same emotions. This notion is furthered by Roesch (2010), who dedicates a whole to *The Experiences of Film Location*

35

Tourists. He asserts that since the overall tourist experience comprises the (previously) constructed image, individual perception of the image as well as the on-site consumption and experience, there is an ambivalent zone in which the film-motivated visitor encounters the blurring of the real and the imagined place making a distinction difficult (105). Roesch (2010) further cites the work of Aden et al. (1995), who identified three paired ambivalent sets of real/unreal, amusement/purpose and community/isolation of which tourists to the cornfield of the movie *Field of Dreams* were aware of (104). Next to experiencing the dualities of real and imaginary place, visitors felt the parallel existence of an amusement motive and an escape motive in relation to experiencing the imaginary world of the movie as well as the dual need for shared experiences and solitude (Roesch 2010: 104).

Moreover, the icon theory (Riley et al. 1998) assigns the existence of visually concrete or thematic points of focused interest, for which screen product watchers develop own preferences and associations. The marker theory (MacCannell 1999) furthermore explains how such icons respectively symbolic markers can in turn gain importance upon viewing them on-site in reality and hence becoming part of the gaze. Karpovich (2010, 11f) sees fan studies as another useful source to gain insights into the workings of film tourist experiences, as fan studies place an emphasis on the meanings of a sense of physical presence at a location and the "immediate" experience with the fan object. This she links back to the important (though very individual: editor's note) role of authenticity in the general tourist experience context.

All the mentioned factors constitute potential bias inputs into the film-motivated tourist experience which can have effects on the way the on-site experience is perceived and evaluated. As film tourism is predicated on a sort of escape through "[...] simulation, spectacle and sensations created by the interplay of film representations and "real" landscapes (Carl et al. 2007: 51), film tourists' real landscape experiences come to resonate with multiple meanings from different cultural representational files - such as film and television - and then result to be "[...] an intricate and incommensurate mélange [of multiple meanings; note from the author] on the tourist landscape (Torchin 2002: 249).

36

Carl et al. (2007) cite in their paper the work of Mitchell (1998), who proposes a valuable a-priori model in this context for examining hyperreal tourism and film tourist experiences (Carl et al. 2007: 52). According to Mitchell's framework a tourist, whose expectations are made up by hyperreal images featured in films, and which do not match with the real experience on-site, will react with dissatisfaction respectively with satisfaction in the case of matching (Carl et al. 2007: 52f).
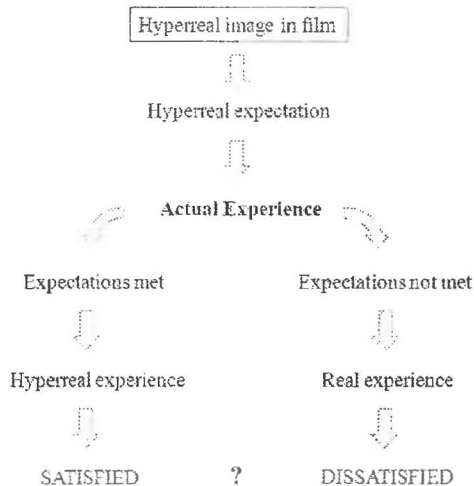

Figure 1 An experiential model of the influence of major motion pictures in tourism

(Source: Mitchell 1998: 14 cited in Carl et al. 2007)

This insight together with the previously discussed potential distortive input factors generates a field of tension to the individual tourist experience, which is host to a variety of perceptional and hence evaluative bias factors as opposed to the pure and previously unmediated place experience.

In light of this it will be interesting to examine in which way film-motivated visitation acts as an influencing and potential bias factor within perception and judgments of on-site experiences, which will be tried to shed light on by means of the following survey.

37

Data Collection and Set of Methods

The research objective was to provide first insights into the workings of screen-induced influences in on-site experiences and satisfaction *evaluations*. The empirical study thus focused to answer the question of whether the Sissi movies were exerting an influence with regard to the on-site experience of visitors, the satisfaction evaluation of visitors and the involvement level of visitors with their visit to the site.

The employed data was collected within the scope of a general study on movie-induced tourism, which was designed to provide insights into screen-induced tourism flow to film locations, for which a questionnaire was developed including the following thematic parts: Visitors' travel characteristics, Sissi movie's influence in travel decisions, free associations with Vienna prior to and after visit, involvement query, and respondents' demographic data. The self-completion questionnaires were distributed during winter 2008 to visitors of different heritage sights in Vienna that are *Sissi*-related attractions (Hofburg, Schönbrunn Palace, Hofmobiliendepot). Of 400 distributed questionnaires, 257 were collected and 229 (response rate of 57%) could be used for data coding.

Findings

The following data was derived for the focus items of the overall sample. The majority of respondents had seen the *Sissi* movies and a considerable amount of visitors agreed upon the fact that the movies had influenced them in their travel motivation (*want* 45.4%) and their travel decision-making (*influence* 21.5%; *come* 25.4%). Furthermore 48.5 % of respondents reported a positive experience when visiting the *Sissi* location of being better or much better than expected. Over three thirds of respondents stated to be satisfied or very satisfied with their visit to the *Sissi* location (80.7%).

Frequency of watching the Sissi movie	%	Actual experience with the visit to the Sissi location	%	Overall satisfaction with visiting the Sissi location	%
None	10.0	Much lower than I expected	1.7	Very dissatisfied	2.6
1 to 2 times	41.5	Lower than I expected	8.7	Dissatisfied	4.4
3 to 4 times	27.9	About what I expected	41.0	Neutral	12.2
5 times and more	20.5	Better than I expected	36.7	Satisfied	52.8
		Much better than I expected	11.8	Very satisfied	27.9

Table 1

Regarding the responses with respect to travel decisions in connection with the Sissi movies the overall sample shows a fair resemblance to a normal distribution across the 4 question items. 15 percent of respondents agreed that they had been strongly influenced by the Sissi movies in their desire to visit the film locations and 13 percent reported a strong influence of the movie with regard to their decision to visit Vienna. While 8 percent strongly agreed with the statement that they had to come to Vienna, once they had seen the movie, around 16 percent expressed strong agreement with the fact that visiting the Sissi locations increased their interest to visit Vienna in the future.

Travel Decisions	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
After watching the *Sissi* movie, I have always wanted to visit the locations where the movie was filmed. (want)	7.0	17.5	30.1	30.6	14.8
The movie has influenced me to visit Vienna. (influence)	14.4	30.1	24.0	18.8	12.7
Once I had seen the movie, I had to come to Vienna. (come)	17.9	30.6	26.2	17.5	7.9
Visiting the "*Sissi*" locations today increased my interest in a future revisit to Vienna. (intention)	5.2	17.5	24.9	36.7	15.7

Table 2 : Travel Decisions in connection with the Sissi movie factor

The overall sample showed a medium involvement level while visiting the *Sissi*-related attractions. The items of whether visiting the *Sissi-sites* was interesting, fascinating, appealing and authentic yielded the highest involvement scores, though still ranging at a medium-rise involvement level. Importance scored lowest with an overall mean of 0.59 expressing a rather neutral overall involvement level of respondents.

Involvement Item	Mean	Standard
Unimportant - Important	0.59	1.60
Boring - Interesting	1.29	1.34
Irrelevant - Relevant	0.68	1.40
Unexciting - Exciting	1.03	1.41
Means nothing to me – Means a lot to me	0.72	1.29
Unappealing – Appealing	1.17	1.28
Mundane - Fascinating	1.18	1.33
Worthless - Valuable	0.89	1.28
Uninvolving - Involving	0.78	1.28
Not needed - Needed	0.47	1.41
Artificial - Authentic	1.15	1.36

Range: -3 very low; +3 very high

Table 3 : Respondents' Involvement Level in the Visiting Experience

To explore whether there is a relation between the movie and visitors' on-site evaluations of their visiting experience as well as their satisfaction with visiting the Sissi sites, a series of One-Way ANOVAs was executed. First, the relationship between the frequency of watching the *Sissi* movie and the items actual experience as well overall satisfaction with the visit was explored by including Post-hoc Duncan tests in the ANOVA. Regarding watching frequency of the movie no significant relationships could be detected (see Table 4). However, a central tendency towards more positive experience and satisfaction ratings with an increasing number of watching times can be observed.

	Frequency of watching the Sissi movie				
	none	1-2 times	3-4 times	5+ times	p
Actual experience about the trip to the locations of *"Sissi"*	3.22	3.44	3.56	3.60	0.302
Overall satisfaction with the visit to the *"Sissi"* locations	3.70	4.01	4.03	4.11	0.335

Table 4 : Influence of Watching Frequency on on-site experience and satisfaction judgments

Secondly, One-Way ANOVA with Post-hoc Duncan tests were also employed to study the relationships between travel decisions in connection with the movie factor - that is their level of inducement by the *Sissi* movies - and on-site experience as well as satisfaction judgments.

Tables 5, 6 and 7 show the influence of travel decisions with movie relation in experiences and satisfaction evaluations. As can be seen from Table 5 a higher agreement with the *Sissi* movie influencing the travel motivation corresponds on average with a higher evaluated on-site experience and higher satisfaction ratings. However, the former only comes close to significance values, whereas the latter seems to find its highest ratings in those who agree, though not strongly agree, with the movie's motivational influence.

want	After watching the Sissi movie, I have always wanted to visit the locations where the movie was filmed. (want).					
	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	p
Actual experience about the trip to the locations of *"Sissi"*	2.94	3.40	3.46	3.60	3.65	0.56
Overall satisfaction with the visit to the *"Sissi"* locations	3.31	3.98	3.94	4.20	4.09	0.008

Table 5 : Influence of movie-induced motivation to travel on on-site experience and satisfaction evaluation

40

Table 6 shows the mean values for the level of agreement on how much the Sissi movie influenced the decision to visit Vienna. It can be observed that increasing agreement goes along with increasingly positive on-site experience ratings. The satisfaction judgments don't seem to reflect this tendency showing relatively scattered mean results without a general tendency or direction.

influence	The movie has influenced me to visit Vienna (influence)					
	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	p
Actual experience about the trip to the locations of *"Sissi"*	3.24	3.26	3.53	3.70	3.90	**0.002**
Overall satisfaction with the visit to the *"Sissi"* locations	3.64	3.97	3.95	3.16	3.38	**0.014**

Table 6 : Influence of partly movie-induced travel decision on on-site experience and satisfaction evaluation

Regarding travel decisions which were prompted exclusively by the movie, the results reflect a much clearer picture. Both the on-site experience evaluation with regards to the expectations held before and the overall satisfaction judgment with visiting the Sissi locations show a significant tendency (experience 0.002; satisfaction 0.039). Respondents who agreed resp. strongly agreed with the statement ("Once I had seen the movie, I had to come to Vienna") yielded the highest average mean values for the on-site experience evaluations (3.75; 3.94) and for the overall satisfaction judgments (both 4.28).

come	Once I had seen the movie, I had to come to Vienna (come)					
	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	p
Actual experience about the trip to the locations of *"Sissi"*	3.12	3.43	3.48	3.75	3.94	**0.002**
Overall satisfaction with the visit to the *"Sissi"* locations	3.71	3.99	3.97	4.28	4.28	**0.039**

Table 7 : Influence of movie-induced travel choice on on-site experience and satisfaction evaluation

One-Way ANOVA with Post-hoc Duncan tests were also executed for intention to revisit in relation with the on-site evaluations. While the values didn't show a clear unidirectional trend across the sample, what can be of interest however, is the fact that respondents who rated their on-site experience "better" and "much better than expected" and as being "very

41

satisfied" with their visit of the Sissi location tended to show a somewhat increased intention to revisit (*much better than expected*: 3.67; *very satisfied*: 3.71).

As what regards the involvement level of respondents no significant overall relationship between visitors' involvement level and experience and satisfaction evaluations was explored. The only involvement items that were within a significance level of 0.05 are the ones shown in Table 8.

Table 8 : Involvement level in relation to experience and satisfaction evaluation

Involvement Item	Experience	Satisfaction
Irrelevant - Relevant	0.034	0.156
Unexciting - Exciting	0.001	0.000
Means nothing to me – Means a lot to me	0.034	0.475
Worthless - Valuable	0.009	0.001
Not needed - Needed	0.165	0.000
Artificial - Authentic	0.002	0.000

However, the exploration of the Post-hoc test didn't yield meaningful results, as scores were scattered and seemed to be rather random. This might be due to the employed involvement instrument. Respondents may have been overstrained in some cases, crisscrossed or randomly crossed through the number of items. What can generally be stated cautiously at this point is that excitement in the visiting experience, the matter of value to the individual as well as whether it is an authentic rather than an artificial visiting experience seems to be linked to increasingly positively rated visiting experiences and satisfaction levels.

Discussion and Conclusion

The survey assessed the potential influence of the film factor within the tourist's on-site experience in an indirect way by examining the relationship between film-motivated travel decisions and tourists' evaluations of their visiting experiences and their satisfaction level with their visit. Findings showed that between 8 to 15 percent of respondents strongly agreed with the *Sissi* movie's influence on their travel decision. It was found that a small distortive factor exists with regard to interviewees, who reported the *Sissi* movies to be the reason for their Vienna visit. The somewhat weaker

film-induced travel decision such as the movie's influence on the desire to visit the film locations and the partial influence on the choice to visit Vienna didn't show substantial distortive effects that would go along with an increasingly movie-influenced factor within the travel decision. This can be due to the fact that the *Sissi* movies aren't recently issued screen products; in fact they were first screened over 50 years ago. Visitors' watching of the movie might lie considerably back in time and might not readily present images in the visitors' minds.

Moreover, the fact that interviewees, who stated the *Sissi* movies to be partially responsible for their Vienna visit, didn't show a significant bias factor as compared to the heavily movie-induced interviewees, underlines that the degree of film-induced intensiveness in the travel choice has an influence on experience and satisfaction evaluations. In this case, strongly film-induced visitors, who expressed the movie as responsible factor to visit Vienna, were significantly more satisfied with their visit to the sites and they evaluated their visiting experience with regards to their held expectations better than interviewees, who were less strongly film-induced. However, this seems reasonable as the respondent sample was composed of a variety of tourists with different visiting motives to the used interview sites. Interviewees with only a partially movie-induced influence will have other motivational drivers for the Vienna visit as well (e.g. history, architecture etc.) which exert a strong influence on the experience and satisfaction judgments because these are maybe more ready and immediate at the time of visitation.

Visitors' involvement in the visit was in sum at a medium level. However, factors like the relevance of the visit to the individual, the excitement generated by the visit as well as the meaning, value and need to the individual and whether the visit was perceived as an authentic experience yielded relations to the experience and satisfaction evaluations. Especially involvement items like the thrill and authenticity of the visit as well as the value of the visit to the individual seem to be connected with increasingly beneficially evaluated experience and satisfaction judgments.

Overall, the findings show a bias effect with regards to the *Sissi* movie as primary activator for the Vienna visit. The weak effects however don't

come as a surprise, since the sample consisted of a heterogeneous tourist group and since the interview sites were not purely film-related attractions but general Sissi-related Viennese heritage sites, which appeal to a variety of people, not only *Sissi* film enthusiasts. The findings thus support the presented literature in terms of the existence of a potential distortive effect that stems from - rather strong - film-induced visitation.

Nevertheless, there are some spots open for future research. Currently media is diversifying and tourism places are getting more and more placed in movies and/or TV productions. Here research should explore this field of distorting effects within time based media tourist experiences in more detail and should examine more recent motion pictures with purer film-related attraction sites in order to be able to better distinguish and filter findings. More findings would be also useful for the management of tourism places in term of qualifying and quantifying the effectiveness of financial support to movie and TV productions. Hence, a significant relationship between an increasing number of visitors and a strategic product placement within time based media is still not proven but might be useful for the industry. On the other hand, research methods and instruments tools seem to need improvement. Especially data collection tools and measurement approaches which detect and test the relation between experiences by the consumption of time based media and the experience based purchase (booking) decision: Here it might be of interest, if the spectator needs only one single experience induced by time based media to develop demand or is the demand for a visit triggered by a bunch of experiences, for e.g. an incident number of the same movies and TV spots accumulating experience, which finally leads into action?

Out of the history of the development of tourism places, in some famous cases like for example the Austrian region of Lake St. Wolfgang, which gained publicity first through literature followed by a musical and finally as a heavy playground for countless movies and TV productions, the relevance of time based media for tourism demand is still subject of exploratory approaches than empiricism.

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