Influencing Destination Image:
Location Placement in Film

Submitted by

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Abstract

Popular media has long been a great vehicle for showcasing the wonders of the world and creating anticipation. In the 17th to 19th centuries, people were encouraged to take "Grand Tours" through fantastic accounts in literature. Today, television, cinema and the internet give people a glimpse of new locations and generate interest in visiting these places. Similar to product placements, these "location placements" can create cognitive and affective impressions of destinations and, in the absence of personal experiences, provide pseudo experiences and memories for viewers.

In spite of this impact on destination image, research into film-induced or film-affected tourism is still in its infancy. Most published articles date back no earlier than the mid-1980's. Research interest is growing however, as film-induced tourism gains in popularity with academics and the tourism industry. Nevertheless, much of the information is still anecdotal, or focused on the social and economic impacts on the film location. An understanding of how and why film affects destination image is essentially non-existent.

Through a series of online experiments using television programs as the media, this research explored the mechanics of film to determine how location placement attributes in the programs can affect the viewer's understanding of a destination. The key characteristics of repetition, uniqueness, and prominence were manipulated while measuring changes in the perception of several destination image factors including beauty, excitement, and uniqueness. Additionally, the amount of attention paid to the location placements was evaluated along with the resultant effect on the destination image. The research demonstrates that destination image can be deliberately changed by modifying the location placements and that the destination image factors need to be measured individually as they can be affected in different ways.

Statement of Authorship

Except where reference is made in the text of the thesis, this thesis contains no material published elsewhere or extracted in whole or in part from a thesis submitted for the award of any other degree or diploma.

No other person's work has been used without due acknowledgment in the main text of the thesis.

This thesis has not been submitted for the award of any degree or diploma in any other tertiary institution.

All research procedures reported in the thesis were approved by the relevant Ethics officer as appropriate.

Name: Eugene Thomlinson

Signed:

Date: 24 April , 2013

Dedication

This dissertation and work is dedicated to my family – Ebony, Benjamin and Aidan. Without their patience, assistance and love, I could not have completed this.

Chapter 1 - Introduction

1.0 Aim of the Research

To better understand how and why the various attributes of film influence the perception of a destination when that film includes images of a particular destination.

1.1 Background to the Research

Film has long been one avenue for creating and shaping the images of locations. Fact or fiction, the pictures and stories create emotional impressions of destinations and, in the absence of personal experiences, provide pseudo experiences and memories for viewers. In spite of this impact on destination image, research into film-induced or film-affected tourism is still relatively recent (Beeton 2010, Connell 2012). Connell (2012) notes that one of the earliest papers looking at the effects of film-induced tourism only dates back to 1986. Research interest is growing exponentially however, noted by Beeton (2005), Roesch (2009), Croy (2010), and Connell (2012), as film-induced tourism gains in popularity with academics and the tourism industry. Several issues of academic journals have targeted this expanding topic, including *Tourism Culture and Communication 6(3), 2006, Tourism Analysis 14(2), 2009, Tourism and Hospitality Planning and Development 7(1), 2010,* and *Tourism Review International 16(2), 2012*. Nevertheless, much of the information is case studies focused on the impacts on particular film locations, the influence of film on travel decisions, destination marketing organization activities, the use of films for marketing destinations and product development, or looking at the film tourist specifically (Hahm and Wang 2011, Connell 2012). An understanding of how and why the film affects a destination's image has received only minimal attention in the literature (Hudson, Wang and Gil 2011).

Different definitions and terms have appeared for film tourism or film-induced tourism (Beeton 2005, Hudson and Ritchie 2006a, Roesch 2009, Beeton 2010). While this is further explored in section 2.1 of the next chapter, the term 'film-induced tourism' will be used in this research. According to the New Oxford American Dictionary (2011), to induce is to "succeed in persuading or influencing (someone) to do something." Film-induced tourism involves people being persuaded or influenced to visit locations based upon the images and experiences portrayed in film, both television and movies. This influence can involve specific filming locations, or extend to regions and even entire countries. As such, films can

have a wide range of impacts on tourism, both negative and positive. Much of this influence is due to the impact of the film on the destination image and therefore, destination image formation will be explored in Section 2.5 of Chapter 2.

Another important term used in this research is *location placement*. Discussed in greater detail in Section 2.7, a location placement is considered as *the inclusion of destinations, through audio and/or visual means, within mass media programming*. Essentially, a location placement is when a destination is found or used in a film. The destination may or may not have been purposely chosen for the film, and frequently, the destination is not properly "placed" in the film for traditional marketing purposes. However, the location placement can act somewhat like a product placement, showcasing various aspects of the destination as part of the film. Section 2.7 explores this topic more completely.

Connell (2012) presents a good summary and retrospective of the state of film tourism research, outlining seven key themes to previous research. She notes that, while there are inevitably crossovers between the categories, research has previously focused on the following: destination impacts; cultural construction of film tourism (e.g. representation in film, consumption of heritage, iconic symbolism); tourist demand and motivation; the film tourist experience; marketing; impact on destination image; and tourism, place and media. Again, a gap can be noticed regarding how exactly the film affects destination image.

Six years prior to Connell's work, Hudson and Ritchie (2006a) proposed a somewhat simplified, but still very useful framework (Figure 1) for examining film-induced tourism. They note that three important elements – destination attributes, DMO marketing activities, and location placement attributes – combine to create a film-induced destination image. This image generates push and/or pull motivations in the film-induced tourist to visit the destination. When the tourist visits the location, the destination is impacted in positive or negative ways, which feed back on the attributes of the destination. While this framework may not include all of the factors mentioned by Connell (2012) to describe the situation (discussed in later sections), it does provide a useful starting point for exploring film-induced tourism and helps to organize and show connections between the various factors involved. It has also been modified in this research to better suit the proposed situation, which will be explained in greater detail in the literature review (Chapter 2).

Figure 1 - A framework for understanding film-induced tourism (based on Hudson and Ritchie 2006a, p. 258)

Destination attributes

e.g.
- Scenery
- Wildlife
- Landscapes
- Habitats
- Ethnic groups
- Icons
- Beaches
- Mountains
- Destination Brand

DMO marketing activities

e.g.
- Appoint PR specialists to place destination in movie
- Produce movie maps
- Advertise destination during film opening
- Develop film location tours
- Invite studios to location

Location Placement Attributes

e.g.
- Prominence in film
- Empathetic connections
- Integration with plot
- Uniqueness of location
- Type of film
- Repetition
- Mode of placement
- Level of activity
- Evaluation of film

Destination image

Push motivations

e.g.
- Escape
- Self-discovery
- Relaxation
- Prestige & status
- Foolishness/puerility
- Family bonding
- Socialization
- Novelty
- Education

Pull motivations

e.g.
- Physiography & climate
- Culture & history
- Market ties
- Mix of activities
- Special events
- Entertainment
- Tourism infrastructure
- Storyline & characters
- Celebrities

Film-induced tourist

- Specific
- Serendipitous
- General

Impacts

e.g.
Positive
- Increased economic activity
- Growth in visitation
- Preserved sites
- Improved infrastructure
- Local pride
- Cultural understanding

Negative
- Environmental damage
- Crowding
- Increased prices
- Exploited locals
- Disappointed visitors

Many researchers have examined destination image, how it affects attitudes and perceptions of locations, and ultimately how it impacts on destinations chosen for travel (Chon 1990, Echtner and Ritchie 1991, Gartner 1993, MacKay and Fesenmaier 1997, Gallarza, Saura, and

Garcia 2002, Kim and Richardson 2003). As Chon highlighted in 1990, destination image is very influential in the traveller's buying behaviour as the traveller tries to match their needs (push) with the perceived benefits (pull) of the location. He termed this as the destination's "performance expectancy" or the number of their needs expected to be satisfied by a location. Location information is accumulated and destinations are compared until the traveller is convinced that the greatest number of their needs will be met by a location, maximizing this performance expectancy. Film can be an important source of that information. Hudson, Wang and Gil (2011) note that television is considered the third most influential factor in destination choice, after friends and family, and the internet.

As a basic concept, destination image (Section 2.5) is essentially how a person thinks and feels about a location. These cognitive and affective image components are important for a destination, especially in the globally competitive tourism environment. As Hudson, Wang and Gil (2011) comment, the image needs to "favourably differentiate and positively position" the destination (p. 179). Destination images and brands differentiate locations, for example, by transforming a simple beach into a must-have experience (Morgan, Pritchard and Piggott 2002). Expectations are set and the potential for satisfaction is determined based upon the perception of the location – its image (Law, Bunnel and Chin-Ee 2007).

Destination images are complex aspects of a location, influenced by many factors or agents such as destination marketing organizations, celebrities, media, and friends and family (Gartner 1993). Destinations attempt to modify images as they market to potential visitors through conventional (e.g. publications, videos, direct mail) or unconventional (e.g. internet viral advertising) means. Celebrities are paid or subsidized to visit locations in hopes that their fans will follow. News stories and popular culture provide different perspectives of areas. Friends and family members recount tales of holidays, good and bad, with vivid details and long-lasting impacts. People form impressions of destinations visited based on their own experiences. All of these factors and more can shape the images of locations.

In an effort to better manage their images and market themselves, some destinations have begun 'branding' their locations (Section 2.3) much like a product or service brand (e.g. Brand Australia, Brand WA, Brand Kakadu) (Govers and Go 2009). While still a relatively new concept (Caldwell and Freire 2004, Govers and Go 2009), the destination brand is used to unify and organize a destination and provide one, easy-to-remember image. The brand is a

promise by the location and is intended to encapsulate the experiences available for the visitor (Ghodeswar 2008). The brand should reflect the attributes of the destination and its people, and also the benefits sought by visitors. This destination brand image is considered to be more important when the traveller has less at stake (low motivation) and/or limited knowledge (low ability) of the destination such as for getaways (Kotler and Gertner 2002). More research on destination brands and branding is necessary though, to fully understand their impact on the destination choice (Caldwell and Friere 2004). Research from product or service brands, examined in Section 2.3, may help shed light on this growing trend and their connection with film-induced tourism.

Product or service-focused research, explored in Section 2.7, can also assist in better understanding the impact of popular media on destination image and the perception of locations. While places have been showcased in popular media for many years (e.g. Grand Tour accounts in 17th to 19th century literature), research into "location placements" is limited (Hudson and Ritchie 2006b). Location placements, like product placements, occur when products or services (or locations) are included in mass media programming through visual and/or audio means (Yang and Roskos-Ewoldsen 2007). These inclusions can greatly impact, positively or negatively, the public perception (image) of the product or service and ultimately the consumer's buying decision.

Film-induced tourism is related to location placements such that people are encouraged to visit a location based on its inclusion in a film (Hudson and Ritchie 2006a), similar to people being influenced to purchase products due to product placements in film. In this discussion, film is broadly considered as cinema, television, videos, DVD's, and related visual media. Reports, academic and anecdotal, suggest that locations can be affected, negatively and positively, from being included in film (e.g. Dallas with *Dallas*, New Zealand with *Lord of the Rings*, Korea with *Winter Solstice*, Turkey with *Midnight Express*, Kazakhstan with *Borat*) (Beeton 2005, Connell 2012). Some researchers (Schofield 1996, Riley and Van Doren 1992) suggest that location placements can have a greater impact than conventional promotional material, although reasons for this are unclear. Van Reijmersdal, Neijens, and Smit (2007) comment that product and location placements may be considered as a type of persuasive message, suggesting that research into persuasive communication may help to understand the underlying mechanisms behind film-induced tourism.

Persuasive communication research, examined in Sections 2.8 and 2.9, tries to explain how and why some messages are able to shape, reinforce, or change perceptions and/or responses of people (Stiff and Mongeau 2003). Several theories have been proposed regarding persuasion including the Theory of Reasoned Action (Ajzen and Fishbein 1980), the Elaboration Likelihood Model (Petty, McMichael and Brannon 1992), Mindful Processing (Moscardo 1998), and the Heuristic Systematic Model (Stiff and Mongeau 2003). Most of the theories examine the impact of cognitive (thinking) versus affective (feeling) resources applied to communication. Of particular note for location placements is the impact of communication cues on the persuasion process. These are aspects of the communication that are not directly connected to the message, such as the message timing or source, but which can affect the processing of the message.

Competition in today's global tourism market is becoming more and more fierce as new locations and products become available in an already crowded marketplace. Destinations seek any advantages to put their location top-of-mind in the traveller's buying decision process. Hahm and Wang (2011) suggest that the initial image formation stage is the most important phase in the destination selection process. Beeton (2005) comments that the "combination of story, mood and visual stimuli makes movies and TV programmes more powerful than any other incidental tourism promotional tool" (p. 236). Location placements therefore, become another potentially powerful weapon in the destination-marketing arsenal. As noted previously, more of the research to date has focused on *what* is happening with film-induced tourism (e.g. impacts on destinations and tourists) with limited understanding of the *how* or *why* films affect destination images. This research will explore some of the potential mechanisms behind location placements and film-induced tourism through the application of research from the areas of persuasive communication and product placements.

1.2 Statement of the Research Problem

With most of the research focused on other aspects of film-induced tourism and due to the lack of understanding about how and why location placements work, this research aims to better understand how location placements in films affect destination images. Specifically, the research will focus on some of the mechanisms behind location placements, examine their effects on a destination's image, and further the understanding of film's role in destination image formation.

Based upon this stated goal for the dissertation, the research objectives are:

- How do location placement attributes impact the perception of the destination image?
- With varying levels of attention paid to the location placement, how does the amount of attention paid to the location placement affect its impact on the destination's image?

These research objectives are explained further in Section 2.11 – Research Questions.

1.3 Justification for the Research

While existing research demonstrates that films can influence a destination's image, this research is intended to contribute to the field by increasing the understanding of *how films affect destination images*, and particularly the role of place awareness and its influence on destination images. Through a better appreciation of how and why location placements work, it will be easier to predict and manage the impacts. This could provide destinations with greater control of the process of film-induced tourism and its impacts on their destination image. The findings could also be used by film productions to negotiate and work with destinations that are used for location placements.

The application of persuasion research brings a new perspective into the study of film-induced tourism. As Beeton (2010) and Connell (2012) note, the study of film-induced tourism lacks cross-disciplinary fertilization and collaboration. By examining the phenomenon as a persuasive communication, new aspects in the process are considered and their influence on the outcome can be explored. This perspective encourages researchers to consider key messages being portrayed by films and the related factors that help or hinder the transmission of those messages.

1.4 Assumptions in the Research

A few assumptions have been made due to logistic and resource limitations. All types of film could not be examined for its impact on destination image; too many variations exist to be covered in this research (e.g. drama vs. comedy vs. action vs. horror, short vs. long, etc.). Although the extent or nature of the impact may be different for different types of film, it is presumed that the underlying factors uncovered by the research will apply to other types of

film as well. The sampled population chosen for the research are assumed to react in ways similar to those not chosen. Future research can test the validity of these assumptions.

1.5 General Limitations of the Research

Sections 4.7 and 6.5 outline some of the identified potential limitations from the research. Many factors can influence destination image; film is only one aspect in the process. Additionally, destination image is only one of the elements that determine which destination will be chosen to visit. However, films can play a major role in the decision due to the audio/visual aspects and its ability to touch the emotions of viewers. Through film, many push and pull aspects of travel can be pseudo-provided, creating vivid memories and long-term impacts. As these experiences become more immersive through 3-D films and interactive add-ons (e.g. related games), their influence will only grow.

1.6 Structure of the Dissertation

This dissertation is presented in a standard manner; background and foundations for film-induced tourism are discussed first (Chapter 2), followed by basic research foundations (Chapter 3), the application of the chosen research methods (Chapter 4), and a presentation of research findings (Chapter 5). Chapter 6, the final chapter, discusses implications from the research and its application within tourism. Each of the chapters has been developed to build upon the previous chapters and to focus on one key aspect of the research in a clear and concise manner.

Chapter 2 – Literature Review

2.0 Introduction

Urry (2002) noted that, "Places are chosen to be gazed upon because there is anticipation, especially through daydreaming and fantasy, of intense pleasures, either on a different scale or involving different senses from those customarily encountered. 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" (p 3). But the gaze is only a small part of the anticipation. The sights, sounds, smells and feel of the destination also form important aspects of the anticipation for the visitor.

Popular media has long been a great vehicle for showcasing the wonders of the world and creating anticipation. In the 17th to 19th centuries, people were encouraged to take "Grand Tours" through fantastic accounts in literature (Tooke and Baker 1996, Lehu and Bressoud 2008). Posters, photos, postcards and now television, cinema and the internet give people a glimpse of new locations and generate interest in visiting these places (Connell 2005). Connell (2005) notes that television shows can become a weekly "shop window", displaying the destination's sights, sounds and experiences "to the comfort of the viewer's easy chair" (p. 764). Beeton (2005) also highlights the empathetic relationships that television programs can create with the viewer, maintaining a particular destination image for extended periods of time. While there has been a long history of impacts of popular media on destination images, the history of research looking at these impacts is much shorter. Available research is growing, but it still requires much more investigation before the field will be well understood (Beeton 2005, Hudson and Ritchie 2006a, Roesch 2009, Beeton 2010, Connell 2012).

Based upon work from Hudson and Ritchie (2006a), Figure 1 (Chapter 1) presents a framework for understanding film-induced tourism, with seven general areas identified to help describe the phenomenon including destination attributes, destination marketing organization (DMO) marketing activities, the location placement attributes, the destination image, tourist motivations, the film-induced tourist, and film-induced tourism impacts. These can be further grouped as players (DMO, location placement, destination, tourist) and conditions (image, motivations, impacts). O'Connor, Flanagan and Gilbert (2008) also note motivations, film-induced tourists, impacts and marketing activities as key areas for the

investigation of film-induced tourism, but ignore the importance of location placement attributes and destination attributes. All seven of these elements based upon Hudson and Ritchie's (2006a) framework will be discussed briefly in the following sections, however the focus of this research is the location placement and how it can affect the destination image held by the tourist, creating motivations to travel. Literature from the fields of consumer psychology, psychology, marketing, communication, and sociology have been examined and critically synthesized in this literature review. This broadening of perspectives and use of other fields is supported by Beeton (2010) and Connell (2012) who highlight the need for the study of film-induced tourism to broaden perspectives into other disciplines, thereby enriching the field.

This chapter begins by exploring and understanding the general topic of film-induced tourism and looking at the film-induced tourist (Section 2.1). Some of the possible positive and negative impacts from film-induced tourism are examined next (Section 2.2), followed by a review of destination attributes and brand information that may be affected by film (Section 2.3). In the subsequent section (2.4), research regarding destination marketing organizations is considered, focused on film-induced tourism activities. Destination images, their formation, and their role in destination decisions are then examined in Section 2.5. Section 2.6 focuses on the push and pull motivations of travel, specifically looking at those motivations most likely to be affected by film. Section 2.7 begins the discussion regarding location placements and explores some of the lessons to be learned from product placement research. The topic of persuasive communication and how it applies to film-induced tourism is examined in Sections 2.8, 2.9 and 2.10. The chapter concludes with a restatement and clarification of the questions to be examined by the research.

2.1 Understanding Film-Induced Tourism and Film-Induced Tourists

The *film-induced tourist* is the first element of the adapted framework by Hudson and Ritchie (2006a) to be discussed. An important initial distinction within the field is between movie-induced tourism and film-induced tourism. Movie-induced tourism "relates to on-location tourism that follows the success of a movie made (or set) in a particular region" (p. 9, Beeton 2005). Beeton (2005) uses the term "film-induced tourism" to describe "visitation to sites where movies and TV programmes have been filmed as well as to tours to production studios, including film-related parks" (p. 11). Hudson and Ritchie (2006a) similarly define

film-induced tourism as, "tourist visits to a destination or attraction as a result of the destination being featured on television, video, DVD or the cinema screen" (p. 256). Beeton (2005), Hudson and Ritchie (2006a), and Connell (2012) highlight the importance of including not only the destination used in the filming, but also attractions associated with the filming (e.g. studios, theme parks). Additionally, these definitions extend the concept of movie-induced tourism to include television, videos, and DVD's, and better describe and incorporate the broader field. However, lack of clarity in the definition regarding the filming 'site' could lead to different interpretations regarding the scope and impact of film-induced tourism. Films can impact the images of specific destinations, regions, or even entire countries. The definition of film-induced tourism should reflect this. Therefore, a recommended definition for film-induced tourism is *visitation to sites, regions or countries that is persuaded or influenced by the filming of television or movies, as well as visitation to production studios and film-related parks*.

Another important distinction lies between film-induced tourists and film tourists. Hudson and Ritchie's (2006a) original framework labels the target group as film tourists, defined by a very narrow definition as, "someone who actively seeks out places that have been seen in a movie" (p. 261). Even though their framework identifies three types of 'film tourists', by their definition, tourists who casually (i.e. serendipitously) visit film sites while travelling in an area would not be considered as a film tourist. Additionally, visitors who are encouraged to visit an area but do not visit a specific film site, would not be included in their definition either. As such, their definition is too narrow to properly understand film-induced tourists and their full impacts. Instead, a broader definition, suggested by the modified framework, should consider film-induced tourists as *people who are persuaded to visit locations or attractions due to the influence of television or movies, with locations including not only specific sites, but also regions and countries*. This definition would still include however, the three levels of film-induced tourist, specific, serendipitous and general, as the distinction between their level of commitment to the film and motivation for visiting is still important to note.

Implications for current research: This definition of a film-induced tourist is a key aspect to understanding the phenomenon of film-induced tourism, even though this definition will not be tested or explored in this work. This research is focused on an improved awareness of the influence of film and will be using the broad understanding of all three types of film-induced tourists.

2.2 Impacts of Film-Induced Tourism

The second factor from Hudson and Ritchie's (2006a) framework to be examined is the *impacts of film-induced tourism*. A wide range of destination impacts are possible due to film-induced tourism and film-induced tourists, ranging from no noticeable effects to large, very obvious effects, both negative and positive (Riley, Baker and Van Doren 1998, Beeton 2005, Connell 2005, Croy 2010, Connell 2012). Hahm and Wang (2011) note several potential positive and negative impacts from films including economic benefits, site preservation, destination awareness, more traffic, increased property values, environmental degradation, loss of privacy, and threats to culture. Croy (2010) notes that 65% of people surveyed around the time of his research were more likely to visit New Zealand due to the Lord of the Rings trilogy. Hudson and Ritchie (2006b) also discuss research showing that 80% of British people get holiday ideas from film and 20% of them end up travelling to a film destination.

When movies are successful in the box office, this can lead to success for the film locations as well (Riley and Van Doren 1992). Devil's Tower National Park in the United States is one of the best examples of the impact that a movie can make on a destination (ibid). *Close Encounters of the Third Kind* was filmed at this isolated site in Wyoming, which witnessed increases in visitation of 75% after the movie was originally released and a further 39% jump after a re-release on television. While numbers fell back somewhat after these sharp increases, they remained above pre-film numbers and higher than the historic expected visitation levels. Park statistics report that even 11 years after the movie release, 20% of visitors credit the movie for choosing the site (ibid). Australia has also benefited as a "movie destination" through the success of films such as *Crocodile Dundee*, *The Man from Snowy River* and *Mad Max* (Beeton 2005, Frost 2010). As Beeton notes, Australia's unique physical setting was showcased while providing an escape for viewers. Beeton's note about 'escape'

is a theme that has surfaced many times in the context of film-induced tourism and will be discussed in greater detail later, especially as it also pertains to a push motivation for travel (Section 2.6).

Films also have the potential to cause large negative impacts when they are successful. Hudson and Ritchie (2006b) and Law, Bunnel and Ong (2007) discuss some of the negative environmental impacts that resulted from filming *The Beach* in Thailand where Hat Maya Beach was modified to meet idealized perceptions of a beach paradise. Additionally, Thai politicians objected to the images of drug use and violence in *The Beach*, saying that it made Thailand look like a drug haven (BBC 2011). The films *Midnight Express* and *Borat* damaged the destination images of Turkey and Kazakhstan respectively through their negative portrayal in film, albeit in very different fashions. Clearly, not all potential impacts from film-induced tourism are positive, even though most reports of negative impacts are anecdotal without research to support the claims.

Television programs, like movies, can also impact the locations where they are set in or filmed although the impacts tend to be somewhat different than for movies. The TV series *Dallas* is credited with boosting visitation to the city and state during its 14 seasons, with approximately 500,000 visitors per year to the "Southfork Ranch" and claims that it was an "hour-long commercial for Dallas and Texas" (p. 272, Riley and Van Doren 1992). Kim, Agrusa, Lee and Chon (2007) examined the impacts of "Winter Solstice", a Korean TV drama that aired in Japan. They noted that visitation increased 35% in each year after the TV show was run, but that negative impacts such as increased prices and unrealistic expectations also resulted at the Korean filming locations.

Riley, Baker and Van Doren (1998) conducted one of the most comprehensive studies on the impacts of films on destinations when they examined twelve movies and the associated destinations. The movies were chosen based upon four criteria. First, the film had to be a box-office success. Second, the movie had to contain a clearly identifiable and accessible icon. Third and fourth, pre and post-release visitation data needed to be available. These last two criteria eliminated many movies due to the lack of visitation data for many film locations. Riley, Baker and Van Doren examined ten years of pre-release and five years of post-release visitation data for most of the sites. For the twelve locations, they determined that these locations experienced overall growth of 54% in visitation in the five years

following the release of the films versus an expected 10% increase based upon historic trends. As well, private attractions seemed to benefit more than public ones (Riley, Baker and Van Doren 1998). While their study showed that movies could have a large positive impact on visitation to a site, their choice of films to explore was very select, due to the requirement for box-office success and identifiable "icons" in each of the films. It is likely that other films that do not meet these two criteria would not demonstrate such a positive and identifiable effect on visitor numbers. Their research does however, illuminate the potential of film-induced tourism.

Some researchers have noted that the impacts of movie-induced tourism may be similar to Ritchie's (1984) "Hallmark Events" (Riley and Van Doren 1992, Tooke and Baker 1996, Riley, Baker and Van Doren 1998). Hallmark events are major events with limited durations, which can "enhance the awareness, appeal and profitability of a destination" by creating interest and attention due to their "uniqueness, status or timely significance" (p. 268, Riley and Van Doren 1992). Hallmark events can alter the image of a destination with the size and nature of the attention generated, similar to a film. However, this analogy has several weaknesses. First, films generally are not created to generate interest for a location, unlike most hallmark events. Therefore, the messages communicated and the images portrayed are not necessarily desired by the destination (Riley, Baker and Van Doren 1998, Beeton 2005). Second, as Connell (2005) highlights, destinations tend to be more active in preparing and promoting events, but generally are not ready for "TV tourists". Third, Beeton (2005) states that film-induced tourism is not the same as a hallmark event, since the film is rarely consumed on site while the hallmark event is consumed on site. However, since many mega events are also not strictly consumed on site (e.g. media coverage of the Olympics or World Cup), this particular weakness is less critical than the first two. As an alternative, Beeton (2005) suggests that film-induced tourism is more like a pilgrimage than a hallmark event, "particularly where visitors are motivated by the thematic contents rather than the environmental attractions" (p. 55). However, this analogy would really only apply to specific film tourists and not for the general or serendipitous film-induced tourists outlined in Section 2.1.

As previously noted, television also impacts locations, but these impacts tend to be somewhat different than movies. Kim, Agrusa, Lee and Chon (2007) explain that television generally has a lower initial impact but that influence is sustained and reinforced weekly. O'Connor,

Flanagan, and Gilbert (2008) supported this view, noting the 'relationship' that forms between viewers and television shows/characters, as discussed with regards to *Dallas* the television series. The destination is kept in the viewer's mind, potentially lengthening the term of the impact for the television location, especially for a successful, long-running series. Beeton (2005, 2010) also mentions the empathetic relationship that can form between a viewer, a television series, and the region the series is filmed in, providing evidence from the television series *Sea Change* (filmed in Barwon Heads, Victoria, Australia) and *Last of the Summer Wine* (filmed in Holmfirth, West Yorkshire, England).

Film viewers can be impacted in a variety of ways by a movie, television show, or other popular media. Butler (1990) notes that as people move away from literature, visual media will likely gain greater influence on the perception of locations and cultures, and the behaviours of viewers. Kim, Agrusa, Lee and Chon (2007) suggest that film has the potential for advancing cultural exchange and understanding, like a form of cultural tourism; a view also echoed by Hudson and Ritchie (2006a) and Connell (2012). When people are encouraged by films to visit a destination, they may react in various ways. Some people are only interested in viewing the film location for themselves, some are interested in 'recreating' aspects of the film, while others feel the need to collect souvenirs (Law, Bunnell, and Chin-Ee 2007). For some visitors, an 'authentic' visit is only possible by re-enacting scenes from the movie (Carl, Kindon and Smith 2007). Roesch (2009) focuses much of his book upon research looking at the impacts of *The Lord of the Rings, Star Wars¸* and *The Sound of Music* on specific and serendipitous film-induced tourists (as discussed in Section 2.1).

Destination impacts from films such as *The Beach* can also extend far beyond the immediate site with people seeking other locations which can deliver similar 'theme' experiences as those portrayed by the film (Riley, Baker and Van Doren 1998, Law, Bunnell, and Chin-Ee 2007). Law, Bunnell, and Chin-Ee (2007) note that once a film is viewed such as *The Beach*, destination images may be 'archived' by the viewer, creating an iconic hyper or pseudo-reality, resulting in a near impossible expectation of destinations in the minds of some viewers. Carl, Kindon and Smith (2007) discuss the impact of tourists believing in a pseudo-reality at some locations. These researchers feel that some landscapes can become so intertwined with a film that viewers have a difficulty separating and appreciating reality versus make believe. Riley and Van Doren (1992) also note that a movie's need for a picture-perfect setting can create unrealistic expectations on destinations. A constructed

reality can dominate objective reality, especially as it becomes a part of popular culture (Kim and Richardson 2003). The idyllic beach from the movie *The Beach* may be such an example, setting a standard that few actual destinations can achieve.

As illustrated through Hudson and Ritchie's (2006a) model (Figure 1), researchers have highlighted many potential negatives for destinations to be aware of when they are considering to be involved with film-induced tourism (Tooke and Baker 1996, Riley, Baker and Van Doren 1998, Connell 2005, Subramanian 2007, O'Connor, Flanagan, and Gilbert 2008, Connell 2012). These include:

- Success of the film is not known and the destination may invest scarce time and resources for minimal return;
- The location may not be recognized in the film, limiting or eliminating any tourism benefits in spite of an investment of time and/or resources;
- Films, especially movies, tend to have long production and release time frames, requiring a long-term investment and perspective with increased uncertainty;
- Locals may be exploited during the process;
- The location may not be adequately prepared for a rapid increase in visitors if it occurs;
- Locals, visitors, infrastructure and the environment can be negatively impacted;
- Prices can dramatically increase due to a sudden increase in demand and a lack of supply;
- Cheap facilities or memorabilia may be offered, resulting in disappointed fans;
- Souvenir collectors may steal or damage items at the destination that are associated with the film; and
- The location may be portrayed negatively in the film, thus damaging their image and hurting tourism.

Tooke and Baker (1996) and Beeton (2005) provide an example of negative impacts connected with a large increase in visitors to Goathland due to the television series *Heartbeat*. They note that a road tilted and subsided with the increased traffic, roads became congested with cars and people, and proposals were put forward for the building of a car park and implementation of parking restrictions (although these proposals were not carried out) to deal with the influx of visitors.

Actual research on the impacts, positive or negative, of film-induced tourism is growing rapidly as interest in the field increases (Riley, Baker and Van Doren 1998, Beeton 2005, Hudson and Ritchie 2006b, Beeton 2010, Connell 2012). Connell (2012) notes however, that the findings from many of these case studies may not be broadly applicable and that not enough comparative studies have been conducted. Additionally, Hahm and Wang (2011) discuss the difficulty in accurately measuring the impacts of film on tourism. They assert that most previous impact studies were based upon assumptions or anecdotal evidence. Clearly, this is a field that requires more research to better define and understand its effects.

> Implications for current research: While impacts will not be examined in this research, it is important to understand the range of positive and negative effects of film-induced tourism to better appreciate the phenomenon.

2.3 Destination Attributes and Brands

Hudson and Ritchie (2006a) discuss the importance of *destination attributes* in their framework and these attributes are the third element of film-induced tourism to be examined. Destination attributes are all of the assets at the site, and as suggested by the framework (Figure 1, Section 1.1), can be negatively or positively impacted through film-induced tourism and film-induced tourists. These attributes provide many of the basic attractors for visitors to a destination (as well as the infrastructure to support the tourists) and are essentially all of the natural and cultural resources at the site. Natural attributes would include elements such as mountains, lakes, volcanoes, wildlife, and even whole habitats and landscapes. Cultural features may include ethnic groups, buildings, art, and also festivals and events. The resources at a destination, especially the natural resources, are generally considered as a given by the tourism industry; locations will try to use them as best as they can in their tourism, but are essentially left to work with what they have available. Hudson and Ritchie note that more unique or iconic elements tend to attract greater visitor interest. Additionally, these special factors can feature more prominently and are easier to identify in films, such as the Devil's Tower in *Close Encounters of the Third Kind*.

Destination brands may be considered as a special type of destination attribute, whereby locations choose, manage and manipulate entire destination images for the benefit of the

location. Cai (2002) defines destination branding as, "selecting a consistent element mix to identify and distinguish it [the destination] through positive image building" (p. 722). Destination brands influence destination images and can be a key differentiating factor in the consumer's destination choice (Govers and Go 2009). Brand identity can act like an established image, providing locations with a competitive edge through increased customer loyalty, premium prices, referrals, and support to introduce new products (Ghodeswar 2008, O'Connor, Flanagan and Gilbert 2008). Caldwell and Freire (2004) and Govers and Go (2009) comment that, while destination branding is a relatively new concept, a location should be able to be branded much like consumer goods and/or services. However, due to the infancy of the field, research regarding destination branding is still limited (O'Connor, Flanagan and Gilbert 2008).

2.3.1 What are brands?

Ghodeswar (2008) defined brands as the "distinguishing name and/or symbol intended to identify goods or services of one or a group of sellers, and differentiate them from others" (p. 4). While the features of a product (or destination) may be copied, the brand becomes the discerning feature, setting it apart from the competition (Kotler and Gertner 2002). The brand encapsulates the sum total of expected experiences for the consumer and thus is more than just a product or service - more than just the sum of its parts (Caldwell and Freire 2004, Ghodeswar 2008). Additionally, brands provide an information-processing shortcut (heuristic) and allow the individual to make faster purchase decisions (Kotler and Gertner 2002). In many respects, the brand acts similar to a product or service image by creating expectations and providing an implied promise of certain qualities and benefits from the products and/or services.

Countries can also become "branded" like products and services, as their name and reputation can imply various characteristics. For example, "Made in Japan" or "Made in Germany" evokes certain expectations on products or services from these countries. Similar to destination images, country brands are the result of many factors including popular media, technologies, manufacturing, culture, geography, history, alliances and partnerships, famous people, and sports (Kotler and Gertner 2002). Kleppe, Iversen and Stensaker (2002) note that a summary effect for country brands can occur where the impressions of a country can be based upon personal experience with only a few products or services from that country (e.g.

bad experiences with a few products from a country can result in bad impressions of the country as a whole). In such cases, the 'brand' that is created may not be the brand that is desired by the country. Instead, it would be closer to a country perception and unintentional brand for any products and services from the country. Due to the personal nature of the formation of country brands (like destination images), they can be very individualistic depending upon the experiences and exposure to a country and its products and services (Kleppe, Iversen and Stensaker 2002). Again, popular media can also play a large role in this image or brand formation, and this suggests that film experiences have the potential to create a summary destination image (e.g. bad impressions from a film translate to bad perceptions of a country). At this point however, these sorts of impacts are purely speculative.

Country brands can also create a halo effect around the products and services of a country, colouring the evaluations of everything associated with that country (Kleppe, Iversen and Stensaker 2002). This can be especially true when available information is limited or the individual is in a low involvement situation (e.g. minimal contact with the country or very little at stake with any decisions regarding the country). These evaluations based upon the country brands are not uniform however and tend to vary based upon the country brand, the product being "evaluated", and how closely the two are linked (Kleppe, Iversen and Stensaker 2002, Kotler and Gertner 2002). For example, coffee, tea, computers, and cars would all be impacted differently by a "Columbia brand".

Destination brands can be considered almost as complex as country brands, due to the nature of tourism being an amalgamation of products and services being delivered by many different providers (Morgan, Pritchard and Piggott 2002). In ideal situations, the destination brand can be a unifying concept for a destination that helps to organize their operations and programs, depending upon its implementation and successful use. It represents a unique combination of product/service characteristics, added values associated with the destination, and a symbolic promise to the traveller of what they can expect from the location. As stated previously though, research into destination brands is limited (Govers and Go 2009).

2.3.2 What are some potential benefits and drawbacks of destination brands?

Familiarity with the destination brand can have a large impact on destination choice through its influence on destination image (Kim and Richardson 2003, O'Connor, Flanagan and Gilbert 2008). Many tourists require a certain level of familiarity with a destination before

feeling comfortable about including it in their choice set, highlighting the potential value of a destination brand. As noted by several researchers (Manfredo, Bright and Haas 1992, Chon 1990, Cai 2002, Hahm and Wang 2011, Hudson and Gil 2011), tourists depend heavily upon a mental construct of what the destination has to offer versus what they need. Tourism can be a high-risk purchase with considerable resource investment, limited opportunity to view or pre-test the 'product', and potentially low familiarity, especially with new destinations or services. While O'Connor, Flanagan, and Gilbert (2008) also agree with the notion that destination brands reduce risk for destination choices and emphasize that the risk level rises as the investment in time and money increases (e.g. for long-haul versus short-haul destinations), their research did not focus on this aspect of destination brands and therefore, they only speculate on this effect. MacKay and Fesenmaier (1997) discovered in their research that there seems to be an optimal level of familiarity beyond which the novelty and attractiveness of the location is reduced. Their research is discussed further in Section 2.5.2 below.

Many other researchers (Foley and Fahy 2004, Kleppe, Iversen and Stensaker 2002, Kotler and Gertner 2002, Morgan, Pritchard and Piggott 2002) have proposed potential benefits for travellers and locations from destination branding including:

- Offering value and reassurance to the seller and the buyer;

- Promising certain benefits;

- Creating an ongoing relationship between the traveller and destination;

- Reducing the number of destination choices;

- Limiting the impact of intangible benefits;

- Conveying consistency across suppliers and over time; and

- Helping to guide operators toward a common goal.

Unfortunately, as O'Connor, Flanagan and Gilbert (2008) point out, these potential benefits tend to be unproven. Even their own research did not present hard findings from survey respondents that destination brands improved destination images to give locations a competitive edge. They mainly discuss the perceptions of local experts regarding the benefits of destination brands and films, gathered through in-depth interviews.

Cai (2002) believes that, "the challenge of branding destinations lies with the complexity of the decision process on the part of tourists" (p. 721) and this may be connected to the promised benefits from the location. Three dimensions of benefits are linked to the brand promise – symbolic, functional and experiential (Caldwell and Freire 2004, Ghodeswar 2008). Symbolic or representational benefits refer to the internally generated needs of the recipient and may be linked to self-expression. Functional benefits meet the consumption or utilitarian-related needs. Experiential benefits provide the perceiver with sensory stimulation. Symbolic and experiential benefits are focused more on affective impressions or psychological factors (Echtner and Ritchie 1993) while functional benefits deal more with cognitive impressions. Destination brands are a combination to some degree of all three elements, with the associated attributes potentially changing over time (Caldwell and Freire 2004). These benefits are often displayed in varying degrees and ways by location placements, potentially strengthening (or weakening) the destination's brand, depending upon how it is portrayed in the film. For example, the portrayal of Las Vegas in *The Hangover* was very much in line with its current brand as somewhat hedonistic.

Linked to a symbolic promise, brands that satisfy higher-order needs, such as psychological requirements, tend to have greater loyalty (Ghodeswar 2008). Travellers look for an emotional connection with a destination, and this connection can be delivered through the brand (Morgan, Pritchard and Piggott 2002). These connections are strengthened when the brand is tied to the consumer's own beliefs and values (Ghodeswar 2008). For some travellers, choosing a particular destination brand is considered as a self-reflection, the same as choosing a product brand can be perceived as defining a person (Caldwell and Freire 2004, Morgan, Pritchard and Piggott 2002).

Once set, country and destination brands can be difficult to change. This is very similar to the 'stickiness' of destination images, discussed in Section 2.5. Alexander (2009) notes that brands have a heritage attached to them and the longer that brands have been in existence, the more resistant they are to change. Additionally, Kotler and Gertner (2002) highlight the issue of "confirmation bias" related to country brands, noting that, at times, people will focus on supportive information and disregard any information that runs counter to their impressions. Heritage and confirmation bias may provide a stable image for a location under normal circumstances (i.e. no extreme events affecting the destination like social or political upheaval), but they can also hamper attempts to reinvent or revitalize the destination image.

In the 1990's, Las Vegas briefly attempted to market itself as 'family-friendly', but abandoned this strategy after realizing that its 'adult-oriented' image was too established (Lee 2004).

Similar to a country brand, a destination brand becomes more important when the visitor has minimal involvement or stake in the outcome (e.g. any good beach works for a general beach holiday). With lower motivation, the brand becomes more important in the choice of destination as the traveller relies on existing perceptions rather than exploring or testing their understanding through the use of other sources of information (Kotler and Gertner 2002, Kleppe, Iversen and Stensaker 2002). Caldwell and Freire (2004) feel however, that not enough in-depth investigations have been carried out on destination branding to fully understand potential benefits or drawbacks, with much more yet to be discovered.

2.3.3 How can a destination brand be used?

Ghodeswar (2008) suggests that locations should try to create psychological value and an emotional attachment to the destination brand. As previously noted, if the brand satisfies a higher-order need, the destination may enjoy greater visitor loyalty. It is important to ensure that the promised brand value is relevant to the consumer though, as there is no point in promising something that is not wanted (Ghodeswar 2008, Govers and Go 2009). Delivering on the brand promise is also important for the success of a brand. While marketing communications may make the promise, operators are tasked to deliver on it (Foley and Fahy 2004, Govers and Go 2009). Understanding the consumer's perspective - seeing the product through their eyes - allows the organization to accurately monitor and adjust their operations to fulfil any promises and maximize the brand (Ghodeswar 2008).

Several researchers (Ghodeswar 2008, Kotler and Gertner 2002, Kleppe, Iversen and Stensaker 2002, Morgan, Pritchard and Piggott 2002) highlight key factors for maximizing a brand, overcoming challenges, and being successful, such as:

- Carrying out a country SWOT (i.e. Strengths, Weaknesses, Opportunities, Threats) and understanding the core values of the destination;

- Knowing what the brand stands for and being able to express that image;

- Being clear and consistent in the execution of the brand;

- Understanding the particular characteristics and impressions of the target market;

- Allocating sufficient resources (e.g. time, money, people); and

- Creating controls to protect the image.

2.3.4 How are destination attributes, brands, and film-induced tourism linked?

Destination attributes are frequently showcased in film, providing the film with everything from a simple backdrop to being integral to the storyline, and shaping the destination's image at the same time. Familiarity can be increased while providing potential travellers with a clearer mental picture of the location, albeit through the filmmaker's lens. Kim, Agrusa, Lee and Chon (2007) and O'Connor, Flanagan and Gilbert (2008) discuss the strong ties between a location placed in a film and the destination brand, noting that the loyalty, image and equity of the brand can all be impacted. Destination brands can also provide films with a certain level of credibility or realism, demonstrating that the impacts flow in both directions (i.e. between the film and the location). For example, films depicting hedonistic themes are frequently located in more hedonistic-branded locations.

As previously noted, one key medium for communicating a destination's attributes and brand while influencing its perception is through popular media (O'Connor, Flanagan and Gilbert 2008). Gartner (1993) speculates that film and television enjoy greater trust than traditional advertising due to a perception of greater neutrality in the presentation of the information. This belief in the neutrality of the programming is thought to increase the effectiveness of movies and television to communicate brand messages and destination attributes. While this perception of neutrality has not yet been researched, the 'natural' inclusion of brand messages in film has been examined (Russell 2002). Product and location placement research (discussed later in Section 2.7) may provide some insight into the film-specific factors and mechanisms regarding film-induced tourism, and suggest areas and methods for exploring this emerging field of study.

Implications for current research: This research will need to control for different destination attributes and brands that may be showcased in the chosen films in order to focus attention and findings on the impact of location placement attributes.

2.4 DMO Activities towards Film-Induced Tourism

Destination marketing organization (DMO's) activities are the fourth element from Hudson and Ritchie's (2006a) film-induced tourism framework to be explored. DMO's perform a variety of tasks for locations. Morrison, Bruen and Anderson (1998) highlight five key functions for DMO's. First, DMO's provide cohesion and coordination between the many varied businesses within the local tourism industry. Second, DMO's are economic drivers, contributing to a more diversified local economy. Third, DMO's provide visitors with representation when necessary, acting as a quasi-public spokesperson. Fourth, DMO's support and build community spirit and help to improve local pride. Fifth, DMO's communicate the most appropriate destination image to selected visitor markets. Similar to the fifth function, Beeton (2005) also discusses that the DMO coordinates the promotion of the location to maintain some continuity of the destination image. The fourth and fifth functions would seem to have the greatest links to film-induced tourism as DMO's work to create and strengthen a positive image, both internally and externally (i.e. within the community and outside), and film is one mechanism for achieving this goal.

Outlined in their framework for understanding film-induced tourism, Hudson and Ritchie (2006a) provide examples of some activities that DMO's perform towards film-induced tourism. Bolstered by reports of strong positive gains from films and film-induced tourism, many destinations encourage companies to film in their areas, hoping to reap benefits from the filming and associated tourism (Beeton 2005, Croy 2010, Frost 2010, Hudson 2011, Connell 2012). For example, in return for filming in Thailand, the Thai government helped to support the movie *The Beach*. Although they do not report on the economic and environmental costs of the filming, Law, Bunnell, and Chin-Ee (2007) report that the film resulted in a $13 million US injection into the Thai economy (p. 143). Tales of success with film-induced tourism such as this have persuaded some DMO's to establish public relations specialists to specifically place their locations in films (e.g. Vancouver Island Tourism, Thompson-Nicola Region Tourism), and an increasing number of destinations are actively

working at attracting productions for the filming and exposure (Hudson 2011). Hudson and Ritchie (2006b) report that the Travel and Tourism Development Division of Kansas spends US$1.2 million annually on tourism and film promotion. Beeton (2005) notes though that while it may be well documented that DMO's are taking advantage of successful films to promote their destinations, literature regarding the activities of DMO's towards film-induced tourism is still limited and the impact of film-induced tourism still seems to be under appreciated (Hudson 2011).

Several researchers (Connell 2005, O'Connor, Flanagan and Gilbert 2008, Croy 2010, Hudson 2011) discuss the importance of the destination being involved from an early stage to better prepare for any negative (or positive) impacts from the filming. Working closely with the production company is considered crucial to success for the destination with regard to film-induced tourism (Hudson and Ritchie 2006b, O'Connor, Flanagan and Gilbert 2008). To further improve chances for success and increase mutual benefits, some film companies work with destinations to assist them (and the film) with marketing and other activities (e.g. loaning costumes and leaving movie sets assembled) (Subrimanian and Bose 2007, Hudson 2011). For example, Visit Britain, a very active film industry partner, promoted the movie "Closer" through their website and with a movie map, while Sony advertised the film locations on their home page (Hudson 2011). Hahm and Wang (2011) highlight the work of the Convention and Visitor Bureaus of Savannah, Georgia and Miami, Florida in promoting film locations. As well, some locations and businesses take the initiative to organize tours around specific films (e.g. tours in Memphis for *The Firm*) to maximize film-induced tourism benefits (Riley, Baker and Van Doren 1998).

Hudson and Ritchie (2006b) examined the extent of activities by DMO's towards film-induced tourists. Through a survey of 140 DMO's, they discovered some key factors for improving success, as suggested by the various DMO's. First, DMO's should proactively target filmmakers, especially at the preproduction stage. Second, DMO's should consider hiring a public relations firm and be involved with location scouting. Third, DMO's should collaborate with film commissions to assist in the film production. Fourth, DMO's should promote the various film locations, such as through guided walks, maps, or other products and services. Finally, DMO's should measure the results of their activities to better understand and improve their activities related to films. Hudson and Ritchie recognized some limitations to their research such as 'success' being determined by the destinations and

the small number of respondents, but note that their research provides a basis for better understanding the role of DMO's in film-induced tourism.

Hahm and Wang (2011) provide a similar list of suggestions for DMO's working with film productions based upon their research. They note the importance of just being aware of filming and the content to be covered in the film; exposure can result in greater information seeking, so the destination should be prepared. Similar to Hudson and Ritchie (2006b), Hahm and Wang discuss the importance of being proactive in discussions with the film companies and of monitoring the success of activities. They also comment that destinations should utilize publicity during the filming phase to increase awareness. Their research supports much of the findings of Hudson and Ritchie (2006b).

As suggested previously, Hudson and Ritchie (2006a) highlight that many destinations have been slow to tap into the potential benefits from film-induced tourism although Connell (2012) mentions that locations are now trying to change this situation. Tourism New Zealand has been particularly active working with the film industry on such movies as the *Lord of the Rings* trilogy and *The Hobbit* trilogy. The Hawaii Tourism Authority works with and supports the production of *Hawaii 5-0* (State of Hawaii 2013). Many other examples now exist around the world of tourism authorities proactively cultivating relationships with the film industry. This has changed since the time that Beeton (2005) conducted research around the television program *Sea Change*. During her research on the impacts of that television program, Beeton (2005) reports that Geelong Otway Tourism regarded filming as an important element of their destination marketing, providing it with positioning and branding, and adding a new dimension to the destination. In spite of this assertion though, she found little evidence of actual use of the program (or other films) in promotional or other material. As stated previously, many potential positives or negatives can result through film-induced tourism. Through a clearer understanding of how films can impact a destination's image, this research may help with some of the factors for consideration.

Implications for current research: This research will not be specifically looking at the actions of DMO's. Again however, it is still important to be familiar with this element of the framework to fully understand film-induced tourism.

2.5 Destination Image

Destination images and destination attributes are not exactly the same. As such, *destination image* is the fifth factor to be discussed from the film-induced tourism framework based upon Hudson and Ritchie's (2006a) work. Defining the term may be problematic due to the range of uses, perspectives, and contexts for its use (Jenkins 1999), but MacKay and Fesenmaier (1997) define destination image as the "compilation of beliefs and impressions based on information processing from a variety of sources over time, resulting in an internally accepted mental construct" (p. 538). A similar and often quoted definition, though less specific, comes from Crompton (1979b) as, "the sum of beliefs, ideas, and impressions that a person has of a location" (p. 18). Central to both of these definitions is that the destination image is a personal perception of a location based upon a compilation of experiences, physical or otherwise. As such, it sets in the person's mind, all of the *destination attributes that are relevant to that person*.

2.5.1 Why are destination images important?

Increased globalization in general has made people more footloose, increasing competition between countries, regions and cities (Govers and Go 2009, Frias, Rodriguez, Castaneda, Sabiote and Buhalis 2012). With similar services and facilities found at many locations, the perceived image of the destination can be one of the key distinguishing factors in the consumer's choice, potentially giving that destination a competitive edge (Morgan, Pritchard and Piggott 2002). While a positive image alone will not guarantee the success of a destination (Jenkins 1999), it is a key factor in the tourist's decision-making process. Kim and Richardson (2003) comment that what you know and how you feel about a location ultimately influences whether you will want to visit that destination at some point. Gallarza, Saura and Garcia (2002), Hahm and Wang (2011), and Frias et al. (2012) also state that the destination image affects the individual's perceptions of a location and the subsequent behaviour of choosing to visit that destination. Baloglu and McCleary (1999) note that the initial image can be the most important factor for destination selection.

Destination image influences attitudes and behaviours by acting as a form of persuasive communication (discussed later in Section 2.8), reinforcing existing views, creating new impressions, or changing ideas (Kim and Richardson 2003). The destination image sets expectations and impacts levels of satisfaction (Jenkins 1999, Law, Bunnell, and Chin-Ee

2007, MacKay and Fesenmaier 1997). Chon (1992) emphasizes this belief, highlighting that the less positive the experience versus the expectation, the lower the satisfaction. This would suggest that under promising may be a better strategy for DMO's than over-emphasizing destination attributes, which can occur through some film exposures. Frias et al. (2012) note that image helps to determine which destinations are and *are not* possible choices to visit. Crompton (1979a) and Gallarza, Saura and Garcia (2002) believe that the destination image may even be more important than tangible resources (destination attributes) since perceptions rather than reality motivate consumers to act (or not to act). Jenkins (1999) also comments that the validity of the image is less important than its mere existence, suggesting that it is better to be known incorrectly than not at all. Croy and Walker (2003) also provide that negative exposure can still be beneficial for a destination, especially for distant and lesser-known locations. However, persuasive communication research (discussed later in Section 2.8 and 2.9) would not necessarily agree with these assertions since these prior perceptions can actually create greater hurdles for the destination, depending upon the nature and strength of the negative images. Regardless, all of these aspects highlight just how much films can potentially impact on a destination's tourism industry.

The destination image however, is very personal and subjective, as Gallarza, Saura and Garcia (2002) discovered through a meta-analysis of previous research, since it is based upon the individual's perceptions and not necessarily reality. Tourism marketers try to modify these perceptions to match the destination's desired image and subsequently influence destination choice (MacKay and Fesenmaier 1997, Frias et al. 2012). Marketing is used to shape, reinforce or change destination images and differentiate locations, hoping to increase the attractiveness and pull more visitors to the site (Riley and Van Doren 1992), with the cautions and concerns noted by Chon (1992) regarding over promising. Hence, the perceived destination image can be crucial to the success of a destination (Kim and Richardson 2003) and plays an important role in film-induced tourism, as suggested by the framework (Figure 1, Section 1.1).

2.5.2 What do we know about destination images?

Many researchers have examined destination images to better understand the key factors or elements that create them. Echtner and Ritchie (1991) developed a list of the destination attributes used by researchers to explore destination image. Some of the more commonly

employed included scenery/natural attractions, friendliness/hospitality, costs/prices, climate, sites/activities, and nightlife/entertainment. They also proposed describing a destination's image based upon three dimensions (Echtner and Ritchie 1993). They believed that individuals form impressions of destinations through a combination of:

- Functional versus psychological factors – tangible and intangible elements;

- Attribute versus holistic factors – from individual elements to an overall impression; and

- Common versus unique factors – ordinary to distinctive elements.

As can be seen, Echtner and Ritchie's destination image factors can also be linked with brand elements discussed earlier. Brands have functional to symbolic benefits (Caldwell and Freire 2004, Ghodeswar 2008), consist of individual attributes that are combined into a holistic impression (Govers and Go 2009), and destinations use brands to create a unique identity and competitive edge for themselves (Kotler and Gertner 2002). The destination brand is the image that the location (DMO) would like tourists to have and DMO's will try to have showcased in film (e.g. *The Hangover* in Las Vegas).

Around the same time period as Echtner and Ritchie, Gartner (1993) instead focused on the cognitive (thinking) and affective (feeling) image components for destinations. Through his examination of previous research, he proposed that a relationship exists between cognitive and affective image components and that this relationship determined the traveller's predisposition to visit the location. Gartner presents a hierarchical model moving from cognitive (thinking) to affective (feeling) to conative (acting or behaviour) image formation. He suggests however, that people only form affective images when they move into the process of destination selection, relying on cognitive or rational images until this point. He believed that the affective image was thus mediated by the motivations for choosing a destination. While other researchers have found evidence that travel motivations can impact affective images (Govers and Go 2009), there is limited support that affective images are only formed in the destination choice process after people have decided to travel and are choosing a destination. As such, Gartner's hierarchical model does not appear to be valid. At the same time though, Gartner (1993) also developed four characteristics for destination images. First, he believed that the larger the entity associated with the image, the slower the

image would change. Second, he felt that attempts to induce any change in image need to be focused and long term, although he stressed that consistency was not the same as repetition; providing the same message repeatedly would only result in people ignoring it. Third, a small entity within a larger organization would have only a limited opportunity to develop its own image with some exceptions (e.g. Las Vegas). Finally, Gartner comments that a destination must first understand its current perceived image before it can change it. His observations may help to explain the impacts (or lack of impacts) observed due to location placements.

Baloglu and McCleary (1999) also looked at cognitive and affective destination image through a survey of 448 tourists interested in Turkey. They were primarily exploring the role of personal and external factors on cognitive and affective evaluations of destinations. They determined that the amount of information, type of sources, age, and education influence cognitive evaluations. Additionally, all of these factors and socio-psychological travel motivations collectively impacted affective perceptions. They suggest that affect acts as an intervening variable between cognitive evaluations and overall image formation. They also note that the positive but varying impact on destination image through the use of multiple information sources, suggesting that destinations should encourage tourists to use many sources of information to improve cognitive perceptions. Discussed further in Section 2.6, film can play those roles of information source and travel motivator, depending upon the nature of the location placement.

Kim and Richardson (2003) investigated this affective/cognitive relationship further when they examined the cognitive and affective elements of destination images. Testing the impact of film on a destination image, they discovered that people cognitively assess and interpret information about a destination and then form affective impressions afterwards. While their research suggests a hierarchy in processing image components similar to Gartner (1993), Kim and Richardson felt that both factors were important in the formation of a destination's image. Of particular note in their research (with implications for this research) was an examination of empathy with film characters and its impact on destination image. As it might be expected, they found links between affective image and empathy, but no links between cognitive image and empathy, suggesting a separation between these two image factors.

While not explicitly commenting on affective or cognitive components, MacKay and Fesenmaier (1997) applied a similar perspective in their research regarding visitor perceptions of locations. Using qualitative and quantitative research, they assessed the perceived image of a destination. While the actual factors they used may be idiosyncratic to their study, the overall concepts are still applicable when examining affective versus cognitive processing. They discovered that unfamiliar viewers of destination images tend to employ strictly cognitive processes when forming a destination image while familiar viewers added emotional processes, supporting the notion that cognitive impressions come before affective ones. They also found a delicate balance between uniqueness and familiarity, linking strongly with the research of Echtner and Ritchie (1993). MacKay and Fesenmaier (1997) discovered that a destination can be too "unique", creating anxiety for some people, and reducing the attractiveness of the location. As people learn about the destination, it becomes more familiar and more attractive for visiting. However, as people gain further familiarity with a destination, it can become too "common" and actually decrease in attractiveness as a destination choice, demonstrating an inverted-'u' shaped relationship between familiarity and attractiveness. Another interesting finding from their research was the lack of influence on destination image of respondent demographics; age, income, marital status and gender had little or no effect on interpreting visuals towards a destination image, somewhat in contrast to Baloglu and McCleary's (1999) study. Their research however, was limited to photos, thereby only exposing the respondent to static visual stimulation. Moving pictures (film) or the addition of text may have altered the perceptions of the visuals used. Still, the importance and differentiation between cognitive and affective images are clearly identified by their research.

A review of 65 destination image research publications by Gallarza, Saura and Garcia (2002) tried to summarize, synthesize and critique much of the previous work. In addition to establishing some of the key attributes studied over the years (e.g. resident receptiveness, landscapes, cultural attractions, nightlife and entertainment, price/value, gastronomy, and shopping), they also proposed a theoretical model to describe destination image. Their conceptual model was composed of four main characteristics – complexity, multiplicity, relativism, and dynamism. First, they note that destination image is a complex concept, allowing for many interpretations and definitions. They discovered that the components of destination image (e.g. cognitive, affective and/or conative) and their interaction (e.g.

selective, additive, collective) vary in the different studies without any single generally accepted concept. Second, images are also multiple in nature, requiring a multidisciplinary approach to their analyses. Gallarza et al (2002) comment that the image comes from a sequence of stages with different factors influencing and interacting at the different stages. The image is also a product of multiple attributes and dimensions, further adding to the complexity. Third, destination images are relativistic, both person-to-person and between locations. These images are always subjective then, based upon the assessment of the individual, and not determined by the destination. Finally, images are dynamic, changing over time and space. Gallarza et al (2002) suggest that any research on destination image should consider the effect of distance between the perceiver and destination, and the influence of time.

2.5.3 How are destination images formed?

While many researchers have discussed the influence of destination images on destination choice and that the images seem to be composed of cognitive, affective and conative elements (Riley and Van Doren 1992, Echtner and Ritchie 1993, MacKay and Fesenmaier 1997, Kim and Richardson 2003, Frost 2006, Law, Bunnell, and Chin-Ee 2007, Hahm and Wang 2011, Frias et al. 2012), the actual formation of destination images remains a complex and relatively unknown process.

As noted by Baloglu and McCleary (1999) and Jenkins (1999) (discussed in the previous section), several aspects around destination image have been explored. These include the relationship between destination image and visit intentions, the impact of previous visitation, geographical location or socio-demographic variables and image, and the differences between the perceived and projected images for destinations. As well, these researchers note investigations that have looked at factors influencing destination image and its components. However at the time, they highlight that very little work had been done to discover how image is formed, especially without being connected to an actual visit. In Baloglu and McCleary's (1999) words, "most studies have largely focused on its [destination image] static structure" (p. 869). Gallarza, Saura and Garcia (2002) comment that the process of destination image formation is often overlooked in studies, in favour of explaining tourist behaviour due to destination image. Ten years later, Frias et al. (2012) made a similar

comment, discussing the lack of empirical studies determining how destination images are formed.

Researchers have identified that organic agents (e.g. family, tradition, teachers, media) and inducing agents (e.g. promotional activities) can influence the formation of destination images (Gallarza, Saura and Garcia 2002, Kim and Richardson 2003, Govers and Go 2009), but it is not yet clear how this process works. In 1993, Gartner classified these image formation agents into eight levels or categories, partly based upon Gunn's (1972) seven-stage theory of destination image. According to Gartner (1993), the agents can be ordered from least to most credible as:

- Overt induced 1 – e.g. traditional destination marketing;

- Overt induced 2 – e.g. travel agent;

- Covert induced 1 – e.g. celebrity spokesperson;

- Covert induced 2 – e.g. FAM trip description;

- Autonomous – e.g. news and popular culture;

- Unsolicited organic – e.g. information from an unbiased source;

- Solicited organic – e.g. information requested from an unbiased source; and

- Organic – e.g. personal past experiences.

He believed that people tend to trust information from independent or perceived independent sources (i.e. autonomous or organic) more than paid advertising or celebrity endorsements (i.e. induced sources). However, Gartner's groups and order of credibility was heavily based upon presumptions and some limited, related research. At the time, he did not directly test these levels, but presented the framework for further analysis. Hahm and Wang (2011) also note the effectiveness and lack of perceived bias from information sources that are not expressly produced to create positive images of locations, highlighting that their penetration rates are often higher than intentional marketing.

At a similar time as Gartner (1993), Slater (1992) discussed the potential impact of mass media on the formation of destination images. He commented that mass media can create homogeneous (and often inaccurate) impressions of social environments, as journalists and

media organizations decide what will and will not be broadcast. Somewhat similar to Gartner's (1993) assertion that people are more likely to trust information from independent versus (perceived) biased sources, a lack of any obvious agenda from media sources can reduce counterarguments and scepticism regarding their information. Termed "cultivation theory", a singular impression (monoculture) of a location is 'grown' as common beliefs and attitudes are created, trusting media's 'unbiased' information. Slater (1992) points out however, that mass media are not always as independent as they may be perceived. He notes that the media's own self-interest can result in the most unusual, striking or dramatic aspects of a story (or location) being overemphasized, leading to mistaken impressions and misunderstandings of destinations. For example, frequent stories regarding famine and drought in Africa can leave the impression that all of Africa is in a constant food crisis, which would be an incorrect perception. This common impression can be even more impactful if it leads to a 'summary effect' for all products and services from that location, as discussed earlier with regards to country brands (Section 2.3). Slater's comments point towards the important role of the information source in the formation of destination image and also suggest some of the potential intervening variables in the process (i.e. counterarguments and scepticism). Ten years later however, Kim and Richardson (2003) note that few empirical studies have actually been conducted that look at the effects of popular culture on destination images. They feel that most of the impacts described have been purely anecdotal, further highlighting the need for research in this area.

2.5.4 How are destination images linked to film-induced tourism?

For the purposes of understanding film-induced tourism, Hudson and Ritchie's (2006a) framework indicates that DMO marketing activities, destination attributes, and location placements (discussed later in Section 2.7) contribute to the formation of a destination's image. These three main elements seem to combine in various degrees to form the overall personal impression of the location and create the push/pull motivations in the film-induced tourist. Formation of the destination image is a key step in the process of destination choice. Film, with its many visual and auditory elements, has the power to influence destination image and therefore affect destination choice. The complex, relativistic and dynamic nature of destination image over time and space makes the act of measuring effects very difficult. However, previous research would suggest that destination images are being created through film, especially in the absence of personal experiences. As such, additional research is

required to better understand the role that film plays and how these images are being generated.

Implications for current research: The destination image is central to the framework and this research. The research will be looking for impacts on affective and cognitive destination images by the film experience as well as destination image dimensions, and therefore will need to accurately measure perceived destination images. Previous research helps to inform the image factors being explored as well as the methods for assessing the impacts of film on destination images.

2.6 Push/Pull Motivations to Travel and Film-Induced Tourism

The sixth factor to consider with film-induced tourism, as suggested by Hudson and Ritchie's (2006a) adapted framework, is *motivations*. In 1977, Dann asked the question, "What makes people travel?" (p. 184). While mainly focusing on "push" factors, he recognizes and discusses the distinctions between "push" and "pull" factors as motivators for travel. "'Pull' factors are those which attract the tourist to a given destination (e.g. sunshine, sea, etc.), and whose value is seen to reside in the object of travel. 'Push' factors, on the other hand, refer to the tourist as the subject and deal with those factors predisposing him/her to travel (e.g. escape, nostalgia, etc.)" (Dann 1977, p. 186). Since that time, several researchers have examined motivations for travel to better understand tourists and their visitation behaviours (Crompton 1979a, Iso-Ahola 1982, Riley and Van Doren 1992, Klenosky 2002). As Stiff and Mongeau (2003) note, understanding attitudes and motivations are important first steps to understanding behaviours.

2.6.1 What are push factors?

Push factors are generally considered to be elements that are internal to the tourists, creating the desire in them to travel (Dann 1977, Crompton 1979a, Iso-Ahola 1982, Kim, Lee and Klenosky 2003). Based upon qualitative interviews with thirty-nine participants, Crompton (1979a) identified seven potential push motives for travel:

- Escape from a perceived mundane environment;
- Exploration and evaluation of self (self-discovery);

- Relaxation;

- Prestige and status;

- Regression (puerility, foolishness);

- Enhancement of kinship relationships (family bonding); and

- Facilitation of social interaction.

In contrast, Iso-Ahola (1982) suggests that only two basic push motivations for travel are relevant, escape and seeking. He feels that people escape their daily lives, leaving personal problems behind while seeking psychological (intrinsic) rewards from the destination. However, Crompton's seven motives provide much greater detail and are potentially more useful in understanding visitors, making it the recommended paradigm to follow.

These internal push factors help to explain why people travel and suggest activities or experiences they may desire from their destination. While Kim, Lee and Klenosky (2003) note that the relative importance of these factors can vary as a function of socio-demographic characteristics, these factors are also likely to vary for each individual depending upon their own purposes for a particular trip. Therefore, awareness of these variables for each traveller on each trip would be important to better understanding individual behaviours. Additionally, as previously mentioned, escape and other push motives surface as themes of films such as *The Man from Snowy River* and *Crocodile Dundee*, allowing people to escape into unique physical settings and storylines (Beeton 2005).

2.6.2 What are pull factors?

Pull factors relate to the perceived features and attributes of the destination such as its beaches, ocean, cultures and other attractions at the location that are deemed capable of fulfilling some needs by the person (Kim, Lee and Klenosky 2003). As such, pull factors are heavily influenced by the destination image since these factors are based upon the attributes at the site that are relevant to the individual. Crompton (1979a) identified two pull motives focused on locations, novelty (adventure and curiosity) and education, which were connected under the broad heading of *cultural motives*. These travel motivations were separated from the push factors as Crompton noted that individuals did not necessarily receive any social or psychological satisfaction from these elements, and instead they benefited culturally.

In a much more detailed assessment of locations, Ritchie and Crouch (2003) identify seven general categories of destination features or "core resources and attractors" associated with the tourism industry (p.68) that would constitute as pull factors. While some of the categories may blend into each other, they provide a useful system for classifying and examining destination resources. First, *physiography and climate* encompasses the overall nature of the landscape and its climate, including natural icons (e.g. Grand Canyon). Destinations can do little to control or alter these factors and therefore must creatively work with them. Second, the *culture and history* of the location are also essentially beyond the control of tourism, but includes elements such as local handicrafts, language(s), foods, traditions, architecture, religion, art, and music. Some destinations provide opportunities for tourists to experience the culture, potentially creating a competitive edge for the location and a distinctive experience for the traveller. Third, destinations can have *market ties* that are ethnic or social linkages between the location and tourist source market. Typically, these are centred on the 'visiting friends and family' segment, but also include business, religious, sports, trade and cultural ties. Fourth, the *mix of activities* at a destination provides travellers with a range of diversions and these features, according to Ritchie and Crouch (2003), are growing in importance for visitors. Fifth, *special events* may be considered an extension of the activity mix at a destination. These can range from sporting to cultural events, and small-scale local events to large-scale, international mega-events. Sixth, *entertainment* at the destination includes attractions such as theatres, gambling establishments, and concerts. The leisure diversions are available for locals and visitors, and potentially add to the experiences at the destination. Finally, the *tourism superstructure* provides tourists with accommodation, food services, and other basic requirements while at the destination.

In addition to Ritchie and Crouch's (2003) factors potentially appearing in films, several researchers (Riley and Van Doren 1992, Tooke and Baker 1996, Kim and Richardson 2003, Beeton 2005, Hudson and Ritchie 2006a) have suggested that films can provide pull factors for a destination in addition to the seven categories of destination features identified above. The *storyline* and *characters* of a film can create a connection between viewers and a destination as they form an empathetic bond to the location or fulfil film-inspired fantasies (Riley and Van Doren 1992, Beeton 2005). The attraction of *celebrities* also generates interest for some film viewers as they are drawn to locations visited by their movie idols (e.g. Thailand for Leonardo Di Caprio fans and *The Beach*) (Law, Bunnel and Ong 2007).

2.6.3 How are push and pull factors related to film-induced tourism?

Hudson and Ritchie (2006a) demonstrate the potential role of push and pull motivators in the film-induced tourism process, as intermediaries between DMO marketing activities, film-specific factors and destination attributes on one side and the film tourist on the other (Figure 1). Push and pull motivations can be generated through the interaction of these various players, encouraging viewers to travel to film-inspired locations. Klenosky (2002) and Dann (1981) discuss that push factors and pull factors tend to influence the travel decision at different points in the process. For example, once the person has decided to travel (push), then the decision of where to go (pull) must be made. Klenosky (2002) and Dann (1981) concede however, that push and pull factors interact with each other and should not be considered as completely separate. Supporting this view, Kim, Lee and Klenosky (2003) note in their research at Korean national parks that several push and pull factors were in fact correlated, and that these correlations varied depending upon socio-demographic variables.

While it has not been proven yet through research, film potentially blurs the line between push and pull factors. As can be seen by Crompton's (1979a) list of push motives, many of these factors are also themes or aspects of films. Additionally, many of Ritchie and Crouch's (2003) list of destination core resources and attractors are featured in films in various ways and levels of prominence (e.g. foreground or background). Films may not only create push motivations within the viewer to travel, but they may also provide pull factors by showcasing (or even becoming) attractive attributes of a destination. All of these push and pull factors that are potentially generated through films can contribute to a destination's perceived image (Section 2.5), augmenting actual destination attributes and affecting visitation to the location (Busby and Klug 2001, Gallarza, Saura and Garcia 2002, Kim and Richardson 2003). This research will be using the potential push and pull motivations that have been identified and assess whether these are being perceived in or impacted by the films to be tested. Persuasive communication, discussed later, suggests that the impact of the message (i.e. the location in the film) on the push/pull motivation to travel will vary depending upon several factors such as the prominence in the film and empathetic connections between the viewer and the film. These factors are further explored in Section 2.8 regarding location placements and persuasive communication.

Implications for current research: This research will be assessing whether any push or pull motivations to travel to the film locations are affected by the films used for the research, including whether impacts change with changes to location placement attributes. The research will also be exploring whether push and /or pull motivations are perceived as themes of the films used in the research.

2.7 Destinations in Films or "Location Placements"

Destinations in films or *location placements* are the seventh and final element to consider with film-induced tourism, as suggested by the modified Hudson and Ritchie's (2006a) framework (Figure 1, Section 1.1). Originally, Hudson and Ritchie described this element as 'film-specific factors' and listed items such as, the success of the film, identifiable and accessible locations, relevance of the story to the location, and amount of exposure. However, the term 'location placement' is suggested in this research to describe this aspect of film-induced tourism as it places the focus on the destination in the film, instead of the film itself.   The term also highlights the similarities between products in films (product placements) and destinations in films (location placements). The relationship between these two concepts and the lessons that may be learned are described below.

2.7.1 What are product and location placements?

A brand or product placement is, "the paid inclusion of branded products or brand identifiers, through audio and/or visual means, within mass media programming" (Yang and Roskos-Ewoldsen 2007, p. 470). Russell and Belch (2005) emphasize that product placements do not just include television and movies, but also involve radio, songs, videogames, and novels. Jin and Villegas (2007) present a very narrow view on the use of product placements, stating that they should only be used for introducing new products or demonstrating product use. Cowley and Barron (2008) however, take a broader perspective, commenting that the objective of product placements is to generate a positive shift in brand attitude and increase brand recognition.

Just as products or brand identifiers may be placed within mass media programming through audio and/or visual means, locations can also be placed or appear within mass media

programming. While no one has yet defined location placements, for the purposes of this research, they are be considered as *the inclusion of destinations, through audio and/or visual means, within mass media programming*. As such, their role and impact on destinations may be viewed as very similar to product placements.

Location placements are not exactly the same as product placements however, since fundamentally, destinations are not the same as a product or service. Tourist destinations are much more than a single product or service. "Tourism is a composite of activities, services and industries that delivers a travel experience" (McIntosh, Goeldner, Ritchie 1995, p.10). Another key difference between location placements and product placements is that most location placements are not deliberate while product placements are generally intentional. This is not always the case however, as demonstrated in the movie *Cast Away* (discussed further in Section 2.7.5); FedEx did not pay for inclusion in the film, but rather supplied products and services at the request of the director (Friedman 2004). Hudson and Ritchie (2006b) state though that product placement research is relevant to location placements, due to similar image impacts on products and destinations. Additionally, in Govers and Go's (2009) discussion regarding place branding, they suggest that many of the ideas and concepts from product branding and placements can be applied to locations. Since the impact on the viewer will be the same whether the placement is paid or unpaid, intentional or not, then the important issue to understand is how the location placements work and the film-specific factors that affect their impact on the destination image. Therefore, product placement research can provide a basis for investigating location placements. First however, research regarding location placements will be examined.

2.7.2 Why are location placements important to understand?

Kim and Richardson (2003) and Connell (2012) note that movies and television have become important communicators for transmitting and constructing meaning for locations, especially in the absence of first-hand knowledge. Destinations in popular media can act like 'virtual tourism', transporting viewers to distant locations from the comfort of their own home or cinema (Carl, Kindon and Smith 2007, Law, Bunnell, and Chin-Ee 2007). Films allow people to vicariously experience a location without actually visiting, and as noted in Section 2.5 regarding destination images, may be the foundation for creating initial impressions of a location. The destination attractions become more 'real' and grounded by the movie as they

are given context and personality (Riley and Van Doren 1992). Familiarity with the location may be increased and the degree of risk associated with the destination may be decreased, especially for long-haul destinations (Riley and Van Doren 1992, Kim and Richardson 2003, Carl, Kindon and Smith 2007). Morgan and Pritchard (1998) and Roesch (2009) comment that placing a location in a movie (location placement) can be the ultimate form of product placement for destinations.

Even though many of these location placements may not be intentional, the destination images can still be impacted just as a product placement can influence a viewer's attitude towards a brand (Hudson and Ritchie 2006b). Riley and Van Doren (1992) note that, in contrast to a print advertisement or 30-second commercial, location placements can attract more attention, increasing the likelihood of significantly impacting a destination image. Schofield (1996) furthers this idea by suggesting that viewers and potential travellers would better receive the unbiased nature of film and TV than promotional material. This is very similar to Gartner's (1993) and Hahm and Wang's (2011) assertions regarding the impact of certain media due to the perception of their independence. However, Connel (2005) quite rightly points out that with destination marketing focused on managing a location's image, the effects of an autonomous image formation agent such as film (Gartner 1993) can be unexpected and unpredictable. Kim and Richardson (2003) also note that although the potential impact from movies may be recognized, the process of how it influences destination image and how it affects related decisions has not been widely examined.

2.7.3 What are some important, film-specific attributes of location placements?

Key attributes that are suggested to alter the impact of location placements on destination images include prominence in the film, empathetic connections, integration with the plot, and uniqueness of the location (Cohen 1986, Hudson and Ritchie 2006a, Carl, Kindon and Smith 2007). Each of these elements is further discussed below. Additional attributes may include the type/genre of program (e.g. drama, comedy, documentary), repetition (i.e. number of times viewed), and mode of placement (audio, visual, or audio/visual), although these have not yet been noted in research with respect to location placements. These factors have been linked to product placements that will be discussed in Section 2.7.5.

Location placements (like product placements) can appear in films at various levels of *prominence*. Sometimes, destinations are a silent background for a film with little or no attention drawn to the location (e.g. *Unbreakable, Pulp Fiction, The Usual Suspects*). At times though, the location can become an important element in the storyline, almost becoming another actor (e.g. Africa in *Out of Africa*, Greece in *Mama Mia*, Australia in *Crocodile Dundee*, Hawaii in *Hawaii 5-0*). The film director, through decisions like camera angles and set designs, determines how prominent of a role the location will play in the various scenes and in the film in general. With increased prominence in the film, the director increases the likelihood that the viewers will notice the location. While many researchers have noted these effects (Riley and Van Doren 1992, Tooke and Baker 1996, Riley, Baker and Van Doren 1998, Beeton 2005, Roesch 2009), very few researchers have examined how the film-specific factors actually affect destination images and ultimately the push or pull motivations of travellers.

Extraordinary moments in a film can become linked with a destination (e.g. the steps of the Philadelphia Museum of Art for *Rocky*) just as a unique location can be tied to a particular movie (e.g. Devil's Tower, Wyoming for *Close Encounters of the Third Kind*). One key study, by Kim and Richardson (2003), looks at the effect of film on perceived destination images, interest in visiting the placed location, *empathetic involvement* with film characters, and perceived familiarity with the location. Contrary to some beliefs (e.g. Riley and Van Doren 1992), Kim and Richardson discovered no observed link between the viewing of a film and increased *stated* familiarity with a location. They noted that subjects who viewed the film were more interested in visiting, but were not able to attribute this increased interest to a perceived degree of familiarity or due to increased empathy with film characters. However, some possible weaknesses in their research that could have impacted on the results include a lack of sensitivity in their measurement (i.e. very direct questioning of 'familiarity' versus softer, attitudinal or qualitative questioning), single exposure to the stimuli versus multiple, extended exposures, and a fictional versus 'realistic' depiction of the location. Kim and Richardson recognize that much more research is needed to comprehend relationships between film and tourism.

Hudson and Ritchie (2006a) feel that one important requirement for a destination to benefit from exposure in a film is a clear link and *natural integration* between the program plot and the location. They state that, "research has shown that film is a successful medium for

tourism if the storyline and site are closely interrelated" (p. 257). However, the research that they use to demonstrate this assertion (Tooke and Baker 1996) did not actually draw a link between a realistic image and success in attracting tourists. Instead, Tooke and Baker's research discusses increases in visitation due to location placements and potential positive and negative impacts from additional tourists. Hudson and Ritchie's suggestion though, has been presented before, and this link can become an issue when, as expected, films choose locations to fit their storyline without necessarily considering the image that the destinations wish to portray or are able to fulfil (O'Connor, Flanagan, and Gilbert 2008). As an example, Hudson and Ritchie (2006a) note that many visitors to Cephalonia, Greece were disappointed after finding that the Venetian architecture from *Captain Corelli's Mandolin* was just a "cleverly constructed set" (p. 263). The previous discussion regarding destination branding (Section 2.3) also noted the importance of properly matching the destination with the film.

Related to Echtner and Ritchie's (1993) concept of image, destination icons are also considered important for location placements, both in the film and at the filming location (Hudson and Ritchie 2006a). It is believed that the location does not necessarily have to be beautiful or have a "positive" storyline to be attractive, but it should be special and stand out (i.e. *unique*). Generally, it is believed that it is the iconic effect that will draw the visitor, whether the icon is the physical location or just the theme represented by the destination (Riley, Baker and Van Doren 1998). Again, these assertions have not actually been tested through research.

As can be seen, while researchers (Cohen 1986, Kim and Richardson 2003, Hudson and Ritchie 2006a, Carl, Kindon and Smith 2007, O'Connor, Flanagan, and Gilbert 2008) have suggested various film-specific factors that may be important in shaping a destination's image, very little research has been conducted to look at these factors. Hudson and Ritchie (2006b) comment that none of the studies looking at placements have looked at the placement of destinations in movies. To better understand placements then, product placement research will be examined to provide some further insights into how location placements may work.

2.7.4 Why are product placements used?

With traditional television commercials being negatively impacted by such things as greater fragmentation of audiences, shorter commercial lengths (e.g. 15-second segments versus 30 or more seconds), fast forwarding with personal video recorders, and online video on demand, marketers must be more creative in how and where they communicate with potential customers (Gupta and Lord 1998, Morton and Friedman 2002, Roehm et al 2004, Lee and Faber 2007, Van der Waldt, Du Toit, and Redelinghuys 2007, O'Connor, Flanagan, and Gilbert 2008, PQ Media 2012). This includes placing their brands *within* popular culture such as television shows, movies, video games, and social networking sites. Law and Braun (2000) even comment that a product placement can be more economical than traditional commercials, suggesting that "a company can pay $200,000 for a season's worth of placements or $475,000 for a single 30s commercial within the same type of prime-time programming" (p. 1060). These costs have likely changed since Law and Braun made these comments, but the concept is still relevant. Morton and Friedman (2002) support this economic perspective, noting that the longevity of the film creates an efficient investment for the company. Recent data suggest that product placements have become even more popular lately, with global spending on product placements growing at a 12.6% compound annual growth from 2006 to 2011 (PQ Media 2012). International expenditures on product placements was estimated at $7.4 billion, with more than half ($4.76b) spent on television integrations (ibid). While product placements cannot replace traditional advertising, they do offer interesting alternatives to traditional commercials particularly with many new opportunities opening up through DVD's, the internet, and video games. Nelson and Devanathan (2006) provide several examples demonstrating that, as film producers recognize the financial benefits of placements, they are also becoming more accepting of product placements in their productions in return for compensation. However, even though product placements are generally perceived to be effective with some notable effects such as the 66% growth in Reese's Pieces candy sales after *E.T. the Extra-Terrestrial* (Reed and Dutka 1989, p. 103), research is still limited which clearly demonstrates their positive (or negative) impacts (Morton and Friedman 2002, Law and Braun 2000, Van Reijmersdal, Neijens, and Smit 2007, Yang and Roskos-Ewoldsen 2007, Van der Waldt, Du Toit, and Redelinghuys 2007 Lee and Faber 2007, O'Connor, Flanagan and Gilbert 2008). Additionally, Hudson and

Ritchie (2006b) point out that more research is necessary to show how placements work and specifically to reveal the mechanics of the process.

The connection between products and programming is not new though. 'Soap operas' received their name due to sponsorships by soap companies, notably Proctor and Gamble, dating back to the 1930's (Russell and Belch 2005). Soap companies hoped that the consumers would transfer their affection for their favourite daytime drama to the company's products and purchase more of their soap. While the direct connections may have fallen out of fashion for a period of time, Russell and Belch (2005) comment that technological advances have led to a revival of product placements. Product placements no longer need to be included at the time of filming. Instead, they may be digitally added later, during film editing or even at a much later time before a re-release or airing on television if desired (Morton and Friedman 2002, Van der Waldt, Du Toit, and Redelinghuys 2007).

Many researchers (Morton and Friedman 2002, Brennan and Babin 2004, Russell and Belch 2005, Nelson and Devanathan 2006, Subramanian and Bose 2007, Van der Waldt, Du Toit, and Redelinghuys 2007, Yang and Roskos-Ewoldsen 2007, Cowley and Barron 2008) have offered possible reasons for using product placements including:

- The product placement can have an extended lifespan if the film is replayed on TV and/or DVD's;
- The product placement can have a broader reach due to the international nature of media;
- Viewers cannot fast forward past the product placement without losing some of the story;
- Viewers are essentially "captive" in a cinema;
- The product receives implicit endorsement from the actor and film; and
- Benefits and experiences from the product can be more fully explored and/or communicated through a longer or more extensive exposure as part of the film plot.

Brennan and Babin (2004) report conflicting results regarding the impact of product placements on brand attitudes or purchase intentions, suggesting that more research is required in these areas. They discuss however, that more exposure to a product (through product placements) tends to translate into a perception of a more "popular" and better

product. This further emphasizes the important role that product placements can play in the perception of an item. Location placements may play a similar role.

Lee and Faber (2007) discuss some key differences between traditional advertising and product placements. They highlight that the process of persuasion is more complex with product placements than for traditional advertising. Supporting Gartner's (1993) views on image formation agents, Lee and Faber suggest that consumers are aware of the persuasion objective of traditional advertising and as such, are naturally sceptical of the claims. They comment that with product placements though, the consumer is less likely to activate their 'defence' against the messages and will be more receptive to the portrayed image. However, while the focus of attention with traditional advertising is the product, for product placements, the focus of attention is on the story, so brand messages can get lost or easily misinterpreted. Lee and Faber did not test these assertions though, choosing instead to examine focus of attention and its impact on memory.

2.7.5 What are some important, film-specific attributes of product placements?

Many different factors have been proposed as important in the product placement process (Law and Braun 2000, Nelson and Devanathan 2006, Cowley and Barron 2008, Van der Waldt, Du Toit, and Redelinghuys 2007, Yang and Roskos-Ewoldsen 2007, Lehu and Bressoud 2008). While many are interrelated, key attributes (discussed below) include prominence in the film, integration with plot, type of film, evaluation of the film, mode of placement, repetition, and level of activity. As previously mentioned, research findings regarding product placements should also apply to location placements although this has not been tested.

Product placements (and location placements) can occur with various levels of *prominence* in films, from subtle background use to a high profile foreground appearance, and from brief moments to an extended duration. Gupta and Lord (1998) suggest that subtle inclusion of products is actually easier to integrate, as they do not necessarily require a reason to be in the scene. However, in their research, prominent inclusion of products had a much greater unaided level of recall versus subtle product placements (85% versus 35%). The prominent placements even outperformed traditional advertising in their tests although they did not evaluate the perceptions (attitudes) towards the brand or any behavioural intentions.

Law and Braun (2000) examined level of prominence for product placements and their impacts on implicit (subconscious) and explicit (conscious) memory. Viewers were shown one of two television programs then tested afterwards to determine levels of recognition, recall, and product choice. They discovered that, while product placements in general seem to activate implicit and explicit memory, subtle product placements seem to create stronger memories. Viewers may be explicitly unaware when the product placement is in the background, but Law and Braun concluded that people can be influenced by the placement and encouraged to choose that product over others. A potential limitation of their research is the positive or negative portrayal of the product as this was not tested nor controlled for. If the higher profile products were presented in a negative manner, it is possible that research participants were actually discouraged from choosing those items. As well, as later researchers have noted (discussed below), too much attention may have been given to certain products, reducing their attractiveness. However, their examination of implicit and explicit memories is a route followed by many subsequent studies.

Morton and Friedman (2002) explored various beliefs regarding product placements to gauge potential links with actual purchase behaviours. Focused strictly on explicit awareness, they conclude that how a product is used in the film and by who were connected with stated planned consumption behaviour. This research seems to support the notion that greater prominence increases the effectiveness of product placements. However, the reliance on recall and stated behaviours limits the robustness of the findings.

Nelson and Devanathan (2006) highlighted the negative impacts that can occur if too much attention is drawn to product placements when they found a statistically significant negative relationship between film prominence and brand recall (i.e. more prominence leading to less brand recall). Based upon their research on Bollywood product placements, they propose an inverted "u" relationship between attention and impact (Figure 2). A certain amount of stimulation is required to have an impact, however too much attention results in negative effects on the brand. They also found that brand recall was higher for individuals who place more importance on brands. They suggest that individuals who care more about brands are more likely to notice brands regardless of how they are presented. This could also suggest a potential difference between how a simple destination image versus a destination brand would be perceived.

Figure 2 - Brand image impact due to product placement attention (based on Nelson and Devanathan 2006)
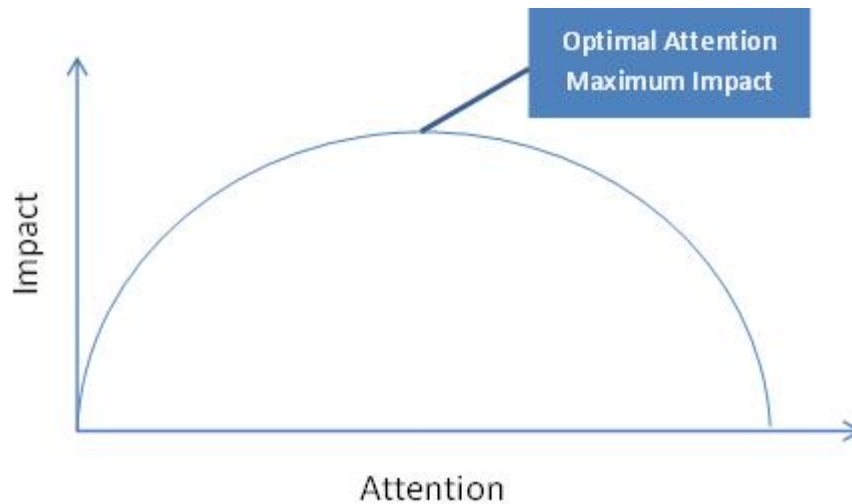
Van der Waldt, Du Toit, and Redelinghuys in 2007 and Cowley and Barron in 2008 further explored the impact of prominence. Van der Waldt, Du Toit, and Redelinghuys' research demonstrated that more prominent product placements could result in higher brand recognition. Their respondents were able to recall twice as many prominent versus subtle product placements during tests. They also discovered however, that some of the people perceived that the product placements in the films were simply commercials in disguise, demonstrating the fine balance between enough and too much prominence or attention. Cowley and Barron (2008) examined levels of prominence and 'disguised advertising' using a Persuasion Knowledge Model (PKM). The PKM suggests that people will react differently to a product placement if they realize the intent of the product placement (i.e. if the product placement is perceived as intentional versus incidental). They were concerned that the advantages and effectiveness of product placements would be compromised if audiences viewed the product placements as advertisements. Cowley and Barron felt that brand attitude could be improved through implicit and explicit memory strengthening. Implicit memory strengthening involves a subtle placement of the product to increase the accessibility of brand memory. Explicit memory strengthening uses a high plot connection and high prominence to increase brand awareness. Their research supported the notion that more prominent product placements were better remembered than less prominent product placements. This recognition however, was tempered by two additional findings. First, if people liked the program, then obvious, incongruent product placements were disruptive and resulted in negative thoughts about the brand. Second, if people were indifferent or did not like the program, obvious product placements resulted in indifferent or positive thoughts about the

brand. In particular, they noted that a product placement can backfire if it unnaturally moves from the background into the foreground of a program.

Related to prominence is the degree of *integration with the plot* for a product placement. This can range from an unnatural, forced inclusion to a natural, integrated use within the program. Friedman (2004) discusses product integration through an analysis of *Cast Away*, a 2000 film starring Tom Hanks as a FedEx executive who gets stranded on a desert island. Friedman argues that FedEx goes beyond a simple product placement to become a character in the film. FedEx is so tightly integrated with the movie plot that the viewer cannot help but notice its presence and be exposed to several messages affecting its perception. While FedEx did not pay for this placement, they provided many products and services to assist in making the film. In a similar fashion, destinations may aid in the making of a film without actually providing any financial compensation, hoping to gain exposure in the film.

Yang and Roskos-Ewoldsen (2007) explored levels of plot integration to better understand the factors that moderate the effectiveness of product placements. Their research was fairly extensive, using almost 400 subjects, 15 movie clips, and examining three levels of plot placement, background, used-by-character and story-connections. By testing for implicit and explicit memory effects, they concluded that while product placements generally can prime the brand in memory and lead to influences later, background product placements seem to be enough to increase implicit recognition and influence subsequent behavioural choices. They noted though, that behaviour was tested almost immediately after exposure, and they wondered if similar behavioural effects would still be present in the future. These longer-term attitude and behavioural impacts are discussed in Sections 2.9 and 2.10 in conjunction with persuasive communication and elaboration. Yang and Roskos-Ewoldsen also discovered that attitude towards the brand was more positive when the character simply used the product rather than it being in the background or integral to the plot. This last finding appears to support Nelson and Devanathan's (2006) inverted "u" relationship between attention and impact whereby increased attention increases impact up to a point, then starts to decrease the impact and lower the effectiveness of the product placement (Figure 2). Destinations may also face this delicate balance between generating enough attention for people to notice versus creating too much exposure and losing their novelty.

The *type of program* or *film genre* such as drama, comedy, documentary or news, has also been posited as impacting the effect and effectiveness of product placements although this too, remains a sparsely investigated area. Jin and Villegas (2007) examined the impact of a comedy show on product placements, believing that a humorous stimulus receives more extensive processing and therefore would result in higher recall of the products. They found that the program was not impacted by prior assessment of the brand, but that humorous programs transferred positive feelings to the product. This positive impact was particularly noticeable for products with negative prior assessments. Additionally, Jin and Villegas (2007) found that the humorous programs positively impacted the purchase intention of the product. They concluded that *appropriate* humour can enhance attention, credibility, recall, evaluation, and purchase intention for product placements.

Not only the type of program, but also the positive or negative *evaluation of a program* can have implications for product placements. Van Reijmersdal, Neijens, and Smit (2007), through their research on television brand placements, explored Human Associative Memory (HAM) theory and the links that people make between items. HAM suggests that when people pair things, evaluations are transferred between the objects and repetition helps to strengthen those links. Similar to Jin and Villegas (2007), Van Reijmersdal, Neijens, and Smit discovered that product placements could be used to transfer feelings about a program to feelings about a brand. The transferred feelings however, seemed to be limited to those image components that had clear links between the program and the product. Image components not clearly linked between the program and the brand were not affected. They cautioned though, that those transferred feelings were not limited to just positive impressions, as negative feelings can also be linked to the product through the program. This highlights the notion that it is important to ensure congruity and positive associations between the product and the program. Otherwise, the product placement may be at best, ineffective, but at worst, destructive to the brand image. While examining second-wave exposures to films such as DVD releases, Lehu and Bressoud (2008) also found a link between favourable evaluations of a film and positive feelings towards brand placements within that film. If these findings also apply to locations, destinations may find that clear links to a negative program or unclear links to a positive program can result in neutral or negative impressions of the location.

Product placements can occur in different *modes or methods of presentation*, such as audio, visual, or a combination. Morton and Friedman (2002) reported that combining visual and verbal placements were more effective than visual alone. Van der Waldt, Du Toit, and Redelinghuys (2007), while researching whether product placements can inject a sense of realism into films, also note that brand recognition tends to be higher if the product placement uses both audio and visual cues. They recognized that increasing the number of presentation modes increases the prominence and potential for attention, thereby increasing the likelihood of explicit recall. However, they did not test for implicit recall or behavioural effects as suggested by some researchers. Law and Braun (2000) comment that any traditional marketing after a product placement should try to match the mode of the product placement. For example, a visual product placement should use visual marketing afterwards and audio marketing should follow an audio-only product placement. They concluded this after discovering that the mode of placement tended to be retained in memory along with the product, such that respondents were more likely to remember how they were exposed to the product in the program. They believe that a similar mode of marketing later would be more likely to activate the memory of the placement. Due to the nature of their research though, this remained speculative, as it was not one of their objectives.

Gupta and Lord (1998) tested for differences in recall between visual-only, audio-only and combination placements. Their research found that audio-visual insertions were most effective with unaided brand recall although not significantly superior to audio-only placements. However, both audio-visual and audio-only had significantly high recall than visual-only product placements. One reason cited for the audio-visual mode not being significantly superior was the possibility of a "ceiling effect" or maximum level of recognition. Follow-up research by Brennar and Babin (2004) seemed to support the possible ceiling effect as they further explored the impact of placement modes. Their research, structured somewhat differently than Gupta and Lord's, demonstrated significantly superior recognition for audio-visual over audio-only placements. They also determined that familiar brands are recognized more readily than unfamiliar brands.

Repetition for product placements can occur when similar placements occur within the same program, with several different episodes of the same program, or with several exposures of the same program as in a re-release or television airing of a film. Reijmersdal, Neijens, and Smit's (2007) Human Associative Memory and product placement research, previously

mentioned in this section, also noted the effect of repetition on brand image. In their research, they determined that program evaluations, positive or negative, took at least two episodes to be transferred to the product placement. In 2008, Lehu and Bressoud studied product placements and second-wave exposure (e.g. DVD) for impacts on brand recall. By examining spontaneous-day-after recall as a measurement of effectiveness, they explored how many of the product placements would be remembered on the day after the program was viewed. Lehu and Bressoud discovered that first exposure on a movie screen seemed to be more effective than on television, but that recall for product placements was higher for second and subsequent viewings on television. Lehu and Bressoud's research showed the potential extended lifespan and positive impacts of product placements through DVD's and other media, as well as reinforcing the different impacts that can occur with film versus television.

While researching the effects of product placements in video games, Lee and Faber (2007) discovered some insight into the processing of product placement messages, the *level of activity* in the game (or film), and people's capacity for attention. Lee and Faber (2007) and Nelson and Devanathan (2006) suggest that people have a limited capacity for attention. Human processing capacity tends to be allocated to a primary task with any remaining capacity going to secondary and tertiary tasks. As the primary task becomes more involved, tertiary, then secondary tasks are dropped. Lee and Faber noted that as the level of activity increased in the video game and it became more involved, participants were less able to notice product placements. For product placements in films, this implies that as more attention is paid to the storyline (i.e. higher involvement), less attention is available to process placement messages, increasing the likelihood that these messages may be lost or misinterpreted. However, Lee and Faber's research focused on explicit brand memory, so no information was gained regarding implicit brand recall or subsequent behaviours. Additionally, they only examined general recall and did not explore positive or negative effects on the brand image. Still, their research suggests that potentially for products and locations, placements within highly involved programs (e.g. high level of action) may be missed by the viewer due to an inability to process all of the stimuli.

With product placement research further ahead than location placement research, it can guide location placement research, suggesting areas of studies and methods for examination. However, as several researchers (Russell and Belch 2005, Hudson and Ritchie 2006b, Van

der Waldt, Du Toit, and Redelinghuys 2007, Yang and Roskos-Ewoldsen 2007) have noted, product placement research also has room to grow and improve. First, few empirical studies of product placements exist. Second, current research has been uneven with some findings that do not agree, requiring further exploration. Third, only a few measures have been examined in previous research and more needs to be known about such things as the impact on brand attitudes and perceptions from product placements, the cost of product placements versus the benefits of exposure, and whether product placements work in synergy with image and positioning.

Location placements communicate a message about the destination image. Russell (2002) and Van Reijmersdal, Neijens and Smit (2007) suggest that product (and location) placements may be considered as forms of persuasive communication, influencing perceptions of destinations. While examining modality, plot and modality/plot connections for product placements in television shows, Russell considered the role of elaboration (i.e. amount of thought or consideration), memory, and cues (i.e. signals or suggestions) based upon persuasive communication research. As well, Russell (2002) and Van Reijmersdal, Neijens and Smit (2007) comment that persuasive communication research can help to better understand product placements. These insights could also then extend to location placements and film-induced tourism. As such, the topic of persuasive communication will be explored in the next sections for insights about film-induced tourism.

Implications for current research: This research will be focused on manipulating certain location placement attributes (e.g. prominence, type of program, repetition, uniqueness of location) while endeavouring to keep others constant (e.g. mode, empathetic connections, level of activity, program evaluation). As such, it is important to understand the range of possible attributes that may influence the process of film-induced tourism. Level of attention paid to the location placement will also be measured to better understand correlations between changes in location placement attributes and impacts on destination image.

2.8 Placements and Persuasive Communication

Communicators may have many goals for persuasion such as "Reduce, reuse, recycle", "Buy my product", "Vote for me", and "Don't drink and drive". In tourism, persuasive communication is often used to encourage certain behaviours such as choosing one destination over another to visit or acting in a particular, culturally or environmentally appropriate manner. Persuasive communication is also used by destination marketing organizations to convey key images or impressions about a location and motivate people to visit. Stiff and Mongeau (2003) argue that persuasive communication is "any message that is intended to shape, reinforce, or change responses of another, or others" (p. 4). This definition limits the act to *intentionally* affecting the responses of others. However, even though only some location placements are intentional, this would not reduce the applicability of persuasive communication research or the understandings provided by the research towards film-induced tourism. The following diagram (Figure 3) depicts a suggested role that persuasive communication plays in the film-induced tourism framework. As can be seen, persuasive communication research can help to illuminate the messages that the location placement attributes communicate and how they may affect the destination image.

Figure 3 - The role of persuasive communication with the impact of location placements on destination image (personal work)
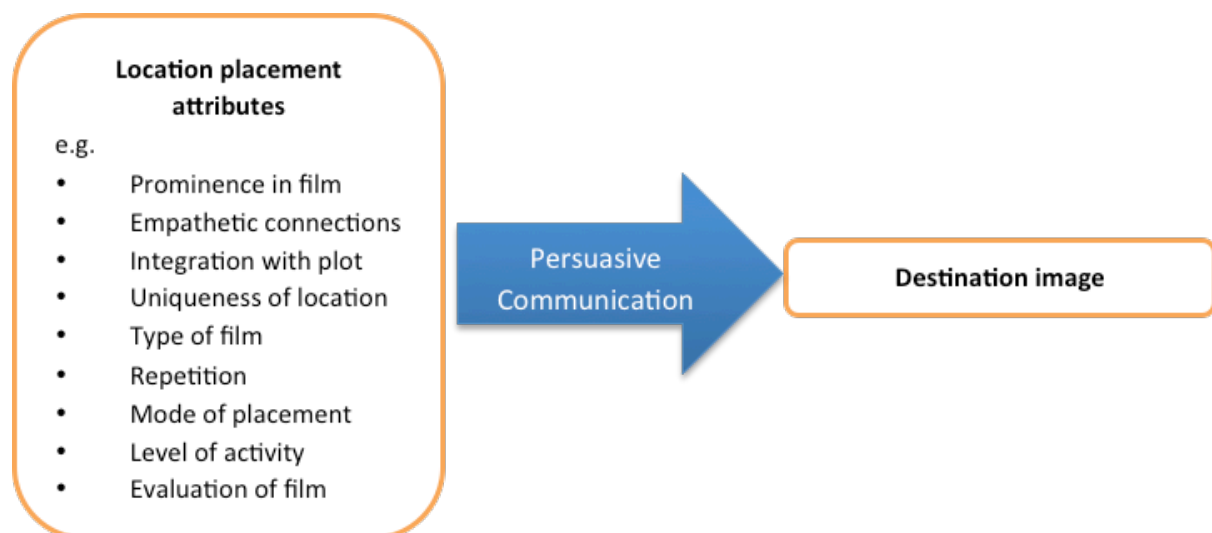
Several researchers (Petty, McMichael and Brannon 1992, Roggenbuck 1992, Hendricks, Ramthun and Chavez 2001, Moore 2002, Withers, Twigg, Wertheim and Paxton 2002, Areni 2003) have highlighted five factors that are considered important in the persuasive communication process. These include the quality of message encoding, the opportunity of

the target audience to receive the message, the motivation and ability of the recipient to process the communication, the prior experiences and knowledge of the recipient, and communication cues. While each of these will be explained separately in the following sections, many of these factors overlap and are interconnected, demonstrating the complex nature of persuasive communication.

2.8.1 Quality of message encoding

The quality of the message encoding is an important factor mainly associated with conscious or systematic processing, where the recipient of the message purposefully thinks about the information being presented (Hendricks et al. 2001). According to Areni (2003), the effective encoding of a persuasive message rely on two main elements. First, the premises or statements forming the basis of the persuasion should be valid and strong. Second, the conclusion should logically follow from the premises. Generally, the message encoding quality can be determined by pretesting. Messages with consistently positive responses are labelled as strong while those with neutral or negative responses are considered weak. In the context of film-induced tourism, the quality of message encoding would be most closely linked to plot integration. If the location placement logically fits with the storyline, the key messages and impressions about the location are more likely to be accepted. Additionally, the quality of message encoding would link to how the film portrays the destination attributes and whether this portrayal is logical to the viewer.

Researchers (Roggenbuck 1992, Moore 2002, Petty, McMichael and Brannon 1992) have determined that the impact of the message quality is most affected by the motivation of the recipient, comprehension of the message and the message qualifiers. When people are highly *motivated and have the ability to process* the message, the message must be positive and factual enough to convince the recipients of its merits (Petty, McMichael and Brannon 1992). Recipients will make the effort to consider the merits of the persuasion, and internalize or disregard the message based upon their assessment. If the message contains false information or is poorly crafted, it can actually reinforce pre-existing attitudes and behaviours (e.g. misconceptions about locations). Increasing the *comprehension of the message* generally enhances the effect of the message quality (i.e. strong messages become stronger, but weak messages become weaker) (Ajzen and Fishbein 1980, Munch, Boller and Swasy 1993, Areni 2003). Areni suggests that this occurs because the receiver is better able to

process the message and elaborate on the key premises of the communication. If any weaknesses in the argument exist, greater elaboration will make them more apparent. However, if no weaknesses appear, acceptance of the message increases. *Qualifiers* can improve the quality of the message encoding and help to increase the acceptance of the persuasive message by acknowledging exceptions in certain situations (Areni 2003). Qualifiers and rebuttals reduce the likelihood of counterarguments by suggesting that the source has already thought about possible exceptions, therefore reducing resistance to the message. For example, the source may state that recycling is important for the environment although facilities may not always be available to do so. Based upon a review of previous persuasion research, Crowley and Hoyer (1994) conclude that message recipients have a disincentive to create their own counterarguments and are more likely to accept the provided message. For recipients that might be predisposed to counter-argue, messages or claims that contain qualifiers and rebuttals should be more effective. As a location placement, people may create their own qualifiers (e.g. crime is not as common as shown in the film) by realizing that not everything in a film is real. However, it can be difficult for the viewer to distinguish between reality and make-believe, especially as the quality of film production increases and fiction looks more realistic.

2.8.2 Opportunity to process the communication

Before people can be affected by persuasive communication, they need to have the opportunity to process it. 'Opportunity' in this context includes factors such as mere exposure to the communication, the amount of processing time available, and the presence of distractions in the communications setting (Roggenbuck 1992, MacInnis, Rao and Weiss 2002, Withers, Twigg, Wertheim and Paxton 2002, Areni 2003, Nelson and Devanathan 2006). Increasing the opportunity to process a message can have positive or negative effects on the persuasion process. Similar to increasing the comprehension of the message, increased opportunity gives recipients more time to process the argument, which can increase the impact of the argument quality (i.e. good arguments can be more effective, bad arguments can be less effective) (Areni 2003). Again, this demonstrates the complex nature of the process. Linking to location placement attributes (discussed in Sections 2.7.3 and 2.7.5), *opportunity* is mainly associated with evaluation of the film, repetition of the location placement, and the level of prominence of the location placement.

People must be presented with the message to be able to process it. While this may seem obvious, this requires the communicator to ensure that the message actually gets to the intended audience (Stiff and Mongeau 2003). A blockbuster film, by the sheer size of its audience, can communicate its location placement message to many more people than most advertising. In contrast, specialty television (e.g. food programming, animal programming) may only reach a small audience, but can target a specific group with key messages. Sometimes the communicator will repeat the message to ensure that the audience is exposed. This increases opportunities to process the communication, although too much repetition of the same message, as mentioned previously, can result in boredom and rejection of the message (Roggenbuck 1992). Repetition can also have peripheral effects by increasing familiarity with the message (or destination) without necessarily increasing elaboration. This point will be further discussed in regards to communication cues (Section 2.8.5). MacInnis, Rao and Weiss (2002) note that research is still exploring the impact of media weight (exposure to advertisements), as they found that some research concludes that increased media weight does not translate into increased sales, but other research has determined that exposure to (reach) and repetition of (frequency) advertising is critical for creating effects that are precursors to sales. They speculate that brand age (i.e. newer brands are more affected) and market growth (i.e. faster growing markets are more affected) may moderate the impact of media weight, but did not test these hypotheses. This would suggest that frequent advertising by a new destination would have a greater effect than a similar amount of advertising by an established tourist location. Lien's (2001) review of previous persuasion research also led to the suggestion that repetition seems to be more effective in the communication and recipient retention of messages with objective (logical) arguments than affective (emotional) arguments but this was not tested.

In addition to the requirement of being exposed to the communication, people need time (opportunity) to elaborate before any changes in attitudes or behaviours will occur (Roggenbuck 1992). When recipients do not have the opportunity to elaborate, Withers, Twigg, Wertheim and Paxton (2002) suggest that the attitudes are modified through a peripheral or secondary route. Based upon their research, they commented that this might also help to explain the lack of long-term attitude change as peripheral route modifications of attitudes are considered to be generally of short duration (Withers et al. 2002). However,

they recognize that more research is required to clarify the relationships and intervening factors.

Distractions in the communication setting limit opportunities for message recipients to properly process and elaborate on the communication (McCool and Braithwaite 1992). For example, abundant auditory and/or visual stimuli can distract the message recipient and reduce the 'resources' that they have available. McCool and Braithwaite note that people have a limited capacity for processing information and messages can be lost or misinterpreted in overwhelming environments or situations. This is similar to the research findings on product placements by Lee and Faber (2007) and Nelson and Devanathan (2006) discussed earlier (Section 2.7.5) with respect to capacity for attention and the level of activity within a film.

2.8.3 Recipient motivation and ability to process the message

Motivation and ability to process the message has many links to location placement attributes within the film-induced tourism process, such as empathetic connections, unique locations, types of film, mode of placement, level of activity and program evaluation. According to several researchers (Roggenbuck 1992, Petty, McMichael and Brannan 1992, and Lien 2001), *motivation* to process the message is a function of a person's level of interest, the perceived relevance of the message and situation, and his/her need for cognition. Increases in any of these factors will increase a person's motivation to process the message. For example, people who are more interested in birds tend to pay more attention to news about rare bird sightings and other bird information (Moscardo 1998). When parents are travelling with their children, they tend to notice more child-friendly activities as these activities are more relevant to them at the time (Roggenbuck 1992). Although untested, films that are more visually appealing, with more interesting or personally relevant storylines, should be more likely to generate greater attention and interest by the viewer, thereby increasing the possibility that location messages will be processed. Need for cognition is an internal quality of some people that drives them to try to understand their environment at a higher level than for the general population. As such, they are more highly motivated to focus on and process all messages (Lien 2001). However, increasing the motivation to process the message does not necessarily improve the effectiveness of the communication. MacInnis, Rao & Weiss (2002) note that some advertisements designed to generate interest, motivation and relevance,

(e.g. using humour, music, or rhetorical questions) may actually reduce attention from the main message and decrease the effectiveness of the communication. Additionally, like increasing the opportunity to process the message, increasing motivation can increase the impact of the quality of message encoding (i.e. good arguments become more effective but bad arguments become less effective).

Several factors impact on people's *ability* to process persuasive messages and their level of understanding such as the message comprehensibility or complexity, their ability to understand the language used, their culture, and their current skills and knowledge (Roggenbuck 1992, Woods, Moscardo and Greenwood 1998). While some of these factors are clearly linked to the quality of message encoding (e.g. message comprehension and complexity), discussed above, other factors could be considered more closely tied to the recipient (e.g. language and culture). The native language and culture of the target audience can greatly affect their ability to understand and process the message as desired by the communicator. For example, Woods et al. (1998) noticed significant differences in understanding between local audiences (Australians) and international visitors in their review of tourism signage and text in north Queensland. They found that even when the words were understood, international visitors sometimes misinterpreted the context and intent of the message. Increased recipient skills and knowledge decreases the impact of the quality of the message encoding, as the recipients can generate their own arguments and counterarguments, relying less on the skills of the message encoder (Areni 2003). Using unique icons as location placements can reduce the need for expertise by increasing the ease of identifying the destination.

Lien (2001) and Stiff and Mongeau (2003) identified several other processing antecedents or factors that can influence people's motivation and ability to process messages such as prior knowledge, self-referencing, recipient arousal, type of media, and factor combinations. Accessible prior knowledge can increase the ability to process messages and may also increase the motivation to process, as it is more likely to be an area of interest. When the message relates to the recipient or their past experience(s) (i.e. self-referencing), greater elaboration (processing) tends to occur. This requires however, that the recipient perceives the connection first, in order to be affected by the self-referencing. Arousal tends to distract the recipient, reducing cognitive processing, and increasing the influence of cues (discussed in Section 2.8.5 below) to perceive and understand the message. The impact of arousal is

similar to capacity for attention, as the recipient can only focus on a limited amount of stimulation. Media that requires less effort by the recipient, such as television or movies, tends to have greater impact when the motivation and ability to process the message are low (e.g. verbal and visual versus print). Combinations and interactions between variables can create influences that might not individually be predicted (e.g. combining rhetorical questions with self-referencing actually can decrease persuasion instead of enhancing). As previously stated, increasing the motivation and/or ability of the recipient to process the message tends to amplify the effects of the message quality. Communicators will sometimes use these factors to their advantage; for example, to compensate for poorly crafted messages or to minimize comprehension and reduce opposition towards negative messages (e.g. the introduction of higher taxes or new restrictions) by reducing the motivation and/or ability of the recipient to process the message (Stiff and Mongeau 2003).

When a person lacks the motivation and/or the ability to process the message, Orams (1995) suggests that feeling-based (affective) messages tend to be more effective. The emotional message appeals to the recipient's senses and bypasses the cognitive functions. He notes however, that this can create problems if the message relies on facts and does not contain an affective appeal. For example, he states that one problem that arises with nature-based tourism is that much of it is based upon 'charismatic mega fauna' such as dolphins, whales, bears and elephants. Motivation to process messages about 'less appealing' plants and animals (e.g. snails, snakes, insects) is reduced and these plants and animals can be forgotten (or worse) without an affective appeal in the communication (Orams 1995). Much of the appeal of Steve Irwin ("The Crocodile Hunter") did not seem to be based upon the logic of his arguments, but rather the passion of his convictions. Films with an empathetic connection may rely on this affective appeal to generate an emotional interest in the location instead of a cognitive, logical appeal regarding specific destination attributes.

2.8.4 Prior experiences and knowledge

While persuasive communication may have no influence on prior experiences and knowledge and thus treats them as given (i.e. they are characteristics of the recipient), this experience and knowledge can greatly impact the persuasion process and the results of the communication (Roggenbuck 1992). *Prior experiences* are the events that have occurred to a person during their lifetime while *knowledge* may be considered as the collective facts or

understandings that a person has about the world around them (McCool and Braithwaite 1992).   Miller (1980) and Stiff and Mongeau (2003) present three main groupings of persuasive activity that are related to prior experiences and knowledge - response shaping, response reinforcing and response changing. Supporting this view, Ballantyne, Packer and Beckman (1998) emphasize that it is important to understand if you are building onto (reinforcing) or challenging previous knowledge and experiences (changing) when you are using persuasive communication.   Although untested for film-induced tourism, prior experiences and knowledge likely regulate the effect of the location placement on the destination image and would be most closely associated with empathetic connections, uniqueness of location, and integration with the plot.

Response-forming persuasion (or response-creating persuasion) occurs when no prior attitudes or behaviours exist for a new object or situation, and new ideas and ways of acting must be formed or created. Individuals are regularly exposed to new people, products or services. New perceptions must be created and although some associations may be made with previous knowledge, essentially the individual is starting with a clean slate. For example, people entering a new profession must learn the values, goals and objectives of their new organization, and companies develop extensive training programs to introduce new employees into their culture. Stiff and Mongeau (2003) cite the example of the election of Jimmy Carter to demonstrate response-shaping persuasion. Prior to 1976, few Americans had heard of him, but through a successful 10-month media campaign, a new image was created to convince voters that he was an intelligent, honest alternative to the Republican Party. When a new destination is developed, new images, perceptions and expectations must be created to introduce the location to potential visitors. Cancun was simply a series of sand dunes and a deserted island before it was developed as a tourism destination in the 1970's (Collins 1979). Opening for tourism in 1974, Mexican tourist officials had the challenge and opportunity of creating the initial impressions of this destination. As a location placement, new destinations have the challenge and opportunity to present any desired image, without the burden of preconceptions or past experience. Jacobson (1999) also comments that people with no opinion are most easily influenced, and new objects, people, issues and situations create opportunities for the development and shaping of new attitudes and behaviours without the 'burden' of pre-existing perceptions.

Response-reinforcing persuasion rewards and encourages the continuation of existing attitudes and behaviours. According to Stiff and Mongeau (2003), this second type of persuasive activity is the mainstay of the advertising industry as billions of dollars each year are spent on maintaining 'brand loyalty'. Manufacturers commend consumers on the 'wisdom' of their purchases. Media savvy destinations carefully craft and communicate images and stories that maintain or strengthen their public image. Airlines and hotels promote reward programs, compensating customers for their loyalty while discouraging them from switching brands. Response-reinforcing persuasion also includes the activities of many social, political and religious institutions, reinforcing particular beliefs and maintaining lifestyles and behaviours consistent with those current beliefs (Jackall and Hirota 2000). This type of persuasion has the benefit of building upon existing perceptions and is able to focus on strengthening current feelings about the people, product, services, or destination.

The third type of persuasive activity is *response-changing persuasion*. Attitudes and/or behaviours are altered to be more in line with a desired outcome. Some response-changing persuasion occurs rapidly, linked to a critical moment, such as when a cult uses extreme events to indoctrinate new members (Stiff and Mongeau 2003). Major sporting events, such as the Olympics or soccer's World Cup, are sometimes used by destinations to make major perceptual changes and portray a 'desired' image on a global stage, such as Ritchie's (1984) 'Hallmark Events'. Other response-changing processes are much slower, gradually altering attitudes and behaviours over a period of time. Environmental awareness and efforts to 'reduce, reuse, recycle' continue to slowly evolve in today's society.

While these three types of persuasion share some similarities, important differences also exist. Resistance to change increases as the persuasive communication shifts from response reinforcing to response shaping then to response changing (Roggenbuck 1992, Manfredo, Bright and Haas 1992). As such, the level of difficulty and amount of effort required to achieve a desired outcome also increases with the shifts in type of persuasion (Figure 4). This distinction is important as the effort and actions required can be vastly different for these three types of persuasion. The degree of effort increases, the further the recipient is from the desired understanding or attitudes (e.g. a preferred destination image). When the difficulty increases to achieve the desired outcome (e.g. convincing potential travellers to believe a certain destination image), the level of burden on the communicator to craft and deliver the right message, in the right way, increases. While many location placements may not be

intentional, Figure 4 helps to explain why certain films have more impact on destination images than others, depending upon existing perceptions of the location and the quality or strength of the message (location placement).

Desired
Attitude

Increasing Resistance to Change

Existing Attitude

Response
Reinforcing

Response
Forming

Response
Changing
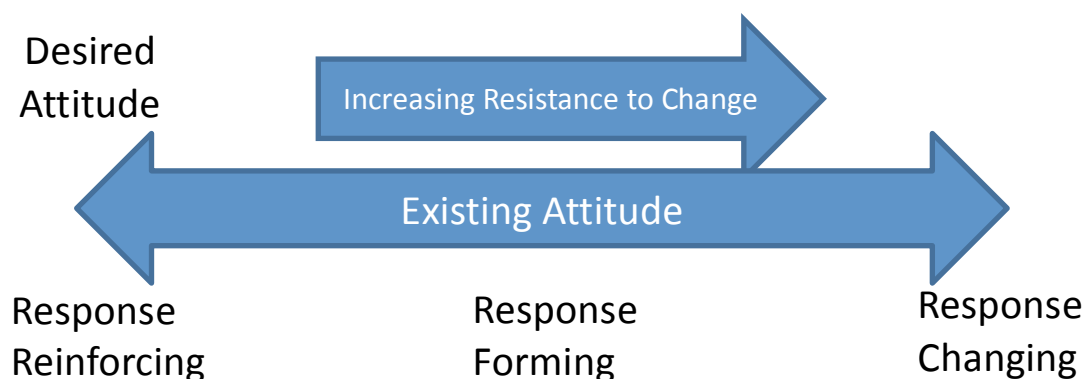
Prior knowledge affects interpretation and acceptance of new information (Manfredo, Bright and Haas 1992). New information that matches prior experiences and knowledge can be incorporated more easily than information that is different or contradictory (Petty, McMichael and Brannon 1992). If prior experiences and knowledge contradict the newly acquired attitude or knowledge, prior information tends to dominate. Gartner (1993) also discusses how past knowledge can be impacted by new information, but from a slightly different perspective. He notes that initially, small amounts of information that do not conform to existing perceptions may be ignored. However, as that information continues to be presented, the image of the destination begins to change. Eventually, with enough new information, the perception of the destination may match the current exposure.

Due to prior experiences and knowledge, people can be very selective in their exposure and perception of messages, generally seeking out and interpreting information that is consistent with prior understanding (Slater 1992). This is similar to confirmation bias where people only tend to notice information and messages that confirm existing perceptions rather than challenging them (Kotler and Gertner 2002). Further, beliefs and attitudes that are based upon direct experience usually come to mind more readily than attitudes based solely on externally provided information, increasing their influence on the message recipient (Manfredo, Bright and Haas 1992, Petty, McMichael and Brannon 1992). Untested to date however, is the role and impact of 'pseudo-experiences' such as those that can be gained through some films, when viewers become psychologically connected to the storyline. It is

unclear whether these film experiences would be more readily accessed than externally provided information from more traditional static sources, especially when film has the opportunity to create affective connections with the viewers.

Prior experiences and knowledge can affect how appeals using emotion (affective communication) are interpreted and incorporated by the recipient. Albarracin and Wyer (2001) discovered that when recipients can properly process messages due to sufficient time and limited distractions (i.e. opportunity and ability), prior knowledge has more effect on attitudes than affective messages. Their research subjects were able to elaborate on the communications and formed counter-arguments to the emotional messages presented. However, when elaboration was limited (e.g. due to lack of time or too many distractions), respondents were unable to rely on their previous knowledge to create counterarguments and were more impacted by the affective messages.

Albarracin and Wyer (2001) also discovered the potential for residual effects with prior experiences and knowledge. They realized that even though a person may engage in elaborative processing now, carefully considering the merits of the communication, the prior knowledge affecting the interpretation of the new information might have been the result of non-elaborative processing from a previous experience. For example, the message recipient may feel more positive about a destination due to positive feelings from a film (affective connection due to non-elaborative processing) and therefore may be more open and accepting of messages from that location. This suggests that exposure to communication cues (discussed in the next section) can have lingering effects, increasing the importance of understanding the nature of prior experiences and knowledge.

2.8.5 Communication cues

Communication cues are aspects of the persuasive communication that may be considered peripheral or environmental to the process and not directly involved in the actual message. Many of the location placement attributes are linked to cues such as the prominence in the film, empathetic connections, plot integration, uniqueness of the location, type of film, and evaluation of the film. Several aspects of communication cues have been discussed including the source, affect, heuristics, the methods of message delivery, message consistency, the physical environment where the message is received, and perception of the situation (McCool

and Braithwaite 1992, Roggenbuck 1992, Petty, McMichael and Brannon 1992, Cialdini 1993, Stiff and Mongeau 2003). Research is limited regarding communication cues however, with most of it focusing on information sources, affect, and heuristics (Hendricks, Ramthun and Chavez 2001).

In 1992, Manfredo, Bright and Haas discovered that *source* credibility and attractiveness affect the amount of attention and processing (elaboration) by the message recipient, especially for low involvement situations (e.g. receiver has limited perceived stake in the outcome, such as watching a film). In reviewing previous studies, Lien (2001) notes that when elaboration is limited (i.e. minimal attention and processing), perceived source attractiveness and credibility can act as a simple acceptance/rejection cue where sources that are more liked will be more readily believed and the message accepted. When elaboration is high, the impact of the source is minimized and when elaboration is moderate, the source can suggest that the information is worthwhile processing, increasing the amount of effort expended. Roggenbuck (1992) also comments that increased credibility can increase the likelihood of success for persuasive communications by lowering resistance to the message and reducing the likelihood of counterarguments. Celebrity endorsements are a prime example of the impact from source credibility and attractiveness.

Source credibility has two main elements, expertise and trustworthiness. While expertise appears to carry more influence with the recipient, the source requires both elements in order to be effective (Bright et al. 1993, Manfredo, Bright and Haas 1992, Hendricks et al. 2001, Areni 2003). The impact of credibility varies depending upon its frame of reference such that a credible source in one situation may not be considered credible in another (MacInnis, Rao and Weiss 2002). If the source is perceived to be biased, the strength and impact of the message may be negatively affected, potentially resulting in a boomerang effect where the message recipient chooses to believe the opposite of the original message (Bright et al. 1993, Manfredo, Bright and Haas 1992). Examining the credibility and penetration of various sources, Kleppe, Iversen and Stensaker (2002) note that traditional advertising has low credibility but high penetration, news media has moderate credibility and moderate penetration, while personal experience has high credibility but low penetration. These observations are very similar to Gartner's (1993) levels of image formation agents (discussed earlier in Section 2.5.3).

The perceived authority of the source also impacts the effectiveness of the persuasive message. Cialdini (1993) comments that people are more likely to agree with a message when the source has 'power' over the recipient. This power can come from the source's position or the amount of information possessed (e.g. "She's the expert, so she must know what she's talking about.").

Affect can serve as a communication cue when the emotional state (e.g. happiness, disgust, etc.) becomes associated with the message (Petty, McMichael and Brannon 1992, Manfredo, Bright and Haas 1992, Albarracin and Wyer 2001). Positive affect leads to positive thoughts about the message information and impacts on the processing of the message. According to MacInnis, Rao and Weiss (2002), advertisements that produce positive feelings and/or limited negative feelings are more likely to produce statistically significant increases in sales. The affective response (feeling) from the advertisement (or placement) is transferred to the brand (Manfredo, Bright and Haas 1992, Govers and Go 2009). Viewers watch the actor being rewarded (or punished) and vicariously experience the product (or destination). Affect seems to become more influential as people are less willing or able to process the actual content of the message (Petty, McMichael and Brannon 1992). Lien (2001) proposes that positive affect influences processing by reducing the available cognitive capacity or the motivation to process, increasing acceptance of the message. He suggests that positive affect can even turn an ambiguous message into a positive one through the transfer of emotion. Albarracin and Wyer (2001) also note that affect can coexist with other sources of information (e.g. quality of encoding, source credibility), having parallel and additive influences on judgments.

Heuristic cues provide suggestions in the messaging for the recipient to rely on their 'rules of thumb' and tend to affect persuasion in ways different than affective cues. MacInnis, Rao and Weiss (2002) suggest that heuristic cues are likely to be more effective than affective cues in situations where the recipient ability to process messages is low but motivation to process is high (e.g. highly technical purchases with high economic risk where novice consumers 'trust the expert'). They comment that heuristic cues require higher motivation and conscious engagement to process than affective cues, as the person must categorize the cue and engage in limited processing.

In their research on advertisements and consumer purchases, MacInnis, Rao and Weiss (2002) discovered that in a mature market with frequently purchased items, a high ability and low motivated consumer will respond more favourably to affective than heuristic advertisements. This situation might be equated to an inexpensive getaway destination with high repeat visitation using emotional messages instead of heuristic or cognitive messages to attract visitors. They suggest four possible reasons for affective advertisements being more effective in this situation. First, people generally spend more time and effort paying attention to advertisements that are pleasant or emotionally appealing than to those that are neutral or negative. Considered 'enhanced encoding', brands have greater recall through feelings-based advertisements than fact-based advertisements. Second, consumers tend to show greater recall of brand and advertisement information if their mood is positive instead of neutral or negative. Different than enhanced encoding, mood affects information retrieval and product evaluations, and not the amount of attention paid to the advertisement (discussed earlier with regard to product placements). Third, classical conditioning can create positive reactions to advertisements (and products) by simultaneously presenting positive stimuli (e.g. attractive pictures, beautiful music, etc.) and the product. Fourth, less rapid wear out of the advertisement is possible through affective versus heuristic cues. Wear out refers to the reduced effectiveness of advertisements as a result of repeated exposure. Emotional advertisements tend to wear out less quickly than non-emotional, fact-based ones.

DeRosia (2008) discusses a concept similar to heuristics under the term 'abduction' which is the process of observing, applying a known rule, and then arriving at a conclusion for the current situation. For example, when upper income people are observed using a product, the product may be considered a luxury item just through association. For common symbols or icons, the abduction process can be immediate (e.g. a diamond equals luxury), while for less common items, the process may take some time, take a different path, or go nowhere. Greater cognitive effort is required to make the connections as the symbol becomes less common. Since people tend to be resource conservators and will generally only exert the necessary effort when sufficiently motivated (DeRosia 2008), abduction is more likely if the symbols are easily recognized and/or the recipient is motivated. While these abductive inferences may or may not be valid, the communication recipient will only actively process the message and potentially counter argue if they are motivated. As such, DeRosia (2008) determined that incongruent beliefs might be easier to create using nonverbal signs and

metaphors than using explicit messages since processing is minimized and counterarguments are reduced (i.e. it is better to facilitate the connections than to increase the motivation to process). Similarities can also be noted between heuristics, abduction, and the previously mentioned human associative memory (HAM) (Section 2.7.5) by Van Reijmersdal, Neijers and Smit (2007). The persuasive power of the product (and location) placement encourages transference of characteristics, good or bad, between the film and the product. This would suggest that a poorly rated film could result in a poorly perceived destination, or that a 'celebrity hangout' destination is perceived as attractive and luxurious.

Limited research is available regarding other cues affecting the persuasive communication process and relationships tend to be more speculative than proven (Hendricks, Ramthun and Chavez 2001). Klenosky, Frauman, Norman and Gengler (1998) suggest that the methods used to deliver the message can impact the amount of attention paid to the message and contribute to the likelihood of success with the persuasion. They feel that the methods used should be familiar to the recipient and increase the ease of understanding the message without overwhelming it. Film is a very comfortable medium and therefore is generally well received as a communication conduit. Moscardo (1998) comments that consistent delivery of messages increases familiarity with the topic and can ease processing of the messages. This may partly explain why a television series can create a perceived attractiveness and familiarity for a destination over time. This is similar to Gartner's (1993) assertion that destinations must be consistent with their image messages over time in order to shift or maintain perceptions. This can have a negative impact however, if recipients become too familiar with the messages, especially fact-based messages, and begin to ignore them (similar to repetition concerns discussed earlier). Novelty can be an important characteristic in tourism, increasing the allure and exoticism for some people. When that novelty is lost however, the attractiveness of the product or service can also be lost. Roggenbuck (1992) notes that the physical environment can communicate to the recipient by suggesting acceptable behaviours and the amount of attention that should be paid to the message. For example, environmental prompts such as rubbish bins can help increase the likelihood of desired behaviours by communicating that rubbish should be disposed of appropriately into the bins. Finally, Cialdini (1993) highlights four main perceptual conditions that a recipient might consider when determining how to process a persuasive communication. First, the recipient may perceive *scarcity* or a feeling that the focus of the message is only around for a

short time, so the message should be adhered to quickly before the focus of the message is gone (e.g. "Limited supplies, so get yours today!"). For example, discussion regarding global warming and melting ice caps has increased the attractiveness of polar tourism as tourists rush to see an 'endangered' sight (e.g. "last chance" tourism). Second, *reciprocation* occurs when the recipient feels obliged to agree with the argument due to a history or relationship with the source or subject (e.g. "I've always listened to Bob."). Third, *consistency* requires the recipient to rely on previously held thoughts to guide future perceptions (e.g. "I have thought this way before, so I must think that way now."). This may partially explain the persistence of destination brands and the difficulty in changing perceptions. Fourth, with *social proof*, the recipient considers peer pressure and social norms to determine how to process the message. Social proof or norms are a typical means for attempting to persuade people to think or behave a certain way. In all four of these conditions, the end result is that the recipient will conduct less elaboration of the message and rely more on cues and past behaviour to process the message, further highlighting the role of prior experiences and knowledge.

2.8.6 Location placements as persuasive communication

Figure 3 and Section 2.8 show how location placements can act as a form of persuasive communication, affecting the image of the film destination. The creation and presentation of the film provide an opportunity for the filmed destination to communicate a message. The images and storyline contain many possible messages about the destination, for example that the location is exciting, beautiful and exotic, it has the best beaches in the world, or even that the destination is dangerous and corrupt. All of these themes and more are found in films and, through the power of film, can be connected to a location. However, films are generally viewed because they have engaging plots and/or employ certain desired actors, not because of the location placements. Therefore, location placements must rely on the films being visually and/or psychologically appealing to generate greater interest and attention by the viewer, and increase the likelihood that key messages are communicated. Prior experience and knowledge will influence the effect of the location placement. Messages that are perceived as consistent with or not contrary to previous ideas are more likely to be accepted than those that are inconsistent, at least initially. All of the location placement attributes (e.g. prominence in the film, integration with plot, evaluation of the film) alter the effectiveness of the film to communicate a message by changing the relationship between the viewer, the

storyline, and the location. The level of attention paid to the location placements will change depending upon the attributes and, as suggested by Figure 2, can result in varying impacts on the destination image. These attributes are seen as key to the process and important, manipulable elements in the film-induced tourism phenomena. While the five key aspects of persuasive communication (i.e. encoded message, opportunity, motivation and ability, prior experience and knowledge, and cues) are found in the film-induced tourism process, key theories on persuasion must still be examined to better understand how these elements come together to influence destination image.

Implications for current research: This research is focused on location placement attributes and their impacts on destination images. It will be particularly focused on those attributes that can be changed within these experiments (i.e. prominence, type of film, repetition, uniqueness of the location) while keeping others (i.e. level of activity, plot integration, program evaluation, mode of placement, empathetic connections) constant. It will also be exploring the impact of prior experiences and knowledge as a 'given' viewer characteristic.

2.9 Key Theories Regarding Persuasion

While location placements are often not intended to persuade viewers in an attempt to shape, reinforce or change destination images, much of the previously discussed literature demonstrates that it can act as persuasive communication. An important consideration while examining these theories then, is that the destination image is only one element of the entire travel process; it is not suggested that film will necessarily directly result in travel behaviour, but it may affect the destination chosen to visit (or avoid). These various theories provide guidance as to the effectiveness of film in affecting destination images, which ultimately play a role in destination choice as shown in Figure 1, Section 1.1.

Key theories regarding persuasive communication that can shed additional light on location placements and to be discussed here, include the Inoculation Theory, Theory of Reasoned Action, Spontaneous Action, Social Cognitive Theory, Mindful Processing, the Elaboration Likelihood Model and the Heuristic Systematic Model (Ajzen and Fishbein 1980, Petty, McMichael and Brannon 1992, Bright, Fishbein, Manfredo and Bath 1993, Crowley and

Hoyer 1994, Moscardo 1996, Stiff and Mongeau 2003).   These cognitive theories of persuasion are based upon the idea that receivers play an important role in the formation, alteration, or reinforcement of their own attitudes and behaviours. As people are exposed to persuasive messages, they actively or passively process the messages and the resulting interpretation is integrated into their existing attitude and belief structure. New attitudes can also be generated during the interpretation/integration process to support or oppose the message.   Each of these theories adopts different perspectives regarding the impact of persuasive communication on attitudes and behaviours. The individual's role in cognitive theories connects with the personal aspect and internal construct of destination images, demonstrating a key tie between these concepts.

2.9.1 Inoculation Theory

An early persuasive communication theory, the Inoculation Theory, looks at the impact of weak messages and counterarguments on attitudes and behaviours. Inoculation Theory (McGuire 1964 as discussed in Stiff and Mongeau 2003) suggests that weak persuasive messages designed to change a particular attitude or behaviour can actually have a negative effect by strengthening the existing attitude. Message recipients build up a resistance to change through repeated weak attacks against their existing attitudes and/or behaviours. According to the Inoculation Theory, if a particular attitude or behaviour is desired, the communicator should generate weak messages against that desired attitude, giving the recipient practice and experience at counter-arguing (Compton and Pfau 2009).   More recent studies have found that inoculation promotes resistance to change only if the person's beliefs are "threatened with impending attack" (p. 289, Stiff and Mongeau 2003) such as with an impending increase in taxes.   The warning triggers a motivation to generate counterarguments and current attitudes are strengthened. However, as Compton and Pfau (2009) note, if the imminent threat is not perceived, inoculation tends to be ineffective. Since destination images are rarely 'threatening', inoculation would not be a likely method for promoting a desired image.

2.9.2 Theory of Reasoned Action

Ajzen and Fishbein's (1980) Theory of Reasoned Action proposes that a person's behavioural intention (BI) is a function of the importance (W1) someone places on a

particular attitude (AB) plus the importance (W2) of the subjective norm (SN) for that attitude. Subjective norms (like a *social proof* communication cue) are the influences exerted on people from the social environment around them such as opinions and attitudes of friends, family, co-workers and other peer groups. The Theory of Reasoned Action (TRA) is represented by the following equation:

$$BI = f (W1 * AB + W2 * SN)$$

The TRA focuses on behaviours that are under the control of the individual (Bright, Fishbein, Manfredo and Bath 1993) and suggests that people always consider the implications of their actions before proceeding. Thoughtful processing of the positive and negative outcomes is required and risk avoidance usually has more influence than benefit seeking. The likelihood of a behaviour occurring increases as the social desirability of the behaviour and likelihood of a positive outcome increases (Stiff and Mongeau 2003). For example, according to the TRA, individuals would consider how likely they will enjoy a vacation and how many of their peers would also like that vacation before deciding to travel. Film may also affect these assessments by suggesting a positive vacation for them and demonstrating others also enjoying that destination while lowering the risk of wasted time or money. Bright et al. (1993) state that behaviour change occurs through two means with the TRA; first, by changing beliefs and/or evaluations of the outcomes of a behaviour; or second, by changing normative beliefs and/or motivations to comply with the behaviour. Based upon their research on public policies, Bright et al. (1993) conclude that persuasive communication is most effective when arguments focus on salient consequences of the behaviour (e.g. 'this is the excitement you will have at the destination'), not the target of the behaviour.

Tests on the Theory of Reasoned Action have shown that while this theory can be helpful in predicting and understanding some behaviour, major issues exist (Trafimow and Fishbein 1994, Stiff and Mongeau 2003). One major weakness of this theory is that much behaviour is not the result of thoughtful processing and would therefore not be explainable by this theory. Additionally, the influence of the attitude and subjective norm components vary depending upon the situation. For individual behaviours, the attitude component is a much stronger predictor than the subjective norm component. In social situations however, subjective norms become more important. While this theory may suggest several factors to consider when examining the effects of persuasive communication on a destination image (e.g. social

norms, existing attitudes), it would not likely assist in the analysis of the communication nor the prediction of effects. Some of these noted concerns were revised as the Theory of Planned Behaviour (Ajzen 1991), but some weaknesses still remain. As such, this revised theory will not be discussed further in this research.

2.9.3 Spontaneous Action Theory

In contrast to the TRA, Sanbonmatsu and Fazio (1990) suggest a more spontaneous theory to explain behaviours called Spontaneous Action Theory (SAT). Based upon experimental research, they concluded that frequently, actions are simply automatic and guided by underlying attitudes. The type and severity of personal impacts guide the amount of thought behind the actions (e.g. low perceived consequences will result in a more automatic response). Motivation and ability factors also determine the amount of thought guiding the behaviour (e.g. with less time to react, actions will become more automatic). However, this theory tends to be useful in only a narrow set of circumstances. It may explain low involvement situations (i.e. low perceived consequences regarding the outcome), but does not explain high involvement situations (e.g. choosing the next family holiday destination). The SAT does not explain why some behaviour seems to contradict the attitudes expressed by people (Petty, McMichael and Brannon 1992). As well, it implies that people are generally passive receptors in their environments. This theory might help to explain some actions while a visitor is on vacation, but again, would not provide sufficient explanation for the impacts of persuasive communications, the formation of destination images, or the mechanisms behind film-induced tourism.

2.9.4 Social Cognitive Theory

Social Cognitive Theory by Bandura (1982), like the Theory of Reasoned Action, considers that voluntary behaviour is guided by the personal consequences that a person expects from various courses of action. However, it also suggests that people need time and personal or observed experiences to translate attitudes into behaviours. This theory posits that people may not act optimally even when they know the 'best' behaviour in a given situation if they have not had enough time or relevant experience to guide their actions. According to this theory, Winett (1992) comments that people are highly engaged, active processors and

architects of their own behaviours and environments. Similar to the TRA however, this theory also ignores spontaneous actions and "mindless" behaviours.

2.9.5 Mindful Processing Model

Mindlessness and mindfulness are concepts more commonly found in psychology and medicine, often linked to discussion regarding the use of drugs and certain behavioural issues (Langer and Moldoveanu 2000). The concepts actually date back to at least 1972 when first proposed by Ellen Langer and Robert Abelson while examining scripted behaviours and social cognition (Langer 1992). Moscardo then applied these ideas to tourism in 1996, when she proposed a 'mindful' or 'systematic' processing model for persuasive tourism communications. Within the field of tourism, mindlessness and mindfulness are most often connected to interpretation and learning by tourists, and are considered key social cognition concepts (Moscardo 1998, Tung and Ritchie 2011), although they have also been applied to managing tourist experiences and behaviours (Frauman and Norman 2004).

Based upon a meta-analysis of over twenty previous studies, Moscardo (1996) concludes that people can operate in either a mindful or mindless mode. Mindless operations are those that occur according to pre-existing routines, guided by environmental cues or heuristics, somewhat similar to the Spontaneous Action Theory. As people pay more attention to the situation and learn from it though, mindfulness begins to control more and more of their behaviour (Moscardo 1996). Moscardo (1998) suggests that new patterns or behaviours are developed mainly through mindful experiences and outlines five key elements that are necessary for successful persuasion through a mindful experience. First, *variety* is required and people should have a range of experiences available focused on the goal of the persuasion. Considerations for the experiences include where and when they occur, the level of physical and mental effort required, whom they are with, and the themes pursued. This may be somewhat connected to the concept of novelty with communication cues (Section 2.8.5). Second, people need *personal control* since greater personal responsibility and level of control increases the likelihood of mindful behaviour. Third, the persuasion requires *personal relevance*. A thorough understanding of the recipient assists in developing a communication that connects to the person, as discussed in relation to prior experiences and knowledge (Section 2.8.4). Fourth, *participation* in the experiences is important. Allowing the person to get involved builds personal connections (relevance) and can increase the level

of control. As well, memories and understanding are improved through personal interaction. Moscardo does not state however, whether the participation must be real or if pseudo-participation is sufficient (e.g. through a film experience). Finally, a mindful experience requires an understandable message or theme through a *clear and organized structure*, emphasizing the importance of the message encoding quality (Section 2.8.1). As can be seen, these key elements link to the earlier identified five main aspects of persuasive communication, especially *recipient motivation and ability* (variety, personal control, and participation), *prior experiences and knowledge* (personal relevance), and *communication cues* (clear and organized structure, and novelty). Additionally, the location placement messages and experiences provided by film could also meet many of Moscardo's key elements for persuasive communication. For example, a strong empathetic connection could provide a pseudo-participation experience for the film viewer.

While Moscardo's model is built on a strong foundation of previous studies, is useful in describing the effects of some persuasive communication, and can guide the creation of new communications, it has one main weakness noted in regard to the Elaboration Likelihood Model (below). Moscardo's model suggests that people operate in two main but separate modes, mindful and mindless, but does not recognize parallel processing (i.e. both mindful and mindless at the same time) as discussed by Stiff and Mongeau (2003). Still, this model moves closer to potentially providing a better understanding of the processes behind persuasive communication and identifies key elements in the process (i.e. variety, personal control, personal relevance, participation, and clear and organized structure).

2.9.6 Elaboration Likelihood Model

Lien (2001) states that, " the Elaboration Likelihood Model (ELM) seems to be the most popular [integrative model of information processing and persuasion] and most cited one in both cognitive/social psychology and consumer research over the past decade" (p. 301). This theory suggests that the effectiveness and longevity of persuasive communication is a function of the amount of elaboration that occurs. "Elaboration" refers to the amount of issue-relevant processing of messages or arguments that people do (Lien, 2001). Elaboration can increase for many reasons such as when motivation and ability increase, or opportunity to process the message increases (Section 2.8.2) (Moore 2002).

Somewhat similar to Moscardo's (1996) Mindful Processing Model, the ELM discusses two routes to persuasion, a central and a peripheral route (Petty, McMichael and Brannon 1992). The *central route* to persuasion with ELM necessitates effortful processing and requires that the person have the motivation and ability to process the message (Section 2.8.3). Central processing leads to attitudes that are persistent, well articulated, and predictive of future behaviours. Attitude change occurs through careful consideration and responses to the arguments supporting the advocated position (Areni, 2003). Two types of processing, objective or biased, can occur when elaboration likelihood is high. Objective processing assesses the message for its central merits and thus would rely on the quality of the message encoding. Biased processing occurs when the recipient already has strong views and processes the message consistent with prior attitudes, experiences and knowledge (e.g. response reinforcing or response changing) (Lien, 2001).

According to the ELM, persuasive communications that are targeted at recipients who are high in motivation, ability and opportunity (to process) are most effective when they contain rational executional statements such as behaviour-differentiating messages and attribute appeals (i.e. cognitive). These assertions allow the recipient to engage in issue relevant thinking and assess the merits of the desired behaviour versus others. The message can focus on how the behaviour (or attitude) is different or better than others, can contain a large number of arguments clearly showing superiority, and should focus on the attributes of the behaviour rather than the user (MacInnis, Rao and Weiss 2002).

The *peripheral or secondary route* to persuasion occurs if people do not have the motivation and/or ability to consider detailed information. Instead, minimal processing of the actual message occurs as the person focuses on factors external to the main communication (e.g. communication cues). Verbatim recall by the recipient often suggests little or no elaboration of the information, indicating peripheral processing (Petty, McMichael and Brannon 1992). Peripheral processing can lead to attitudes that are not persistent and are more easily influenced by competing persuasive communications (Petty and Cacioppo 1986). While the attitude change may be temporary however, peripheral processing can increase the likelihood of central route processing in the future as a residual effect (Section 2.8.4) (Lien 2001, Albarracin and Wyer 2001).

With the ELM, when recipients are low in motivation, ability and opportunity to process the persuasive communication, recipients will tend to focus on easily processed communication cues such as the source (e.g. "I like him, so I can believe him"), affective or heuristic cues, and the physical environment (Areni 2003). Affective persuasion through mood or classical conditioning can transfer positive (or negative) feelings to the message, resulting in a positive (or negative) assessment. Heuristic cues (e.g. "She's the expert so I should believe her") allow the consumers to rely on external factors such as the endorser rather than assessing the attributes of the persuasive communication for themselves (MacInnis, Rao and Weiss 2002).

Personal qualities, such as prior experiences and knowledge, can affect the amount and type of processing that occurs, leading to different routes for persuasion according to the ELM. Lien's (2001) review of persuasion research identified that when people have an information-seeking goal (i.e. high need for cognition), they are more likely to generate information-related cognitive thoughts and will tend towards central route processing. However, when people have a curiosity-seeking goal (e.g. "why is that sign there?"), they generally perform limited information processing and are more focused on cues (suggesting peripheral route processing).

The same variable can also act in different roles at different times in different situations with the ELM (Lien 2001, Petty, McMichael and Brannon 1992). For example, tests by Moore, Hausknecht and Thamodaran (1986) showed that when elaboration is high, message source (a cue) does not appear to impact on the processing of the message. When elaboration is low, source can be a major determinant of the success of the persuasive communication. However, when elaboration is moderate, source seems to affect the amount of processing but not the final assessment. They cautioned however, that their results were obtained in laboratory experiments and therefore may differ in real world situations (Moore et al. 1986). Pictures in advertisements can play multiple roles by providing peripheral or central route processing cues, depending upon the situation. In 2001, Lien highlighted that "irrelevant" pictures tend to evoke images or affective responses associated with the product, but when the picture is directly related to product attributes, it can increase issue-relevant (central route) processing.

Criticism of the ELM is increasing however, as more researchers attempt to use the model in persuasive communications research. MacInnis, Rao and Weiss (2002) identify three issues

with the ELM. First, how do you determine whether the motivation, ability and opportunity are high or low? The ELM discusses the importance of understanding the levels of these factors, but not how to measure them. Second, what happens when some dimensions are high (e.g. motivation) and others are low (e.g. opportunity)? Does high elaboration require all dimensions to be high, some to be high, or just one element? Third, even though they are all grouped under the heading "cues", are there conditions where heuristic cues are more effective than affective cues and vice versa? According to MacInnis, Rao and Weiss these issues undermine the reliability and usefulness of the ELM.

Stiff and Mongeau (2003) provide three additional criticisms of the ELM. First, the ELM may be considered descriptive and not prescriptive, making it not very useful and difficult to disprove. They feel that the ELM is useful for describing behaviours after the fact, but cannot help in predicting future actions. Second, the ELM relies on the development of a quality argument, but does not assist in creating one. Although the ELM discusses the importance of pretesting the main message or argument, it offers no suggestions or methods for identifying strong or weak ones. Third, similar to Moscardo's (1996) Mindful Processing Model, the ELM emphasizes one-channel processing even though most current literature discusses parallel processing. Lien (2001) also notes that while the ELM model suggests a separation between central and peripheral processing, both modes can co-occur. Additional support for this view comes from Albarracin and Wyer (2001) who state that elaborative and non-elaborative processing can occur at the same time with a cumulative effect, contrary to the ELM. Depending upon the nature of the processing, this can increase or decrease the strength of attitudes created. For example, this implies that positive messages in a supportive environment should create stronger attitudes than positive messages in a non-supportive environment. Further testing by Withers, Twigg, Wertheim, and Paxton (2002) found that there was weak support for the ELM hypothesis regarding the impact of personal relevance and no evidence that need for cognition was predictive. Clearly, in spite of its popularity, a different model of persuasion is required to deal with the identified weaknesses with the ELM.

2.9.7 Heuristic Systematic Model

To address some of the issues with the ELM while still building on similar concepts, Chaiken and Maheswaran (1994) and Stiff and Mongeau (2003) suggest using the Heuristic

Systematic Model (HSM) instead. The HSM proposes two types of processing, systematic and heuristic, which occur simultaneously in parallel procedures. With systematic processing, people form (response shaping) or update (response reinforcing or changing) their attitudes through active and thoughtful processes (Chaiken and Maheswaran 1994). Heuristic processing shapes, reinforces or changes attitudes by invoking heuristics like 'trust the expert' and 'the majority knows best' (ibid). While not clearly stated in the literature, heuristic processing would incorporate all of the communication cues, including affective cues, methods of delivery and the physical environment. The HSM states that people are resource conservators (similar to DeRosia 2008) and in general will use as little effort for processing messages as possible (heuristic processing). As motivation and/or ability increases though (e.g. through higher perceived relevance or understanding), effort by the recipient increases and more systematic processing will occur (Figure 5). Similar to the ELM however, while systematic processing requires more effort, the impacts of that processing tend to be more persistent and resistant to change than with heuristic processing (Stiff and Mongeau 2003).

Figure 5 – Heuristic Systematic Model based upon Chaiken and Maheswaran (1994)
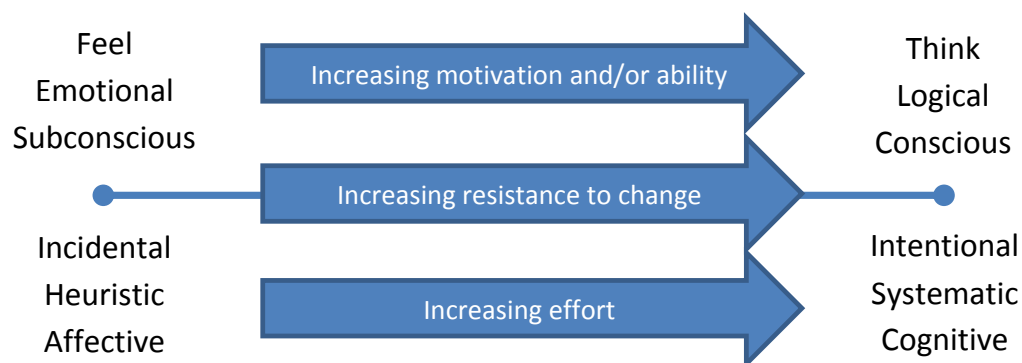
Chaiken and Maheswaran (1994) assert that "numerous experiments" have shown that subjects with low involvement, ability and/or motivation are more influenced by cues than the quality of the message (p. 460). When involvement, ability or motivation is high and systematic processing occurs though, cues have little or no *apparent* influence on processing. They suggest however, that the two processing modes are interdependent such that, if they are working together, they are additive, but if they are opposing, the modes are attenuative (i.e. counteract each other). In their research for example, they showed that an ambiguous message delivered by an expert source was considered more believable than the same message delivered by a non-expert source. They even demonstrated that the same

ambiguous message delivered by an expert source could be perceived as more convincing than an unambiguous message delivered by a non-expert. This suggests that the same ambiguous message may be perceived positively by a liked source but negatively by a disliked source, highlighting the importance of the source (and potentially other cues) in this process.

Research by Lancendorfer, Atkin and Reece (2008) further supports the concept of parallel processes through their experiments on the impact of animals in advertising. They came to two main conclusions based upon their research. First, they note that cues can suppress systematic processing if they oppose the intent of the systematic message (i.e. be attenuative). This was especially noticeable in low motivation situations when participants had little incentive to systematically process the messages. Second, further complications can occur when the cues can be interpreted differently based upon the personal attitudes of the viewer. For example, Lancendorfer et al. (2008) found that dogs in an advertisement for credit cards improved brand perceptions for dog lovers but diminished brand perceptions for people uninterested in dogs. They suggest that advertisers should carefully consider whether they are targeting systematic or heuristic processing before including cues within advertisements. Their findings link to Lien (2001) regarding the differing role of photos in advertising, depending upon the relevance of the pictures and the perceptions of the viewer.

Implications for current research: At this time, the HSM is considered the strongest and best model for explaining the persuasive communication process. The HSM has the greatest research support, limited contradictory research, and it addresses concerns raised by other models. As such, it will form part of the foundation for the research through the examination of the type (i.e. heuristic vs. cognitive) and strength of the perceived, film-induced destination image.

2.10 Implications of Persuasive Communication for Location Placements

Many factors about location placements and impacts on destination images can be hypothesized through the research regarding persuasive communication, location placements, and product placements. Based upon the product placement and persuasive communication literature, several key aspects are highlighted. First, location placements can act like

persuasive communication and influence or affect perceptions of destinations (Figure 3). Second, many different destination messages may be communicated through the location placement, both positive and negative. Third, as suggested by Nelson and Devanathan (2006) (Figure 2), the location placement has to attract enough attention to be noticed, consciously or subconsciously, without overwhelming the film for it to achieve a maximum level of impact on the destination's image. Fourth, location placements have many attributes or characteristics that may affect the communicating and processing of destination image messages as well as the level of attention paid to the location placement. Fifth, while the film cannot change the prior experiences and knowledge of the viewer, many other aspects of the process can be manipulated within the film (e.g. how the message is encoded, opportunities to process the message, and motivation and ability to process the message). Finally, messages within one film are not likely to greatly change impressions of a destination after one viewing although they can create or strengthen perceptions of a location, and may even influence future perceptions or processing.

Table 1 summarizes the suggested relationships between location placement attributes and persuasive communication factors. For example, the quality of message encoding is most closely associated with integration with the plot, while opportunity to process the destination message is linked to the prominence and repetition of the location placement as well as the evaluation of the film. The location of control is also shown in the table, with the various persuasive elements centred external to the viewer (i.e. in the film) or internal to the viewer (i.e. within the viewer). These relationships suggest where the power to influence lies and which methods or routes may be employed to achieve the persuasive communication goals. At this point however, these associations remain untested and speculative, based upon a review of existing research.

Table 1 – Suggested relationships between location placement attributes and persuasion factors

Location Placement Attribute		Quality of message encoding	Opportunity to process message	Motivation and ability to process	Prior experience and knowledge	Communication cue
Prominence in film			XX			XX
Empathetic connections				XX	XX	XX
Integration with plot		XX			XX	XX
Uniqueness of location				XX	XX	XX
Type of film				XX		XX
Repetition			XX			
Mode of placement				XX		
Level of activity				XX		
Program evaluation			XX	XX		XX
Locus of control		Film	Film	Film	Viewer	Film

These connections can be further demonstrated in Table 2 by examining each of the key factors in the persuasive communication process - quality of message encoding, opportunity to process the message, recipient motivation and ability, prior experiences and knowledge, and communication cues – and their potential implications for location placements. Additionally, with the Heuristic Systematic Model as the strongest and best model for explaining the underlying persuasive communication process (as outlined in the previous section), the potential role of these factors in the Heuristic Systematic Model is outlined. As can be seen, location placements are more likely to directly influence heuristic (including affective) processing of destination image messages than systematic. Heuristic processing of these location placement messages would suggest that they will be more effective with reinforcing or shaping perceptions than changing destination images, and their impacts will be more easily changed by new information than with systematic processing. However, these impressions will likely impact the processing of future messages, systematic or heuristic. As well, the predominance of heuristic processing suggests that measuring the impacts of location placements needs to rely on more subtle research methods (e.g. implicit memory testing) since the effects will tend to operate on a subconscious level. These observations have not been empirically tested however, and are suggested but unproven.

Table 2 – Potential links between persuasive communication, location placements, and Heuristic Systematic Model

Key Persuasion Factor	Suggested implications for location placements from persuasion research	Likely role in Heuristic Systematic Model
Quality of message encoding	Tighter plot integration with the location placement makes a better argument because it reduces the incentive to counter-argue.	Systematic processing of the message
Opportunity to process the message	Repetition or partial repetition of the location placement message (within the same program or additional viewings) increases the likelihood of reaching the intended audience. Blockbuster movies increase the number of people exposed to the location placement message. Over-exposure in a film or of a film can cause rejection of the location placement message. Television series provide time and additional opportunities for viewers to become familiar with the location placement message.	Systematic and heuristic processing of the message
Motivation and ability to process the message	Good storylines increase the attention and motivation to process the location placement message. Brand conscious people are more motivated to	Systematic and heuristic processing of the message

Key Persuasion Factor	Suggested implications for location placements from persuasion research	Likely role in Heuristic Systematic Model
	notice destination brand messages and therefore are more able to be influenced by them.	
	Simpler location placement messages are easier to understand.	
	Greater elaboration (and increased impact) of the location placement message will occur the more a viewer can identify with the placement context.	
	Locations and landmarks that stand out or are more obvious in the film increase the likelihood of viewers perceiving the location placement.	
	Too many distractions, such as extreme action, can take away attention and reduce the ability to process the location placement message.	
	Processing of location placement messages is easier with more senses engaged (e.g. audio-visual versus strictly audio or visual).	
Prior experiences and knowledge	It is easier for people to accept location placement images that conform to current perceptions.	Systematic and heuristic processing of the message
	Prior experience and knowledge makes it easier to counter-argue a location placement message.	
	Different cultures may perceive a location placement in diverse ways.	
	The destination has more latitude with potential messages and films when past experience with the destination is limited (e.g. a new destination).	
	People may be more accepting of an advertisement message if already exposed to a similar location placement message.	
	People may be more resistant to an advertisement message if already exposed to a conflicting location placement message.	
Communication cues	Higher quality films (e.g. better photography) make a better argument for location placement messages (i.e. 'That place looks better, therefore it must be better').	Heuristic processing of the message
	If the source is perceived biased, the location placement message may be negatively perceived and the opposite message communicated.	
	Celebrities that are more appealing will attract more attention and increase the pool of potential viewers.	
	The 'celebrity effect' is more related to being liked than being believed, with the information accepted more due to likeability than expertise.	
	A location placement message will be negatively	

Key Persuasion Factor	Suggested implications for location placements from persuasion research	Likely role in Heuristic Systematic Model
	perceived if the message 'interrupts' a program that is liked.	
	A location placement message will be neutrally or positively perceived if the message 'interrupts' a program that is not liked.	
	Positive and negative feelings from a film can be transferred to the destination image.	
	Positive feelings from a film can make an ambiguous location placement message be perceived as positive.	
	Heuristic cue-based location placement messages (e.g. 'trust the expert') require more motivation and processing than affective cue-based messages.	
	Heuristic cue-based messages will be more effective for introducing new destinations and displaying the available experiences.	
	Affective cue-based messages will be more effective for reminding viewers about established and mature destinations.	
	Affective location placement messages are more suited to getaway holidays while heuristic messages are better for vacation destinations.	
	Affective messages are more effective than heuristic messages in high activity films due to limited processing requirements.	
	Locations that are more unique or visually stunning will leave a longer impression on the viewer.	

2.11 Research Questions

Due to the number of possible elements that could be investigated, it is necessary in this research study to focus on a few manageable aspects of the film-induced tourism process with regard to location placements. All of the persuasive communication factors will be examined in the context of film-induced tourism as suggested by Figures 2 and 3, and Tables 1 and 2, however only a few of the attributes will be manipulated for this research. Two main overriding and related questions can be asked with associated secondary questions. These are:

1) How do location placement attributes affect the perception of the destination image message?

a) Are cognitive and/or affective perceptions of the destination created by the location placement?

b) Are push and/or pull motivations that are linked to the destination images changed by the location placement?

c) Can altering location placement attributes change the perception of the destination image messages?

2) Does the amount of attention paid to the location placement affect its impact on the destination's image?

2.12 Chapter Summary

This review of previous research has presented a clarified definition of film-induced tourism as well as explaining a modified framework for examining the phenomenon. Hudson and Ritchie's (2006a) film-induced tourism framework provides a useful starting point for examining the various factors involved in film-induced tourism. This research is not looking at the impacts of film-induced tourism, nor is it concerned with better understanding the film-induced tourist per se. Researchers such as Beeton (2004, 2005, 2010), Hudson and Ritchie (2006a, 2006b, 2009), Kim and Richardson (2003), Roesch (2009), Croy (2010), Frost (2010) Connell (2012) and others are already helping to explain many of these other elements in this relationship (e.g. destination impacts, film-induced tourists, DMO marketing activities), however attributes of the location placement itself are yet to be explored or explained. Research has predominantly focused on the film-induced tourist and the featured destination while ignoring the key elements of the film itself (Connell 2012). While many researchers speculate on its mechanisms, very little research has actually examined how films affect a destination's image and the resultant tourism.

Previous film-induced tourism research suggests that the location placement communicates a persuasive message about the destination. A particular destination image is portrayed in the film, potentially generating and/or strengthening push and pull motivations to visit the site. Product and location placement research indicate that the impact of the location placement is moderated by certain attributes or characteristics (e.g. prominence in the film, integration with the plot, evaluation of the film). Persuasive communication theory would imply that the viewer generates cognitive and affective perceptions of the destination, although these perceptions may be weak and easily changed by other new location information.

Additionally, the strength of these destination image impacts may be a function of the level of attention paid to the location placement. At this point however, these relationships and impacts are unproven.

While creating Urry's (2002) anticipation may not be the goal of most location placements, the end result may be the same. People's perceptions of destinations are created, reinforced, or changed through exposures to movies, television, magazines, and other popular media including the internet (Connell 2012). Whether people realize it or not, their gaze is altered by the experiences and images portrayed in film. By better understanding how the location placement attributes affect the resulting destination image, the possibility for managing and influencing film-induced tourism is increased. Through the methods outlined in the next two chapters, this research hopes to shed more light on the mechanisms driving film-induced tourism and to aid in that understanding.

Chapter 3 – Research Methods

3.0 Introduction

The research questions at the end of the previous chapter outline the intended outcomes, but many routes can be followed to achieve those objectives of better understanding the mechanisms involved in location placements. While Hudson and Ritchie's (2006a) film-induced tourism framework (Figure 1) establishes the general parameters of this research, the investigation is specifically focused on the relationship between location placement attributes and impacts on the destination image. This chapter explores various potential research paradigms for examining location placements and explains the applicability of one method for the purposes of this research. Chapter four describes how this method will be implemented for this research, and outlines possible limitations in this situation. First though, a philosophy behind tourism research will be briefly explored.

3.1 A Philosophy Behind Tourism Research

For many years in tourism research, the emic and etic battle over research approaches has raged. John Tribe (1997) suggests that some researchers, in their quest to increase the academic credibility of their work, have advocated the need for the use of 'scientific method' in tourism research. He notes that the interest for applying a 'rigorous', etic approach is partly underpinned by a desire for greater respectability for the field of tourism. Echtner and Jamal (1997) focus this debate around the demarcation of scientific and non-scientific studies or fields, and how this is impacted by theories and research in those fields. But what exactly are these perspectives and how would they affect the present research? This section will examine these two main ideals and discuss potential impacts on this investigation.

As a brief background on the concepts however, the terms 'emic' and 'etic' were first coined by Kenneth Pike in 1954, based upon the words 'phonemic' and 'phonetic' when examining language (Pike 1967). They describe two different perspectives or viewpoints that can be adopted while researching the same phenomenon. Table 3, based upon Pike (1967) and Morris, Leung, Ames and Lickel (1999), briefly summarizes many of the key aspects and differences between these two views on conducting research. According to Walle (1997), the etic or 'scientific' perspective places a high priority on exactness of methods with quantifiable results and minimal or no reliance on intuition. In contrast, the emic or 'artistic'

perspective values intuition and insight, and tends to use qualitative observations and methods (Robson 2011). These terms however, are further explored in the next section.

Table 3 - Comparison of emic and etic perspectives (Pike 1967, Morris, Leung, Ames and Lickel 1999)

Perspective	Emic	Etic
Location of research focus	Intrinsic	Extrinsic
Defining assumptions	Behaviour as described from cultural insiders, looking at an entire system	Behaviour described from cultural outsider, looking at particular elements
Research need	Understand a particular culture	Comparisons and universal generalizations
Typical features of methods	Observations recorded in rich qualitative form for one or a few settings	Brief, narrow observation of measurable features, often over a large number of settings
Views phenomenon	As constituent of a particular system	As a universal possibility
Phenomenon role	Functional for user	Universal theory
Most common form of data collection	Qualitative	Quantitative
General perspective of the situation	Subjective view of the phenomena	Objective view of the phenomena
Examples of typical study types	Ethnographic fieldwork; content analyses	Multi-setting surveys; comparative experiments

3.1.1 Emic v. Etic v. Combined Philosophical Perspectives on Research

In 1964, Harris argued that the emic approach is a deductive and non-scientific exercise for conducting research, and therefore, he did not support its use for conducting defensible research. He felt that the strict rules and framework of an etic approach were necessary to provide certainty and trust in the results, even if that meant that some factors could not be researched. Twelve years later, Harris (1976) further supported his argument by stating that the emic perspective can result in a lack of standard, coherent practices and an inability to adequately communicate between people. He comments that it is not necessary to know "what is going on inside of other people's heads" to observe and understand a phenomena (Harris 1976, p. 330). Morris, Leung, Ames and Lickel (1999) also highlight the concern that emic accounts can be discounted due to a lack of consistency in observations and/or interpretation of phenomena, reducing the confidence in the information. Karl Popper, a noted philosopher of science, also promoted an etic perspective, stressing the importance of verisimilitude for a theory, or an appearance of greater truth, when compared with competing theories (Popper 1963). Popper believed strongly that falsification is fundamental to

scientific theory; theories are either falsified or corroborated, but never proven. As a post-positivist, Popper accepts that observations are theory-laden and fallible, but still require the measurable objectivity afforded by etic approaches to provide any certainty in findings (Robson 2011). Popper states that good scientific theories are 'prohibitive' such that certain events or occurrences must be forbidden in order for the theory to be truly scientific. According to Popper (1963), if a theory cannot be tested, falsified, and refuted, it is not scientific. Instead, he classifies them as 'pseudo-scientific' or 'pre-scientific'. As well, Popper felt that experience does not determine theory; rather, it delimits it or shows where it is false. Popper's perspectives are indicative of an etic philosophy towards research and science.

Falsification and the etic perspective though, also have critics. As Thornton (2009) notes, while Popper asserts that science moves slowly towards the truth by general acceptance of observations, it is unclear when an observation or statement should act as a falsifier or simply an anomaly. Generally in science, some anomalies are accepted, especially if that theory is the best available at explaining the phenomenon. Therefore, one observation that is contrary to a theory does not automatically discount or disprove the theory. However, Popper does not clearly state how the researcher should identify an anomaly versus a falsifier (Thornton 2009). Another issue with Popper's views are that 'universal' scientific laws generally have conditions, implicitly or explicitly stated. If conditions are observed which could falsify the theory though, it is difficult to determine whether it is the theory or the conditions that are causing the error. As such, the theory becomes infallible, negating Popper's delineator between science and non-science.

In 1967, Pike offered another view on the debate, suggesting that the etic/scientific approach was too demanding, and could not adequately investigate factors such as beliefs, motives, interests, and personality. Morris et al (1999) also note that the etic approach can be considered too cold and distant to properly describe and understand social situations. Instead, Pike feels that the emic approach is much more suited to real world situations and the human condition. Pike and other supporters of the emic perspective suggest that people create their own realities based upon their perspectives and that there is no direct, objective means for observing and measuring phenomena (Robson 2011). Walle (1997) also supports the emic perspective, and argues that the emic viewpoint allows the researcher to make use of every

available observation, even if some must be gathered through 'less-than-scientific' means. In general, emic supporters view science and research from a much more subjective perspective.

It is obvious that a hard view at either end of the emic/etic debate has supporters and critics. Morris et al (1999) encourage the debate, noting that the different perspectives actually stimulate research and discussion by supporters of the alternative view through their challenge of ideas and presentation of new findings. They argue that the healthy debate is good for all of research in that it pushes researchers to new areas and new understandings. Additionally, Morris et al suggest that the combination of the two perspectives can generally provide a much more complete explanation of phenomena by filling in gaps in knowledge. By viewing the phenomena from an internal and external perspective, objectively and subjectively, a more complete picture is painted.

The reality of tourism research is that the researcher must choose the most appropriate method of research for the situation while clearly identifying the perspective chosen for the research. Trade offs will generally be required, so the researcher must understand which trade offs are worthwhile accepting to achieve the stated objectives. Newell (2004) notes that whichever philosophical perspective the researcher chooses, the underlying theory must be clearly identified and explained to ensure that everyone interprets it in a similar fashion. Walle (1997) argues that the debate in tourism between proponents of etic versus emic perspectives is necessary to move the field "beyond simple catchphrases" (p. 530). He asserts that tourism researchers need to be aware of all of the pros and cons of qualitative and quantitative research so as to make the right choice for a particular situation. A choice implies some sort of trade off, but the researcher needs to understand the nature of those trade offs and how they might affect the research. Walle (1997) emphasizes that only through proper understanding of qualitative and quantitative research methods can an intelligent choice be made. Patterson (2000) also discusses the importance of understanding the range of possible research methods, then choosing the best one for the situation; the research problem determines the methods, not the reverse.

3.1.2 Implications for this Research

The emic/etic debate is not as simple as deciding between qualitative versus quantitative research. The philosophical consideration is more of a state of mind where the researcher must decide whether to observe or 'read' the phenomena from the actor's (emic) or the

researcher's (etic) perspective. For this research, while it is important to understand the impacts of the location placements on the personal perspectives of the viewer, many of the questions posed at the end of the previous chapter suggest an etic (external) perspective. For example, assessing the level of attention paid to the location placements and measuring the impacts on the viewer due to altering the location placements would approach the phenomena from an outsider's point of view.

Additionally, these philosophical views of science and research do not necessitate a strictly internal or external view of the phenomenon. They merely require that the research is cognizant of their perspective when approaching the choice of methods. Allowing some flexibility in the research through a combination of qualitative and quantitative methods may provide a more complete and accurate answer to the research questions (Creswell 2003, Tashakkori and Teddlie 2003). After a careful examination of possible research methods in the next section, the most appropriate technique to answer the research questions will be determined.

3.2 Research Method Considerations

Several researchers have emphasized that the research goals and objectives should always be the drivers of the method of research employed, choosing the best method to accomplish the task, regardless of the philosophical background of the researcher (Newell 2004, Walle 1997, Patterson 2000, Robson 2011); the qualitative and quantitative research methods are simply means for conducting the research and accomplishing the research goals. Patterson (2000) emphasizes that methods are simply machinery; tools that are guided by the underlying philosophy. However, he stresses the importance of considering the reasons for the research (i.e. goals and objectives) and to not "just do it" (p. 106). Walle (1997) stresses that although quantitative methods have dominated since World War II, quantitative and qualitative research are equally valid and legitimate when used properly. Walle expresses deep concern that tourism research is being "dehumanized" in a quest for objectivity and rigor in the research (p. 525), in a somewhat similar fashion to the concerns over emic and etic philosophies. Danzinger (1985) also supports the use of both qualitative and quantitative methods, suggesting that quantitative methods are not appropriate in all situations and may lead to theoretical models that are more in accord with mathematics (e.g. addition, multiplication, etc.) than with describing the phenomena at hand. Their words are a good

reminder that the researcher must be open to all research methods, and to choose the most appropriate for the situation. Before discussing various methods that could assist in this research though, the concepts of validity and generalizability with research will be examined, as well as their implications for this research.

3.2.1 Validity and Generalizability of Research

Properly researching any issue requires a certain amount of resources and effort. To ensure that these resources and effort are not wasted, research paradigms consider concepts such as validity, generalizability, trustworthiness and confidence (Emory and Cooper 1991, Robson 2002, Levine and Parkinson 1994, Tull and Hawkins 1990). These basic ideas form the foundation of good research whether qualitative or quantitative methods are chosen.

Validity generally refers to the accuracy of the results and the extent to which the research actually measures the desired elements (Emory and Cooper 1991). Is the actual state of affairs being correctly represented and interpreted? Did the treatment cause the outcome or was something else responsible? *Reliability* may be defined as, "the extent to which a measurement is free of variable errors" (Tull and Hawkins 1990, p. 272). Does the same person secure consistent results with repeated measurements using the same instrument? Do different researchers obtain the same measurements using the same instrument? *Generalizability* however, signifies whether the research is applicable to other situations, times or people not directly involved in the research (Patterson 2000). Are the findings only pertinent to the conditions in the research or are they also relevant in other situations? Validity is also sometimes referred to as internal validity and generalizability can be considered external validity (Emory and Cooper 1991, Robson 2002). The design of the research and the usefulness of the results are impacted by decisions made in the research methods to ensure the validity, reliability and generalizability of the research. No single methodological approach will meet all of the needs of the researcher (Mishler 1990). As stated earlier in this chapter, trade offs are made between the various research methods based upon the philosophical perspective (i.e. emic or etic), goals of the research, and weighting of the importance of potential threats to validity, reliability and generalizability (Patterson 2000, Walle 1997). After examining various research designs, these considerations will be further discussed in a later section along with their effects on design choices for this research.

3.2.2 Research Designs

Emory and Cooper (1991) divide research designs into three main areas - exploratory, descriptive and causal – in a somewhat hierarchical structure based upon the existing level of understanding regarding relevant elements and relationships in the investigation. As the name suggests, *exploratory* research is generally used to investigate new or vague topics to gain a better initial understanding. Often, the researcher lacks a clear idea of the problem and the issues that may be faced in examining the topic. *Descriptive* studies aim to discover the who, what, when, where and how of a topic (Emory and Cooper 1991). Clearly stated hypotheses or investigative questions and a more formalized structure set it apart from exploratory research. Often, descriptive research details phenomena or characteristics of a subject population, estimates proportions of the phenomena in the population, and demonstrates relationships between key variables within that population (Emory and Cooper 1991).   *Causal* studies, in contrast to descriptive research, go beyond merely describing relationships, aiming to assign responsibility of an effect (or effects) to another variable (or variable); *A* 'produces' *B* or *A* 'forces' *B* to occur (Emory and Cooper 1991). Emory and Cooper's categories provide a useful starting point for research design considerations.

Robson (2002) takes a different perspective about research methods, arguing that design strategies for research should be separated into two main categories – fixed or flexible. With a fixed design, he states that clear links must be shown between the study purposes, research questions, theory, research methods and sampling strategy *before* the actual research begins. Pilot work and pretesting of methods are important first steps before embarking on the full research. In contrast, flexible design research determines the various links in the research by the end of the research, following a much more fluid approach to the design. Documentation of the journey to the end result is more important with flexible designs than with fixed methods as it is crucial to clearly show how the final conclusions were achieved. While fixed and flexible designs may be equated to qualitative and quantitative research respectively, these connections are not completely valid or this simple. As Robson (2002) notes, the key distinction regarding flexible designs is that they evolve over the life of the research and can include quantitative and/or qualitative data. Fixed designs however, are tightly pre-specified before reaching the data collection stage, following clear steps for the entire process. These designs may also include qualitative and/or quantitative data although they are more likely to be quantitative in nature.   Instead, Robson's fixed and flexible designs may be more closely

linked to etic and emic philosophical views respectively. Robson's fixed design suggests a greater prescribed, external perspective of the phenomena (etic), while a flexible design is more internally driven (emic), allowing for more control of the research by the subjects being studied. Robson (2002) suggests that fixed design research is generally recommended if the focus of the research is on outcomes, while flexible designs tend to look at processes. Additionally, fixed designs are more theory-driven with the link between the research and the underlying framework clearly identified before the research begins. Flexible designs however, are more likely to be exploratory in nature, trying to better understand relationships and develop theories during the research, and may be followed by fixed designs to quantify the relationships and test hypotheses.

Somewhat supporting Robson's distinction of fixed and flexible research is Walle's (1997) discussion regarding the importance of flexible methods in tourism research. Walle equates fixed methods with quantitative research, scientific method and etics, while combining flexible methods with qualitative research and an emic perspective. He advocates for more discussion and acceptance of flexible research to meet the needs of tourism. Pointing to parallels between tourism today and social anthropology from years ago, Walle discusses how, years ago, anthropologists also debated about the validity and merits of qualitative versus quantitative methods. Recently however, anthropologists have begun to accept the value of both perspectives and Walle espouses a similar acknowledgement within tourism. This fixed versus flexible perspective for research designs will be further explored as it is deemed a useful and effective discussion to assist in choosing a method for this research.

Walle (1997) and Robson (2002) discuss traditional flexible design research strategies including the case study, ethnographic study and grounded theory study. Each of these strategies is generally associated with an emic philosophy on research. Case studies typically involve very detailed accounts about a single situation (case) or a limited number of related situations. Intensive knowledge is developed about the case and its context with information gathered through observation, depth interviews and other qualitative means. Emory and Cooper (1991) note that, while case studies may be attacked as not being scientific, a well-designed case study can provide new hypotheses and constructs while falsifying "universal scientific propositions" (p. 143). As previously noted, falsification was a key characteristic by Popper (1963) for a scientific (etic) perspective. Ethnographic studies examine specific groups of people or specific aspects of life about a particular group (Bentz and Shapiro

1998). The researcher immerses him/herself in the setting of the research subjects to better understand the workings of the community in question, clearly from an emic view of the phenomena. Grounded theory studies seek to create a theory based upon the data collected in the research. This is typically used in areas where there is a lack of theory to explain what is going on (Robson 2002). Theory is developed and tested throughout the study with the end goal of a testable concept or model to describe the situation. Tull and Hawkins (1990) suggest using these flexible techniques for gathering information when the respondent is unable or unwilling to answer direct questions. Of these flexible designs, case studies are more commonly used in tourism research (Walle 1997).

Three traditional fixed design research strategies outlined by Walle (1997) and Robson (2002, 2011) are the experimental, quasi-experimental and non-experimental frameworks, typically approached from an etic perspective. Experimental strategies are characterized by the researcher "actively and deliberately introducing some form of change in the situation, circumstances or experience of participants with a view to producing a resultant change in their behaviour" (Robson 2002, p. 88). The researcher manipulates the independent variable and measures changes in the dependent variable. As much as possible, variables that are not part of the study are controlled, and research subjects from the target population are randomly assigned to the experimental groups. Quasi-experiments lack some of the rigour of the true experiment, such as not randomly allocating subjects to the research groups, but still aim at manipulating one or more key variables while measuring other variables. Emory and Cooper (1991) suggest that actual field conditions often limit the level of control over variables, necessitating the quasi-experimental method. Robson (2002) also discusses potential issues with implementing full experiments in the field and the need to adopt a quasi-experimental perspective. Non-experimental designs lack the active manipulation of the independent variable and further erode the level of researcher control. One key aspect of experiments and quasi-experiments in contrast to non-experimental research, as noted by Emory and Cooper (1991), is the assignment of causation, crossing the line between descriptive and causal studies. The experiment aims to discover why certain events occur under some conditions and not under others; that 'A' caused 'B' to occur (Emory and Cooper 1991). While non-experimental research is not concerned about providing this level of understanding and information, the goal of experiments is to explain the relationship and not just describe what is happening (Robson 2002). Greater certainty over causation is generally possible the closer

the research is to being a true experiment. However, while internal validity is increased for true experiments, external validity or generalizability, discussed previously, may decrease due to artificial conditions and controls (Robson 2002, Emory and Cooper 1991), demonstrating the need for a fine balance and recognition of trade offs. Additionally, experiments are only possible for present or immediate future issues, as experimental studies of past phenomena are not feasible (Emory and Cooper 1991). Experiments in social science research (e.g. tourism research) are also concerned with the study of people, so ethical considerations limit the degree of manipulation and control permitted (Robson 2002, Emory and Cooper 1991).

Emory and Cooper's (1991) exploratory category would clearly fit into Robson's (2002) flexible design while the causal category would be considered a fixed method of research. Descriptive studies however, could fall into either flexible or fixed, depending upon the current level of understanding. Robson's (2002) and Walle's (1997) categories are important for highlighting the need to be clear about the focus of the research (e.g. outcome versus process) and the level of preparation required before beginning the actual research. Emory and Cooper's (1991) groups underline the importance of clearly identifying whether the goal of the research is to provide a first glimpse of a situation, to show key relationships, or to demonstrate how the various elements actually work together. As such, these two perspectives are complementary, broadening the scope of methodological considerations for this research.

3.2.3 Implications for this Research

Although film-induced tourism is a relatively new research area, concepts from other fields (e.g. marketing, psychology, sociology) and initial work from researchers such as Beeton (2004, 2005) and Hudson and Ritchie (2006a, 2006b, 2009) has provided a sufficient foundation and understanding to allow this research to conduct a causal study. This research is aimed at determining the impact of location placements on destination images. Specifically, it is examining whether changes in certain location placement attributes will result in changes in the perception of the destination. This research is going beyond a mere description of the situation (non-experimental) and looking at explaining the relationship (experimental) between location placement attributes and destination image. As Robson (2002) and Emory and Cooper (1991) discuss, an experimental research method is required to

properly demonstrate these connections. An experiment will allow for the causal relationship to be assessed, and for the impact of the individual elements under investigation to be determined. This is further highlighted by the research questions from the end of the previous chapter, which point this work towards an experimental research method.

Therefore, for the purposes of this dissertation, a fixed design experimental research strategy is recommended for the following reasons. First, the research is testing the validity of the film-induced tourism framework (based on Hudson and Ritchie 2006a), specifically around the location placement attributes, and is not exploring or developing a completely new theory. Second, this research is testing the outcomes or ultimate effects of various location placement variables within films that have been suggested in the literature and not the processes leading up to the effects. Third, to be able to isolate the effects of location placements on destination images, an experiment is required so that key variables can be manipulated while others are held constant. The next section will examine various experimentation paradigms and more specifically discuss potential designs for this research.

3.3 The Experimentation Research Paradigm

To restate, experimentation "involves the manipulation of one or more variables by the experimenter in such a way that its effect on one or more other variables can be measured" (Tull and Hawkins 1990, p. 183). Experimentation therefore, helps to establish and measure causal relationships with the variables under consideration (Emory and Cooper 1991), which is the focus of this research. Based upon the literature reviewed in Chapter Two and the research questions at the end of that chapter, some of the key variables under investigation include the destination image, the evaluation of the film, the amount of attention paid to the location placement, the level of prominence in the film of the location placement, and knowledge of the destination. Experiments have many aspects and elements that must be carefully considered though, to ensure that they are properly executed. Otherwise, many different possible errors can occur, which would invalidate the research. The next several sections will explore these possible errors and how to minimize or eliminate their occurrence through the choices made and trade offs accepted.

3.3.1 Potential Errors with Experimentation

When conducting experiments, several potential errors must be managed to ensure that the results are valid (internally and externally). Types of errors that can impact experimental results, and thus must be controlled for, include premeasurement, interaction, maturation, history, instrumentation, selection, mortality, reactive, measurement timing, and surrogate situations (Cook and Campbell 1979, Tull and Hawkins 1990, Emory and Cooper 1991, Robson 2002). *Premeasurement* (or *testing error*) refers to changes in the dependent variable that are strictly due to the effect of the initial measurement. For example, a respondent may be asked about a particular product that they have never used before. Later, as a result of the questioning, they decide to give the product a try, they like it, and they continue to purchase it. A few weeks later, the respondent is asked about their perception and consumption habits for the product. Regardless of any other marketing, the initial questions have changed the behaviour of the respondent and would negatively impact the results of the research. *Interaction* errors result from an increased (or decreased) effect of an independent variable due to premeasurement. An example of this similar to the first example would be if a respondent is asked about a particular product that they have never used before. Later, the respondent starts to notice advertising for the product and becomes more aware of its presence in local shops. A follow-up questionnaire about awareness of the product would be negatively affected by the initial sensitizing from the first set of questions. While premeasurement and interaction errors seem similar, there are the subtle differences for the effects from the initial questions. As well, methods that prevent premeasurement errors may not guard against interaction errors. Therefore, both types of error must be considered separately. *Maturation* occurs when biological or psychological changes happen over time, regardless of the effect of the independent variable, affecting measurement of the dependent variable. Longitudinal studies for reaction times, for example, may demonstrate changes in responses simply due to aging of the participants. *History* refers to impacts from extraneous variables that have occurred during the experiment (e.g. act of terrorism, recession, a new campaign by a competitor). Maturation and history errors are also somewhat similar although they refer to changes in the respondent (internal – maturation) or changes in the external environment (history), which can affect results. *Instrumentation* errors result from changes in the measuring instrument over the life of the experiment, affecting what or how the dependent variable is measured. Over time, for example, technological advances may

provide more accurate measurements, which could provide false conclusions of changes when none have actually occurred. *Selection* errors occur when the initial groups in the various experimental conditions are not equal in the dependent variable or their sensitivity to the independent variable. *Mortality* results when key, unique respondents are lost during the experiment. Effects on the dependent variable from the experimenter or the experimental situation cause *reactive errors* such as when people react differently due to being a part of an experiment. *Measurement timing* errors occur when the dependent variable is measured at a point that does not properly represent the effect of the independent variable. Sometimes, the research may take final measurements due to time restraints, before the impacts have completely taken effect. *Surrogate situation* errors are the result of using a population, treatment or experimental situation (e.g. environment or point in time) that are fundamentally different than actual.

Robson (2002) categorizes all of these potential errors except *surrogate situation errors* as threats to internal validity while separating the surrogate situation into *selection, setting* and *construct* threats to external validity (generalizability). Emory and Cooper (1991) however, also consider reactive error as a potential threat to external validity, arguing that the artificiality of the experimental situation can result in impacts dissimilar to real world conditions. Regardless of the classification for the errors however, the experimental research design chosen must consider the potential impacts from these various types of errors. Designing the research to control for these potential sources of error affects the type of experiment that can be conducted, and will be discussed further in Section 3.3.3.

3.3.2 Additional Considerations for Experimental Research

Levine and Parkinson (1994) provide an in-depth overview of experimental methodology in their book, *Experimental Methods in Psychology*, highlighting five key considerations or 'rules' for experimental research. While the focus of their text is the field of psychology, these rules are applicable to other areas and fields, such as tourism, where social learning and human behaviour are the subject of analysis. As such, they will form an additional checklist for this research to help ensure it is conducted in a scientific manner. Each of the rules, briefly outlined here, will be addressed later, describing the specifics of the research. Rule one states that experiments need more than one condition or situation, and that one of those conditions needs to be a control or base situation. Rule two emphasizes that when the

experiment is focused on a single factor, only one element should be distinguishing between the different conditions in the experiment. The experiment needs to focus on just one change in each condition. Rule three deals with the idea of randomness in the selection of subjects, assignment of conditions, and running of situations. Randomness in all three of these areas will help ensure that potential biases are avoided in the experiment and provide greater objectivity for the research. Rule four focuses on the use of statistics to test whether control and experimental conditions are actually different. The statistical tests indicate with a level of certainty or confidence whether differences observed are due to actual differences or possibly just random variations. Finally, rule five states that the research cannot selectively leave out data solely based upon the measured values. Even though the researcher may not agree with the collected data, he/she cannot simply ignore the data unless there are other fundamental reasons to disregard the data (e.g. measuring instrument stopped working properly). When comparing these rules with the potential for errors with internal or external validity, rules one, two and five are more focused on threats to internal validity. As well, the random assignment of subjects to conditions and random running of conditions will also reduce threats to internal validity. Random selection of research participants from the target population (also part of rule three) helps to ensure external validity. These rules provide guidance for this research as well as being easily identified in most journal articles focused on experimental research (Jin and Villegas 2007, Saini and Monga 2008, Kim, Lim and Bhargava 1998). The next section will outline various research designs that have strengths and weaknesses with regard to potential research errors, and provide a suggested research strategy for this study.

3.3.3 Basic Experimental Designs

Designing an experiment involves balancing requirements for accuracy while considering the costs and value of the information. Various experimental designs can control for the types of errors outlined in the previous sections. In general though, as more controls are added into the design, the costs and difficulties of conducting the experiment will increase (Tull and Hawkins 1990). Additionally, certain designs may be more effective at controlling for some types of errors but less effective for other errors. As such, the researcher must consider those errors that are most likely to occur and control for them. Similar to the debate over the choice of the emic or etic perspective, the problem guides the researcher in the choice of design, with some recognition that trade-offs may be required. Several experimental designs

may be considered, including after-only, before-after, before-after with control, simulated before-after, after-only with control, and Solomon four-group (Tull and Hawkins 1990, Emory and Cooper 1991, Levine and Parkinson 1994, Robson 2002). Each of these designs will be briefly discussed with considerations of their applicability for this research. More complex experimental designs such as Latin square and full factorial, are considered overly complex and too resource intensive (Robson 2010, Tull and Hawkins 1990) for the purposes of this research and as such, will not be discussed.

Levine and Parkinson (1994) classify the after-only and before-after designs as one-group experimental designs. The *after-only* design involves the manipulation of the independent variable followed by measurement of the dependent variable (Tull and Hawkins 1990). An example of this might be a tour company distributing a series of coupons and then measuring how many are redeemed. While relatively easy to implement, the results of after-only experiments can be difficult to interpret and are subject to many types of errors including history, maturation, selection, and mortality. The *before-after* design is similar to the after-only design with the addition of a premeasurement. The researcher examines the differences in the dependent variable before and after the treatment. For example, the tour company (previously mentioned) could measure the number of customers from a particular neighbourhood, distribute coupons to the neighbourhood, and then again measure the number of customers from that neighbourhood to evaluate whether there has been a change. Several errors can also affect the before-after design however, including history, maturation, premeasurement, instrumentation, mortality and interaction. Due to a lack of control group (rule one from Levine and Parkinson, 1994), before-after and after-only designs are often referred to as quasi-experimental or pre-experimental (Tull and Hawkins 1990, Emory and Cooper 1991). Emory and Cooper (1991) note that both of these designs are very weak in terms of their scientific measurement power while Levine and Parkinson (1994) describe these two methods as "improper designs" for scientific research (p. 56, 61).

The *before-after with control* design adds a control group to the before-after design, addressing rule one from Levine and Parkinson (1994) as discussed in section 3.3.2. The control group allows the researcher to minimize errors from history, maturation and instrumentation, but not mortality or interaction (Emory and Cooper 1991). Premeasurement is somewhat controlled for as long as the focus of the research remains the difference between the control group and the experimental group, since both groups should be equally

affected. Interaction can occur though if the subjects are sensitized to the treatment, thus acting differently than they would have otherwise, if they had not been initially measured. According to Tull and Hawkins (1990), if interaction is unlikely and controlling for history and selection are important, the before-after with control design is the best experimental design choice in terms of cost and error control.

Tull and Hawkins (1990) assert that the *simulated before-after* model was designed to control for pre-measurement and interaction errors, but has potential weaknesses with history, maturation, instrumentation, and selection. Simulated before-after design is similar to before-after design, however different subjects are measured before and after the treatment, eliminating any possibility of premeasurement or interaction effects (Robson 2002). The foci of the experiment are still the differences between pre and post-treatment measurements. Careful sampling with large enough samples can minimize selection errors, but history, maturation and instrumentation can still impact on results.

If there is a reasonable probability that the treatment and control groups are similar on the key measurement variable(s), then the *after-only with control* structure may be used (Tull and Hawkins 1990, Robson 2002). This design controls for history, maturation, premeasurement, instrumentation and interaction errors, although selection and mortality can still affect results. It is particularly preferred over the before-after with control design if interaction is more likely to impact on results than selection (Tull and Hawkins 1990). The *after-only with control* structure would also be more cost effective and easier to implement than the before-after with control model, all factors considered equally, due to a lack of premeasurement.

The *Solomon Four-Group* design is the final basic experimental design and consists of four groups, two treatment and two control, and six measurements, two pre-measurements and four post-measurements (Tull and Hawkins 1990, Levine and Parkinson 1994). All of the main potential errors are controlled for except reactive error, measurement timing, and surrogate situation errors. Various between-group comparisons are made to control for other potential errors such as premeasurement, maturation or selection. Levine and Parkinson (1994) note that the Solomon Four-Group design is the only experimental design to at least partially deal with external validity. According to Tull and Hawkins (1990) and Levine and Parkinson (1994) however, this design is seldom used due to the costs, complexity and time

involved. They note that this type of approach would only be warranted when both selection error *and* interaction errors are likely to seriously distort results.

In summary, the following table (Table 4) summarizes the potential strengths and weaknesses of the basic experimental designs in controlling for potential errors. Tull and Hawkins (1990) and Emory and Cooper (1991) emphasize though, that good research does not always need to incorporate controls for every possible error as long as each is considered when designing the research.

Table 4 – Experimental designs and potential errors (Tull and Hawkins 1990)

	Potential errors									
	History	Maturation	Pre-measurement	Instrumentation	Selection	Mortality	Interaction	Reactive	Timing	Surrogate
After-only	-	-	+	+	-	-	+	0	0	0
Before-after	-	-	-	-	+	-	-	0	0	0
Before-after with control	+	+	+	+	+	-	-	0	0	0
Simulated before-after	-	-	+	-	-	+	+	0	0	0
After-only with control	+	+	+	+	-	-	+	0	0	0
Solomon four-group	+	+	+	+	+	+	+	0	0	0

(+ = design controls for potential error; - = design does not control for potential error; 0 = no control)

3.3.4 Experimental Design Chosen for this Research

The after-only and before-after designs were immediately rejected due to their lack of scientific rigour or power, since they are considered to be only quasi-experimental. The simulated before-after design was also determined inappropriate, as the research is interested in determining whether changes in the location placement will result in differing levels of impact on the destination image. Therefore, both groups need to be exposed to location placements, eliminating the possible use of the simulated before-after design. The before-after with control design was disqualified due to concerns that an initial measurement of the

destination perception would sensitize the respondents to the location placements and invalidate the effects. While the Solomon four-group design might be ideal to control for most potential errors, the costs in time and resources cannot be justified with respect to expected benefits that might be delivered.

After a careful examination of the strengths and weaknesses of the potential designs, as well as a consideration of the research questions, the *after-only with control* design seems to be the best choice for this research due to its strengths in limiting history, maturation, pre-measurement, instrumentation and interaction errors. As the first rule from Levine and Parkinson (1991) suggests, the *after-only with control* design provides for a control group to demonstrate the result of not being exposed to a manipulated situation. It also affords a good balance on required resources as well as allowing for mitigation of key potential errors. Selection and mortality errors will have to be controlled, and efforts to accomplish this will be discussed in the following chapter.

3.4 Sample Size Determination

At least six different methods are used for determining sample size in experimental research including unaided judgement, all-you-can-afford, average from similar studies, required size per cell, a traditional statistical model, and a Bayesian statistical model (Tull and Hawkins 1990, Stephens 1998, Robson 2011). While all of these methods, presented in order of increasing complexity, may be used in research studies, the last three have more credibility and are therefore recommended over the initial three. Each of these methods will be briefly described below with pros and cons for experimental research.

Unaided judgement may be viewed as the researcher using his/her personal and professional experience to arbitrarily choose a number of respondents (Robson 2011). This would be a very simple method for determining sample size. A valid sample size may be used in this situation, but without solid justification, it loses confidence in the decision. An all-you-can-afford method factors all of the other costs of the research, and then calculates a net value available for the sample size. Even though finances must always be a consideration in research, it should not drive the decision. Sample sizes that are larger than necessary, wasting resources, or not large enough to be of value, can be the end result. Average sample size from previous similar studies examines other research on related topics and uses them as a surrogate for sample size. Again, as with the unaided judgement, the sample size may be

correct, but it should be properly justified. Previous studies may provide an initial estimate, but should not be used as a substitute for formal judgement as the research is relying upon the accuracy of other research (Tull and Hawkins 1990).

A required size per cell method for determining sample size will first consider the numbers and types of respondents required for a quota or stratified sample. For example, the researcher my wish to survey male and female undergraduate students in each of their school years (i.e. Years 1, 2, 3 and 4) to determine if their perceptions differ on certain topics. In this situation, two times four or eight sample cells are involved. Next, the researcher would need to determine the analyses desired to calculate the number of respondents required for each cell. At this point, the researcher sums the values from each cell to generate the total sample size required. A traditional statistical model for determining sample size uses an estimate of the variance for the overall population, the level of potential error that the researcher will allow/accept, and the level of confidence the researcher desires for the research sample. Based upon these figures, a sample size is calculated using a statistical formula. This method is one of the most commonly used and trusted by researchers (Tull and Hawkins 1990). Bayesian statistics is considered a subset in the overall field of statistics and expresses results or conditions as probabilities (Emory and Cooper 1991). Subjective estimates are created based upon experience and previous research, which guide the gathering of data. Estimates are revised throughout the process as new information is added to the analysis (Emory and Cooper 1991). The Bayesian model for determining sample size estimates an expected net gain from sampling based upon valuations of expected information to be provided with different sample sizes. For example, the researcher could estimate the possible value of information from sampling 100 people and 200 people. By comparing the expected net gain between different sample sizes, an optimal sample size can be calculated. According to Tull and Hawkins (1990) and Emory and Cooper (1991) however, the Bayesian statistical model is not commonly used to determine sample size due to its level of complexity and perceived issues with estimating expected values associated with various sample sizes. M'Lan, Joseph and Wilson (2008) and Wang, Chow and Chen (2005) argue however, that a Bayesian model provides a more accurate estimate for the sample size required to answer research objectives. Both of these latter groups note though, that traditional statistical models are more common and accepted methods for determining sample sizes in research.

Based upon the preceding information, a traditional statistical model will be used to determine the size of sample. Additionally, the required size per cell method will be combined with the traditional statistical model to ensure that the total sample is large enough to answer the research questions. Actual figures and calculations will be determined and provided in the next chapter.

3.5 Chapter Summary

After examining the emic versus etic debate regarding philosophical bases for research, and exploring various research methods, several observations and conclusions can be stated. First, while it is important to understand the emic and etic perspectives, it is not always necessary to choose one or other side. A combination of the two perspectives can provide a more complete picture by viewing the problem from a full 360 degrees. Based upon the research questions however, much of this research will be measuring the phenomena from an external (etic) viewpoint. Second, even though film-induced tourism is moderately young as a research field, enough is known or can be adopted from other fields to proceed with a fixed-method research design as compared with a flexible method. A framework (Figure 1 – Section 1.0) has already been established and potential relationships are mapped out, based upon existing research, so this research will be extending this understanding and not exploring a completely new one. Third, experimental research will provide a better understanding of the mechanisms involved with location placements and their impacts on destination images than quasi-experimental or non-experimental methods. This research is focused on going beyond merely describing the phenomena, and intends to explain relationships between various factors in the framework. Fourth, an *after-only with control* design affords a reasonable balance of error mitigation and resource use to be the recommended strategy for this research. Fifth, while either traditional statistical models and Bayesian models could be used to determine a required sample size in this research, a *traditional statistical model* was chosen based upon its generally accepted status and applicability in this situation. Other possible experimental designs were examined, but were found to be inappropriate for this work. The next section will outline the steps taken to implement the chosen experimental research strategy.

Chapter 4 - Applied Experimental Design

4.0 Introduction

Hudson and Ritchie's (2006a) framework for understanding film-induced tourism, as depicted by Figure 1 (Section 1.0) and discussed throughout Chapter 2, provided an underlying basis or roadmap for this research. However, while other research has focused on aspects of the framework such as destination attributes, DMO marketing activities, destination image, destination impacts, and film-induced tourism in general, research has neglected the attributes of the location placement itself; the media communicating the message about the destination. Figure 3 (Section 2.8) focused attention on this relationship and demonstrated that, in the persuasive communication process, these attributes can mediate or affect the message being communicated by the film. The destination image is impacted, resulting in consequences for the film-induced tourist and the destination. As noted in Section 2.11, this research is focused on two main questions:

- How do location placement attributes affect the perception of the destination image message?
- Does the amount of attention paid to the location placement affect its impact on the destination's image?

Previous research, which was outlined in the literature review of Chapter 2, identified several key attributes of location placements, depicted in Figures 1 and 3 (Sections 1.0 and 2.8 respectively). Based upon a combination of product placement and location placement research, the key location placement attributes are the *prominence* of the placement in the film, *empathetic connections*, *integration* with the plot, *uniqueness* of the location, the *film type or genre*, *repetition*, the *mode* of the placement, the *activity level* of the film, and the *evaluation* of the film.

After reviewing several key theories regarding persuasive communication, the Heuristic Systematic Model was also identified in Chapter 2 (Section 2.9.7) as the strongest and best model for explaining how location placement attributes likely impact destination image messages. Table 1 (Section 2.10) summarizes the suggested relationships between location placement attributes and elements of persuasive communication. These relationships are further demonstrated in Table 2 (Section 2.10) with examples provided of likely implications

for various location placement factors. For the purposes of this research and based upon the literature reviewed in Chapter 2, the location placement attributes and hypothesized impacts examined are as follows:

- Repetition
  - Repeating the location placement images within the same program increases the likelihood of reaching the target audience and more effectively communicates the message by increasing opportunities to process the destination message.
- Location uniqueness
  - Acting as a communication cue, location placement images that are more unique, special, or visually stunning are expected to garner more attention, leave a longer-lasting impression on viewers, and be more effective at communicating the destination message.
- Prominence of location placement
  - Locations and attractions that are given more attention or emphasis through audio or visual means in the film should increase the effectiveness of communicating the message by increasing the motivation or ability to process the destination message.
- Film type or genre
  - Positive and negative feelings from a film can be transferred to the destination image by acting as a communication cue, suggesting to viewers that visiting the destination may generate similar feelings for visitors as the film has created.

The research experiments manipulated each of these four attributes to determine effects on the destination image. These attributes were mainly chosen based upon the fact that they could be more easily changed for the purposes of the experiment without the need to create completely new programs. Using video-editing software, all of these attributes could be altered in the experimental conditions as compared to the control conditions. This allowed the research to use professionally created, commercial television programs, increasing the external validity of the research. The other location placement attributes that have been identified through previous literature were controlled but not manipulated. In order to change the mode of placement, level of activity, empathetic connections, integration with the plot,

and evaluation of the program, new programs would need to have been created, increasing the resources necessary to complete this research. This added expenditure of time and money was ruled out due to the practicalities of completing the research within a reasonable time frame. For the purposes of this research, this choice of attributes was not expected to negatively impact on the value of the findings.

The reviewed literature (Chapter 2) suggests that *increasing* prominence, repetition, and uniqueness of the location placements should result in an *enhanced* impact of the location placement message on the destination image. This augmented impact can be either positive or negative, depending upon the messages being communicated by the location placement and their context. These series of experiments (further explained in Section 4.6) increased the prominence, repetition, and uniqueness of the location placements. As such, the manipulated factors in the experiment should elicit greater awareness of the location placements and were expected to result in a greater impact on the destination image, compared with the control conditions. With respect to the type of film or genre, related literature (Section 2.7.3) implies that the viewers will transfer their emotional feelings from the film onto the location, depending upon how the type of film makes the viewer feel. Additionally, the perceived images for the destination were expected to show a greater convergence around a common idea or concept as the impact of the location placement increases. This would suggest that the various perceptions of the location by the participants should be more similar under the manipulated conditions versus the control situation.

The following sections specify how the *after-only with control* experimental design (as compared with quasi-experimental and non-experimental designs) applied to this research in a series of three 2 X 2 experiments. As shown in the previous chapter, the *after-only with control* design was considered to be the best choice for limiting possible errors from history, maturation, pre-measurement, instrumentation and interaction. After a discussion of general procedures used in the research, independent and dependent variables are identified, criteria for choosing research subjects is noted, and procedures and materials chosen for the research are explained to achieve the research objectives. Specific details are also indicated in the following sections for measuring each of the variables, accomplished through a combination of Likert-type statements, semantic differential evaluations, and content analyses of qualitative questions on a questionnaire.

4.1 General Research Procedures

This section briefly describes some of the general procedures for the experimental research, with specific details provided in the following several sections. With ethical approval from La Trobe University, this experimental research was conducted online through a Survey Monkey questionnaire (discussed further in Section 4.6) and linked YouTube videos of selected television programs (outlined in Section 4.5). Participants were chosen based upon certain criteria, through the aid of a contracted online panel research firm (Section 4.4).

While the use of online methods can create some concerns regarding control of the experimental setting, it can also increase the external validity of the research by removing the artificial conditions of a controlled environment (Robson 2011). As suggested by Tull and Hawkins (1990), the collected data must be closely examined to monitor participant responses to ensure that they have taken reasonable care and time to properly answer the questionnaire (e.g. time taken to complete, open-ended responses). Issues that may result from online experimental research methods will be discussed further with regard to possible limitations of the research (Section 4.7).

Completion of each questionnaire was planned to last approximately 35 minutes, consisting of 25 minutes of viewing the video and a 10-minute questionnaire completed after watching the television program. Identification of the chosen television programs with a consideration of experimental research requirements is provided in Section 4.5. History errors (Section 3.3.1) were limited by ensuring that participants received their invitations for the research at essentially the same time. Every participant was provided with essentially the same information before and after viewing the television program to ensure consistency in the carrying out of the research. Section 4.6.4 outlines an exception to this when conducting the *prominence* experiment. Participants were randomly assigned to the various experimental conditions to minimize potential selection errors (a potential error with *after-only with control* research – Section 3.3.3) and to satisfy Levine and Parkinson's (1994) third rule for valid experimental research (Section 3.3.2), which emphasizes randomness.

Research participants are often incentivized to encourage involvement in research. After investigating the impacts and concerns of using incentives in research, Grant and Sugarman (2004) and Guyll, Spoth and Redmond (2003) conclude that incentives can be beneficial provided that some safeguards or cautions are followed. Grant and Sugarman note that

incentives should not be used to compensate for particularly high levels of perceived risk, when the research subject depends upon the researcher, or if the research is particularly degrading. None of these concerns apply to this research. Guyll, Spoth and Redmond (2003) highlight that incentives will likely increase participation rates unevenly in the population and they emphasize that participant demographics need to be closely monitored to ensure desired population representation (i.e. generalizability). Due to the use of control groups for this research however, intergroup comparability is more important than comparisons with the general population; it was necessary to ensure that the groups in each experimental condition were essentially the same and that any differences noted were a result of the manipulated conditions. Therefore, monitoring of the participants for generalizability to population statistics was not required, and special care was taken to ensure that participants were randomly assigned to the various groups. Criteria for choosing participants are outlined in Section 4.4.

In order to increase validity and limit preconceptions, subjects are not always told the true nature of the research before participating. For this experiment, subjects were told that the research is evaluating the positive and negative elements of television programs to determine what works and does not work for Australian audiences. To further emphasize this, participants were informed that they were viewing television pilots that are still in the development stage. This created a more natural exposure setting for respondents, allowing them to watch the programs in a more realistic fashion, and minimizing the effects of reactive errors, discussed in Section 3.3.1 (Deighton, Romer and McQueen 1989). The developmental (pilot show) characterization of the television program also provided some leeway in the quality of the films to be shown to the participants (i.e. based upon prior personal experience, participants react less to any production issues when they are viewing 'pilot' or 'in-progress' creative material). While this raises the ethical issue of misleading the test subjects, the nature of the misdirection is extremely minor and would have no negative effects on the wellbeing of the participants. However, potential validity errors could have resulted if the subjects knew about the true objectives of the research in advance.

The 10-minute questionnaire was administered after participants viewed the television program. The questionnaire, provided in Appendices A and B, measures all of the location placement attributes (e.g. prominence in the film, uniqueness of the location), level of attention paid to the location placement, prior experience and knowledge of the destination,

affective and cognitive perception of the destination (i.e. destination image), motivations to visit the destination, as well as general demographics of the participant. The questionnaire uses a combination of Likert-type, semantic differential, and open-ended qualitative questions to assess perceptions and impacts from viewing the program, and is adapted from several previous published research projects (Govers, Go and Kumar 2007, Mitchell 1986, Schlosser 2003, Russell 2002, van Reijmersdal, Neijens and Smit 2007). Through the combination of question types (e.g. Likert-type and semantic differential) and cross-referencing, a more accurate determination of the relationship was expected. For example, level of action in the program is assessed through a semantic differential and a Likert-type question. A discussion of the independent and dependent variables is found in Sections 4.2 and 4.3 respectively, along with connections to the various questions in the questionnaire. It is important to note though, that for each of the factors measured in this research, *no one question provides all of the information needed*. As expected in good research, each question provides some data towards the research objectives, but all of the questions *collectively* are designed to provide the required information.

Manipulation checks are important to gauge whether participants in the various treatments perceive differences with the manipulated attributes as compared with the control conditions. For example, participants in the repetition experiment with the manipulated program should note that the location placements occur with greater frequency than the participants in the control group. These perceived differences are independent of the effects from the location placement and are only intended to determine whether the manipulations were successful. It is also important to investigate any unplanned or unexpected differences between the various conditions. Manipulation check procedures are briefly described with each of the individual experiments in Section 4.6.

Pre-testing of a questionnaire is crucial to ensure that it adequately and properly measures the desired variables (Tull and Hawkins 1990, Robson 2002, Beerli and Martin 2004). Pre-test subjects should be verbally interviewed so that feedback regarding the questionnaire is clearly understood and necessary modifications are made prior to the implementation of the actual experimental conditions. Pre-testing procedures are further described in section 4.6.1.

Analysis of the research results involves statistical tests for significance, comparing the control condition with each of the experimental conditions, satisfying rule four from Levine

and Parkinson (1994) (Section 3.3.2). In each treatment situation, the research tests for a shared and significantly different perception of the destination by the treatment group versus the control group. It is unclear what that shared perception of the actual film location might be, as this is based upon the perception of the destination messages communicated by the location placements. For example, after viewing the television program, the treatment group may collectively believe that the film location is an exciting, entertaining destination. The level of similarity or convergence in perceptions of the destination is likely influenced by the independent variables, discussed in the next section.

4.2 Independent Variables in the Experiment

While all of the location placement attributes may be considered independent variables, only certain ones were modified in this research. Prominence in the film, uniqueness of location, repetition, and type of film are all factors that were manipulated in various stages of the research. Prominence is the degree or level of audio-visual importance played by the destination in the various scenes, from a subtle background feature to an extended foreground appearance (Law and Braun 2000). The film director, through decisions about things like camera angles and set designs, determines the level of attention focused on the location, and can influence the likelihood of the location being noticed. Shown in Appendices A and B (Questionnaire), prominence is measured through a series of questions, asking about things like the amount of scenery in the program (e.g. 'the program had too much/not enough scenery') and the level of attention focused on the location (e.g. 'the program focused too much attention on the location'). Uniqueness of location placement images is focused on the special, different, uncommon or extraordinary inherent characteristics of the location itself that make it stand out and be noticeable. Uniqueness is assessed through questions pertaining to the extraordinary nature of the location ('the location for the story seemed ordinary/extraordinary'), location recognisability ('the location for the story seemed recognizable/unknown') and uniqueness ('the location for the story seemed unique/common'), as well as asking whether respondents recognize the location ('did you recognize the location'). Repetition deals with the frequency that images of a particular location appear in the same film or in episodes of the same program over time (e.g. in a television series). For this research, repetition is focused on how often the same or similar images appear within the same film. Respondents assessed whether scenery appears too often ('the show had too many images of the location' and 'the program had too much/not

enough scenery'). Film type (e.g. drama and comedy) is a factor that is determined by the researcher and does not need to be assessed although it will be noted in the data responses. Following Levine and Parkinson's (1994) first and second rules for conducting valid experimental research (discussed in Section 3.3.2), only one attribute is modified at a time for each of the experiments, being compared with a baseline or control situation. The exception to this is with the film type, as each group of experiments (further explained in Section 4.6 below) include testing with both a comedy and crime drama. All of the individual experiments are described in greater detail in Section 4.6.

Empathetic connections, integration with the plot, mode of placement, level of activity and program evaluation are all independent variables (described below) that were measured but not modified. Empathetic connections, when the viewer has personal feelings about the film, its actors, and/or the film location due to the story, is determined through questions regarding connections with film elements ('I connected with the characters', 'I connected with the location'). Integration with the plot describes the level of connection between the location and the story in the film (Yang and Roskos-Ewoldsen 2007), and is assessed through questions regarding the appropriateness of the location for the program ('the location for the story seemed appropriate/inappropriate', 'the location was important to the story', 'the location seemed right for the storyline'). Mode of placement, aural, visual, or both, is determined by the researcher, but is predominantly visual in this research. Level of activity considers how much action is occurring on screen generally, and specifically at the time of the location placement (Lee and Faber 2007). It is evaluated through statements regarding level of activity in the program ('the program had too much/not enough activity', 'the program did not have enough action for me'). Several questions required the respondent to evaluate the film, such as whether they liked the program ('I really liked the program', 'the program was:'), if they would want to see more episodes ('the program made me want to watch more episodes'), and if they would recommend others to watch the show ('I would recommend the program to family and friends'). Prior experience and knowledge is also measured in each experiment ('please indicate your level of knowledge with the following locations:'), but is a unique characteristic of each participant. Each of the viewers has higher or lower levels of knowledge with the various destinations, based upon their own personal life experiences. While it is important to measure this understanding through questions on their travel experience and destination knowledge, this experiment cannot alter those prior

experiences. All of the location placement attributes were measured with each experiment to monitor for experimental and confounding impacts on the dependent variables discussed in the following section. The questionnaires are provided in Appendices A and B to further demonstrate the statements, types of questions employed, and general layout of the questionnaire.

4.3 Dependent Variables in the Experiment

According to the literature reviewed in Chapter 2 and depicted in Figures 1 and 2 (Sections 1.0 and 2.7.5 respectively), perception of the destination message, level of attention paid to the location placement, cognitive and affective perceptions of the destination image, and push/pull motivations to visit the destination are all dependent variables in this experiment. While some participants may enter the experiment with some prior perceptions of the destination, this was controlled through two main research methods. First and most important, the experiment is concerned with differences between the control and treatment groups. With each group assumed to be equivalent before the research due to random assignment (Levine and Parkinson 1994), any differences after viewing of the television programs are considered a result of the experiment. Second, for the purposes of this research, the television programs were chosen (described in Section 4.5) from a location that is expected to have limited or no preconceptions (negative or positive).

Participant perceptions of the destination message as well as cognitive and affective perceptions of the destination are assessed through content analysis of qualitative questions ('how would you describe the *program* you just saw to a friend or family member', 'how would you describe the *location* you just saw to a friend or family member'). Viewers pay varying levels of attention to the location placement (Nelson and Devanathan 2006) and this was determined through a question about the amount of attention focused on the location ('I could not take my eyes off the location') in addition to analysis of the qualitative questions (e.g. amount of discussion focused on the location and its role in the program from questions such as 'what did you like the most about the program' and 'how would you describe the *program* you just saw to a friend or family member'). Push/pull motivations, such as those shown in Figure 1 (Section 1.1) (e.g. escape, novelty, celebrities, storyline), are evaluated through statements regarding the location ('The program let me escape into the location for awhile', 'the location for the story seemed attractive/unattractive', 'the location for the story

seemed boring/exciting'), interest in travelling to the filming site ('The program made me want to visit the location in the show'), and through content analysis from the qualitative questions ('would you have any interest in visiting the film location'). As suggested by Law and Braun (2000), viewers can be explicitly and implicitly impacted, so the measuring instrument must also include open-ended questions to allow respondents to freely express their opinions. While this inclusion of qualitative questions adds complexity to the research, it also provides a more complete understanding of the impacts from the location placements. Discussed further in Section 4.6.1 below, the qualitative questions were pre-tested prior to the experiments to ensure that they provide the desired information for the research questions. It is important to emphasize though, that the research does not rely solely on the qualitative questions and instead uses a combination of qualitative and quantitative types to investigate the research problems, as suggested by Robson (2011) and Tull and Hawkins (1990).

As suggested by the research questions, this research is interested in discovering impacts from changes in the independent variables on these dependent variables. For example, qualitative descriptions of the location are content analysed in the control and manipulation conditions to determine common descriptors for each of the experiments for comparison purposes. All of these dependent variables are measured in each experimental condition and compared with the control conditions, which satisfies rules one, two and four from Levine and Parkinson (1994) for conducting valid experimental research (discussed in Section 3.3.2). The questionnaires provided in Appendices A and B provide further details regarding the actual wording, layout, and types of questions used in the research.

4.4 Research Population Criteria

With experimental research, the only differences between the control and treatment situations should be the factors that are being manipulated (Levine and Parkinson 1994, Robson 2011). As such, each of the participant groups should be similar with regards to their demographics to minimize the possible confounding elements in the experiment. Random assignment to the various groups helps accomplish this (Tull and Hawkins 1990, Emory and Cooper 1991, Levine and Parkinson 1994). However, with the small groups in this research (approximately 60 participants per group as described below), some basic criteria for choosing participants was recommended to increase the likelihood of demographically similar groups (e.g. gender mix, age groups). Additionally, to minimize the likelihood of needing to disqualify

participants, certain guidelines were used (e.g. English as a primary language, not previously having viewed the television programs). While this may somewhat limit the generalizability of the findings (as stated in Section 4.1 – not a concern), the added validity and strength with the results are worth the potential drawbacks. Due to the online nature of the research, respondents could be from anywhere in Australia. To ensure that the groups were similar, the following criteria were used in initial screening of the participants through the contracted online panel provider:

- Not have previously viewed the chosen television programming so that participants enter the research with little or no prior judgements of the shows. It is important to start 'with a clean slate' and gather first impressions to keep the research focused on the actual experiment and not prior experiences;

- Over 18 years of age to work with an adult population for research ethics purposes;

- English must be a primary language to ensure that the television program and questionnaire are properly understood;

- A moderately even blend of males and females to approximate the general population and to allow for testing of gender effects in the research; and

- Not concerned about potentially offensive language or violence in the television programming as the shows to be presented may contain violence or offensive language.

Participants fulfilling the above criteria were chosen randomly from the general population of Australia and assigned to the different experiments, in accordance with Levine and Parkinson's (1994) third rule (discussed in Section 3.3.2) for valid experimental research regarding random selection and assignment of test subjects.

Groups of approximately 60 participants were targeted for each experimental condition, to provide a reasonable balance between statistical power and use of resources (Schlosser 2003, Russell 2002, Brumbaugh 2002, Rashmi 2003). Without the benefit of previous figures, various estimates and surrogates were used to calculate the sample size desired. As mentioned in the previous chapter (Section 3.4), a *statistical model* combined with a *required size per cell* method was recommended for determining the sample size for this research. According to Tull and Hawkins (1990), Emory and Cooper (1991), Stephens (1998), and Robson (2011), generally accepted estimates for alpha (Type 1 error) and beta (Type 2 error)

are 0.05 and 0.2 respectively. An assumed difference in means of one (in key dependent variables) with a standard deviation of two would create a calculated sample size of 63 participants for each of the cells (described in Section 4.6 below). These estimates are educated assumptions based upon very preliminary pre-tests conducted by the researcher as well as performing several 'what-if' scenarios to determine the effect of different means and standard deviations on sample size. Calculators on two online internet sites (www.stat.ubc.ca/~rollin/stats/ssize/n2.html and www.statisticalsolutions.net/pss_calc.php) and an iPad application (Biostats Calculator) were used to verify the sample size numbers. Following the *required size per cell* method, the total number of research participants was dependent upon the number of groups needed for each of the experiments, discussed in a later section. Additional details regarding each of the specific experiments are provided in Section 4.6.

4.5 Television Programs Chosen for the Experiment

Russell (2002) suggests using actual television programs to increase the external validity (realism) as well as ensuring that everyone views a professionally produced, high quality program. While programs could be specifically created for this research, the skills and resources to accomplish this professionally are beyond the capabilities of this research. With these considerations, the following criteria (further explained below) were used in choosing the television programs for the experiment:

- Two different types or genre of programs should be used so that the influence of the type of film could be examined. As discussed previously and further outlined in Section 4.7 (Potential Limitations of Experimentation for this Research), there are many possible differences between two different programs, so any results from the examination of film genre/type will be suggestive and not conclusive.
- Program length is limited to a maximum of approximately 25 minutes to minimize respondent burden and increase the likelihood of successful research. The reasons for this length are discussed in greater detail below.
- Both television programs must be located in the same city so that the resulting perceptions of the destination images can be compared between the two film genres.

- A setting/location for the program with minimal preconceptions (negative or positive) is important to minimize impacts of previous impressions and limit the influence of confounding variables.

- Programs that have not been previously viewed by the research population should be used to minimize previous evaluations about the television show and limit the influence of potentially confounding variables (e.g. previous experience).

- English-language programs were chosen so that language would not be a potential confounding variable.

To help answer the research questions, two genres of television program were used. Prominence, repetition and uniqueness were tested with each of the genre in the three, 2 X 2 experiments (i.e. 2 levels of each independent variable X 2 film genres); additional details are provided in Section 4.6. By using the two different programs, the results from the various experiments are strengthened by the cross-referencing of findings. Additionally, information can be gathered through the combination of the three experiments to *suggest* potential impacts from film type in the location placement relationship.

To keep the sessions to approximately 35 minutes, the programs need to be no longer than 25 minutes. This suggests that a situation comedy (sitcom) should be used as a principle program. Generally, sitcoms last for 22 minutes, allowing subjects to watch a complete episode in the allotted research time. Most other genres (e.g. drama, reality) tend to take approximately 44 minutes (or more), which would extend the research session to almost one hour. To examine the effect of genre though, a crime drama was also used in the research. In order to keep the research sessions to a reasonable length however, scenes that are irrelevant or less important to the main storyline were carefully edited out. While this may have some effect on the general program narration, the overall impacts were expected to be minimal and were pretested.

The program location must be a defined and confined area such as a city or region, and not a general, countrywide territory. This ensures that the viewers are experiencing a specific area, focusing the impacts of the location placement, and increasing the likelihood that the questionnaire will measure impacts from the experimental conditions. Additionally, the subjects should have limited preconceptions about the location so that the research is measuring the impacts of the program and not prior impressions. Any potential concerns

over preconceptions are also partly managed however, by the experimental nature of the research (as discussed previously in Section 4.3) through the use of control and treatment groups.

Similar to the location consideration, to minimize preconceptions about the show, programs should not have been previously viewed by the research subjects. It is best for the research if the viewers are seeing the programs for the first time. The research measurements can then better assess the impact of the test viewing and not be impacted by previous exposure to the program.

The programs need to have a variety of location images already incorporated into them. The shows are more natural with the location placements as part of the original programming and not artificially added by the researcher. The images should display various aspects of the location to adequately test the effects of the location placements on perceptions of the destination image.

As can be seen, several of the criteria are intended to apply as much control to the experiment as possible so that the manipulated location placement attributes are the sole foci of the research. Based upon the above considerations, *hiccups* (sitcom) and *Endgame* (crime drama) were chosen for the research to represent two different genre or types of television programming. Both of the shows are filmed in downtown Vancouver with images of Vancouver incorporated throughout each, although the city is never explicitly identified in either program. Neither *Endgame* nor *hiccups* have ever aired in Australia (Wikipedia 2011A and 2011B). It was unlikely that any of the research subjects had previously seen these shows although this was verified in the research questionnaires. One potential issue though, with using Vancouver as the test location is the possible impact from Vancouver being used to represent various locations in the United States in other films. Some viewers may be inadvertently familiar with Vancouver without knowing it, potentially minimizing its recognisability as "Vancouver" in this research.

Each experimental treatment and its comparison control condition was conducted using the same television program. This limits any concerns regarding exposure to comparable control location placement attributes, since the only difference between the two conditions in each experiment is the manipulated factor (e.g. prominence, repetition, uniqueness). As such, the level of activity, empathetic connections, plot integration, and other factors that viewers

experience are identical and would not interfere with research findings. Manipulation checks are also used in the pre-test and experiments to ensure that viewers notice the differences between the control and altered programs. More complete information regarding tests and checks is provided in the following section.

4.6 Specific Experiments

The *after-only with control* design means that one group sees an unaltered or baseline program (the control condition) while their counterpart group sees a similar program with only one condition changed or added (the manipulation condition). Three, 2 X 2 experiments (i.e. 2 levels of the manipulated factor X 2 film types/genre) were used to examine the effects of the identified location placement factors. These small experiments individually deal with only one element of the research problem at one time (Levine and Parkinson 1994, Schlosser 2003, Russell 2002, Brumbaugh 2002, Rashmi 2003, Saini and Monga 2008, Kim, Lim and Bhargava 1998, Johar and Roggeveen 2007), but collectively work towards clarifying several aspects of the location placement-destination image relationship. Each of the experimental conditions is described in greater detail in the following sections, but briefly, the experimental conditions are as follows:

- Experiment #1 tests the effects of *repetition* by placing additional location placements into the experimental condition as compared to the control condition for each of the programs (i.e. comedy and crime drama).
- Experiment #2 looks at the impact of *uniqueness* on destination image by placing distinctive location placements into the experimental conditions and generic location placements into the control conditions.
- Experiment #3 examines how *prominence* affects destination image by priming the subjects in the experimental conditions to be more sensitive to the location/setting, but not in the control conditions.

By repeating each of the above experiments using the comedy and the crime drama, this provides additional supporting or refuting evidence regarding the impact of the above location placement attributes. Testing the two genres also provides some insight into the *effects of film type/genre* although these findings are suggestive and not conclusive. First however, research materials and methods needed to be pre-tested to ensure that the planned

procedures are effective at answering the research questions. The next section will briefly describe how this pretesting was conducted.

4.6.1 Pre-testing of Materials and Methods

To pre-test questionnaires, multiple versions of the programs, and planned research techniques, small groups of people similar to the full experiment are generally used. In this situation, groups were recruited to the research project under the guise of investigating the positive and negative elements of television programming for Australians. Each group viewed different versions of the programs and then completed the common questionnaire (Appendices A and B). The true nature of the research was then revealed and the groups interviewed. The debriefing determined whether they noticed the manipulations to the program and in particular, watched for any mentions of unnatural breaks or obvious modifications. Perceptions of the modified variables were probed. For example, viewers in the repetition experiment were asked if they noticed several insertions of the location placement, and how this impacted on their viewing of the program and perception of the location. Viewers of the 'unique' location placements were asked about the degree of uniqueness, extraordinariness, and beauty of the various images used. 'Priming' of the subjects or sensitizing them to the location placements, as a test of prominence, was also scrutinized to ensure that this technique effectively raised the prominence of the location placements without disrupting other aspects of the viewing. While the methods for priming the subjects is explained in greater detail in Section 4.6.4, participants were asked a series of questions regarding the setting/location prior to viewing the television program (Appendix B). These initial questions were expected to encourage greater attention to be paid towards the location placements as opposed to the control condition. As noted in Section 4.2, prominence is measured using questions regarding the amount of scenery perceived and the noted focus on scenery in the film.

The pre-testing also evaluated the effectiveness and validity of comparing location placements in the crime drama versus the comedy. By using the same location (Vancouver) for both the comedy and the crime drama, similar location placements could be used in segues between scenes for both film types (e.g. location placements repeated in the comedy will also be repeated in the crime drama). While these transitional location placements are only one aspect of the overall potential impact on the destination image, they are the only

element that can be realistically altered with the available resources and this is a recognized limitation to the research (discussed in Section 4.7). To ensure that these transitions are appropriate, pre-test subjects were asked about the suitability of these location placements and whether they seemed to fit with the program or looked out of place. Subjects were asked about the 'feel' of these segues, lighting, picture quality, colours, and any other possible differences between the main story and the transitional location placements. This is in addition to the natural breaks or obvious modifications as noted above. These questions regarding the segues were not be used in the regular part of the research and were only designed to discover any issues during the pre-testing phase of the research.

Participant feedback on the questionnaires should also be gathered in pretesting. Ease of completion and level of understanding were assessed as subjects were talked through each section of the questionnaire. Participants were asked about their perceptions of the research, probing for possible areas of improvement. The questionnaire responses were examined with the respondents to ensure that the intent of the questions was correctly interpreted. Finally, questionnaire responses were explored for noticeable effects on manipulated variables in the experimental conditions. By following these procedures, it was expected that any problems with the instruments or procedures would be solved prior to the execution of the full field research.

As a final pre-test just before starting the full research, additional subjects for each of the experiments could be recruited through the online research panel provider to complete the questionnaires. This last step was designed to catch any final concerns or problems with the research and ensure that changes made during the initial pre-testing have rectified any identified issues and not created any new problems.

4.6.2 Experiment #1 – Test of Repetition

Experiment #1 was designed to test whether increasing the number of appearances of the destination within the same program would increase the amount of attention paid to the location placements and the number of opportunities to perceive the messages communicated by the location placements. Appearances are considered to be the number of exposures to images of the location that are shown in the program. With increased exposure to the location placement messages and increased attention on the location placements, according to the model depicted in Figure 2 (Section 2.7.5) and as suggested by the Heuristic Systematic

Model (HSM), the impact of the location placements is expected to increase. Therefore (noted in Sections 4.1 and 4.3), viewers in the experimental condition should be more aware of the location placements, have increased cognitive and affective perceptions of the location (Vancouver), have a greater ability to describe the location, and have more similarities in their destination image as compared with those in the control situations. These potential impacts were expected to occur regardless of the recognisability or uniqueness of the location. While the uniqueness of the location would undoubtedly impact on the overall impact of repetition, this particular experiment is focused on repetition. As such, the use of a recognizable versus generic location should not negatively affect the results of this experiment. Additionally, as previously stated, the experimental methods (with a treatment and control group) were designed to examine the differences between the two groups and not strictly measure the impact of the location placement on a particular respondent or group.

For Experiment #1, the control conditions consisted of the two television programs (*hiccups* and *Endgame)* with a single transitional video image in segues between scenes, but different images in each segue of the program. For example, *hiccups* has four scenes in the program, resulting in three opportunities for transitional images plus an additional location placement at the start of the show. The treatment condition used the same program with the length (total viewing time) of each of the segues increased by approximately two times (i.e. twice the length of segues). The video editing repeats video images already used in segues between scenes in the unaltered program so that viewers were only exposed to more of the same setting/location views as opposed to new images. These extra location placements were added to the normal segues found between scenes in the programs. While this added time to the altered version of the show, the total additional viewing time is less than one minute. By exposing the treatment group to the exact same program containing additional exposures of the same location video images, the only difference between the two conditions were the added placements. While viewers may perceive the length of location placements differently, the treatment group were physically exposed to approximately two times the amount (viewing time) of transitional location placements as the control group.

Groups A and C (Table 5 below) in Experiment #1 watched the control versions of *hiccups* and *Endgame* then completed the questionnaire (Appendix A) about their viewing experience (also noted in Section 5.4). Groups B and D in Experiment #1 watched the lengthened versions of the programs with the additional location placements, and then answered the

same questionnaire. Data from these questionnaires are compared for similarities and differences between the control and manipulated conditions (i.e. A v. B, C v. D) in the next chapter. Additionally, to examine the possible differences between the film types/genre for each condition, the net effect of the treatment is compared between the two genre (i.e. B-A v. D-C). All of these comparisons pay special attention to statistically significant findings. All of the independent and dependent variables described in Sections 4.2 and 4.3 are explored.

Table 5 - Experiment #1: Test of Repetition

	Low repetition	**High repetition**
Comedy	Group A Survey L	Group B Survey M
Crime drama	Group C Survey F	Group D Survey G

Manipulation checks were also performed to test whether the treatment group perceived the additional placements, regardless of their impact on the destination image and other dependent variables. These manipulation checks involved examining data from questions about the amount of scenery or location images included in the programs (e.g. 'The program had too much scenery/not enough scenery', 'The show had too many images of the location'). To ensure that the manipulation was successful, viewers of the altered version should note significantly more inclusions of location images in the program than viewers of the control versions of the two programs.

4.6.3 Experiment #2 – Test of Location Uniqueness

Experiment #2 examined whether location placements, which are more unique or visually stunning, increased the impact of the location placements. Uniqueness of a location placement is based upon the inherent characteristics of the location. While 'uniqueness' is a personal perception, the images chosen for the manipulated condition were pre-tested to ensure that they are generally considered more extraordinary and special than those in the control condition. Location placements that are more unique and/or recognizable are expected to increase attention towards and therefore the impact of the location placements on the destination image, as suggested by the HSM and shown in Table 2 (Section 2.10). It is

important to note though, as discussed in Section 2.7, that *any* inclusion of a destination, through audio and/or visual means, within mass media programming may be considered a location placement. This is true whether or not the location is recognized. Therefore (noted in Sections 4.1 and 4.3), viewers in the treatment condition should have greater cognitive and affective beliefs about the location, perceive increased knowledge about the location, and have more similar descriptions of the destination as compared with those in the control situations.

The two conditions for Experiment #2 consist of the control programs (*hiccups* and *Endgame*) with relatively generic (or very low uniqueness) location images (e.g. street scenes, buildings, and shops) used for all segues between scenes and the treatment condition programs with more unique transitional location images (e.g. iconic structures and landscapes). The actual program and storyline remained unaltered, limiting the differences between the two conditions to the highly unique location placements in segues. As previously noted in Section 4.6.1, the images used for the two conditions (control and experimental) were pre-tested to ensure that the images in the experimental condition were considered more extraordinary or special than in the control condition. While ideally, it would have been good to change all images throughout the programs to create low uniqueness/generic (control) and high uniqueness/extraordinary (manipulation) conditions, new programs would need to have been created which is beyond the resources available for this research. Therefore, only the transitional images were altered between the control and treatment conditions.

Groups E and G in Experiment #2 (see Table 6 below) watched the visually low uniqueness versions of *hiccups* and *Endgame*, and then completed the questionnaire about their viewing (described in Section 5.4). Groups F and H in Experiment #2 watched the 'high uniqueness' conditions of *hiccups* and *Endgame* with more interesting or visually stunning location placements, and then answered the same questionnaire. Data from these questionnaires were examined for similarities and differences, with special attention paid to statistically significant findings. All of the independent and dependent variables described in Sections 4.2 and 4.3 are explored in Chapter Five. Similar to the test for repetition, data is compared for the low and high uniqueness conditions for each film type, and between the film types/genre (i.e. E v. F, G v. H, F-E v. H-G).

Table 6 - Experiment #2: Test of Location Uniqueness

	Low uniqueness	High uniqueness
Comedy	Group E Survey K	Group F Survey L
Crime drama	Group G Survey E	Group H Survey F

Manipulation checks were performed to evaluate whether viewers considered the destination images in the experimental condition to be more visually stunning, recognizable, and more interesting. These manipulation checks involved examining data from questions evaluating the scenery included in the programs (e.g. 'The location/setting felt special/common', 'The location/setting felt ordinary/extraordinary', 'The program was visually stunning'). Viewers of the more visually stunning version should rate the scenery as significantly more beautiful and unique than viewers of the generic version of *hiccups* and *Endgame*. Even though the images are already be pre-tested, these manipulation checks add greater confidence in the validity of the experiment. The manipulation checks were designed to ensure that the change has been noted, without any reference to the ultimate impact of those changes.

4.6.4 Experiment #3 – Test of Prominence of Location Placement

Experiment #3 focused on the level of prominence for the location placement within the program. Level of prominence is considered to be the amount that the location placement stands out or is brought to the attention of the viewer. In a film, level of prominence may be demonstrated by whether the placement stays quietly in the background versus being actively involved in the story with increased importance in the program scenes. Film writers and directors often determine the role of the location through decisions regarding lighting, camera angle, interactions with the environment, and other directorial choices. Unlike uniqueness, prominence does not come from the inherent qualities or characteristics of the location, and is instead influenced by decisions made during filming. For experimental purposes however, this situation is artificially induced as described below. According to the Heuristic Systematic Model (HSM), the impact of the location placement is expected to increase as the level of prominence for the location placement increases. Therefore (noted in Sections 4.1 and 4.3), viewers in the treatment condition should be more aware of the location placements, have

more cognitive and affective perceptions of the location, have more thoughts and ideas about the location, and have greater similarities in their destination image as compared with those in the control situations.

In Experiment #3 (Table 7 below), both groups for each film type saw the exact same programs with no alterations (e.g. Groups I and J saw identical *hiccups* shows). The control groups (Groups I and K) watched the program normally, with the standard level of instructions prior to viewing, allowing them to freely experience the program and its images. The treatment groups (Groups J and L) though, were primed or induced to take special note of the landscape images and the environment in the program by asking them a series of questions about the importance of locations/settings prior to them viewing the television program. Initiating attention to the location placements prior to the program was expected to artificially increase the level of prominence for the location placements and potentially increase the impact of the location placements on the perceived destination image. This attention priming is the singular change or difference in procedure between the control and experimental groups (Groups I v. J and groups K v. L).

The questionnaires, shown in Appendices A and B (outlined in Section 5.4), are both exactly the same except for the priming questions for the treatment groups, located at the start of the survey. Data from these two questionnaires is explored for similarities and differences in Chapter Five, with special attention paid to statistically significant findings. The impact of location placement prominence in the programs is examined by comparing responses from the control groups (low prominence) for each film type to the experimental groups (high prominence), and comparing overall impact between the two film types (i.e. I v. J, K v. L, J-I v. L-K). All of the independent and dependent variables described in Sections 4.2 and 4.3 are investigated.

Table 7 - Experiment #3: Test of Prominence

	Low prominence	**High prominence**
Comedy	Group I Survey L	Group J Survey N
Crime drama	Group K Survey F	Group L Survey H

Manipulation checks were performed to evaluate whether viewers consider the destination images in the experimental conditions to be more prominent in the show as compared with viewer perceptions in the control situations. These manipulation checks involved examining data from questions evaluating the amount of attention focused on the location (e.g. 'The program focused too much attention on the location'). Additionally, this analysis notes whether subjects believed that there was too much scenery in the experimental condition ('The program had too much scenery/not enough scenery'), even though they would have viewed the exact same amount and type of scenery as the control condition. Viewers in the experimental situation should rate the scenery as significantly more noticeable than viewers in the standard version of the introduction to the research.

4.7 Potential Limitations of Experimentation for this Research

Choosing a particular method for conducting research and how that method is applied will always result in some trade-offs and possible limitations for the investigation. Within each pair of control and treatment television programs, only one factor or variable was altered, maintaining true experimental design characteristics (Emory and Cooper 1991, Levine and Parkinson 1994, Robson 2002, Robson 2010, Tull and Hawkins 1990). However, only certain aspects of the television shows could be changed without creating entirely new programs. For example, in the tests of repetition and uniqueness (Experiments A and B), only the location placements in segues between scenes is manipulated. All other location placements throughout the two programs remain the same (e.g. in the main story). As such, this research only measures the impact of the different segues and not a complete change in location/setting for the program. Within the resources available for this research, the research could use the same program with altered segues (i.e. different location placements), or use a completely different program with completely different location placements. However,

screening a completely different program for the research participants would increase the number of possible confounding differences (e.g. different actors, different plot, different quality of filming, etc.). Therefore, it was determined that the research would have increased validity by using the same program with altered segues.

This research also recognizes that the differences between the two film genre extend far beyond simply different storylines. Many other elements are also different between *hiccups* and *Endgame* including lighting, actors, dialogue, action levels, and production qualities. A true test of film genre would be entirely identical except for the change in the type of story. Unfortunately, due to available resources, this research could not create two television programs that differ only by the type of program or genre (e.g. comedy, crime drama) but still contain all of the other same elements (e.g. lighting, actors, level of action, dialogue). As such, any findings regarding the impact from type/genre of film on the effectiveness of location placements are more suggestive than conclusive due to the potential for confounding factors. However, information gathered about the effect of the type of film is strengthened (positively or negatively) by including tests for film type in all three experiments.

When testing the two film types, some editing was required of the crime drama to reduce the length of the program to a reasonable time (i.e. from 44 minutes to 25 minutes). While this undoubtedly changes the story to some degree, the program was pre-tested to ensure that the general intent of the plot remained true to the original. The storyline must still be comprehensible and retain its entertainment value similar to the full television program. The benefits of creating a more equal comparison in program length and research subject obligations were seen as more important than any possible drawbacks from using an edited show.

The experiments were run online, which could also create some limitations to the research. Viewers would normally watch television programming at their home or possibly even through mobile devices (e.g. smart phones, tablets, laptops) currently. All of these environments though, would likely have other distractions that could draw the viewer's attention away from the film. While creating a more realistic and externally valid experiment, this increases the likelihood that research participants may not pay complete attention to the research, thus potentially reducing the internal validity of the research. While all of the respondents cannot be realistically monitored online to ensure that they focused

their attention on the research, a few measures were used as surrogates of attention levels. First, the amount of time to complete the surveys was used to ensure that respondents have taken an adequate and reasonable duration (i.e. between 32 minutes and 40 minutes). Second, open-ended responses provide some indication of the level of commitment by participants, depending upon the information imparted. Finally, due to the experimental methods of a control and treatment group, any negative impacts due to the online nature of the research was expected to equally affect both groups.

Subject bias is a specific form of bias when participants determine a particular reason for the research, which subsequently affects their responses. This type of bias is always a concern with experimental research, especially if subjects are not told the actual reason for the research and create their own perceptions or ideas behind the research objectives. This subject bias can cause participants to react a particular way if they believe that the research is focused on a particular topic (i.e. subject). For example, respondents may provide socially acceptable answers if they feel that the research is about socially acceptable behaviours. The potential for *subject bias* is limited in this research though, as the participants were not informed of the true nature for the research until after they had completed and submitted their responses. Instead, respondents were told of a plausible alternative for the research objectives. The programs and questionnaires were pretested to look for any possible leading or suggestive elements. Additionally, pre-test subjects were interviewed to monitor for any potential subject biases that may have occurred.

Trying to measure internal perceptions (e.g. cognitive and affective) can be difficult through a questionnaire. It must be sensitive enough to accurately assess the feelings of participants while still being a reasonable format for respondents to easily complete. To minimize potential concerns, direct and indirect questions are used with qualitative and quantitative methods adapted from several previous published research projects (Govers, Go and Kumar 2007, Mitchell 1986, Schlosser 2003, Russell 2002, van Reijmersdal, Neijens and Smit 2007) as discussed in the literature review (Chapter 2). The questionnaires were also pre-tested by interviewing respondents to ensure that answers are accurately reflecting the views of respondents and answering the key research questions.

Prior experience and perceptions could also affect the experiment and limit the findings. Participants may recognize the film location and provide descriptions based upon previous

ideas of the destination, rather than through images provided in the program. To minimize the impact from prior experience, the research incorporates three main design features. First, to reduce the likelihood of people recognizing the film location, a foreign location (Vancouver) has been used. Second, the amount of previous knowledge of Vancouver, as well as whether the film location was recognized, is assessed by the questionnaire. Third, the questionnaire focuses respondents by asking about the 'film location' (description and desire to visit) instead of 'Vancouver'. These steps should reduce the impact from any previous knowledge of Vancouver.

In spite of these possible limitations, the researcher is confident that the method chosen and its implementation produced sound and meaningful work for the field of tourism.

4.8 Chapter Summary

After examining various research design methods, the *after-only with control* option was chosen. This design offers good controls for history, maturation, premeasurement, instrumentation and interaction errors, and is recognized as a scientific experimental method as compared with quasi-experimental and non-experimental research. While selection and mortality are still potential errors with this design, these are not major concerns for this research. Application of the *after-only with control* design is detailed in this chapter, specifying general procedures, independent and dependent variables, the desired research population, the criteria for choosing the television programs, and identification of procedures followed for each of the three, 2X2 experiments (i.e. 2 levels of the manipulated factor X 2 film types/genre).

Two main overriding and related research questions can be asked with associated secondary questions (previously noted in Section 2.11). These are:

1) How do location placement attributes affect the perception of the destination image message?
    a) Are cognitive and/or affective perceptions of the destination created by the location placement?
    b) Are push and/or pull motivations that are linked to the destination images changed by the location placement?

c) Can altering location placement attributes (e.g. prominence of the placement, uniqueness, repetition) change the perception of the destination image messages?

2) Does the amount of attention paid to the location placement affect its impact on the destination's image?

These experiments individually provide insight into the impact of changes to particular location placement attributes (e.g. repetition, uniqueness, prominence) on the perceived image of a destination (Vancouver), providing an answer to the first research question. Individually and collectively, they also provide some insight into the effects of film type or genre. In each of the experiments, the amount of attention paid to the location placement is assessed and compared with the degree of impact on the destination image. This relationship is explored not only within each of the three experiments, but also collectively across the entire project to contribute new thoughts on the second research question. The impact of prior experiences and knowledge is also scrutinized throughout the entire research project to better understand its influence and answer the third research question.

Revisiting each of the rules for credible experimental research (Levine and Parkinson 1994), initially discussed in Section 3.3.2, Table 8 summarizes whether each of the rules is fully satisfied, partially satisfied, or not satisfied with the experiments. As they have been described in this chapter, all of the experiments completely satisfy Rules 3, 4 and 5; subjects, conditions and situations are randomly assigned (Rule 3), statistical tests are used for the analyses (Rule 4), and data from the respondents is not selectively ignored (Rule 5). The tests for prominence, uniqueness and repetition also completely satisfy Rules 1 and 2. The test for film type/genre however, does not satisfy Rule 2; as discussed previously in this chapter, several differences exist between the crime drama and situation comedy (e.g. actors, lighting, production quality, etc.). Scientifically attributing any variability between responses to the experimental condition would be fraught with potentially confounding issues. As such, it is expected that experimental findings for the impact of film genre will be suggestive rather than conclusive.

Rules for Credible Experimental Research (Levine and Parkinson 1994)	Repetition	Uniqueness	Prominence	Genre/film type	Location Placement Attribute
Rule 1 – use control and treatment conditions	F	F	F	F	
Rule 2 – focus on only one change with each experiment	F	F	F	D	
Rule 3 – assign subjects, conditions, and situations randomly	F	F	F	F	
Rule 4 – use statistical tests for analyses	F	F	F	F	
Rule 5 – do not selectively ignore data	F	F	F	F	

F = fully satisfies rule
D = does not satisfy rule

The next chapter discusses the actual field research results.

Chapter 5 – Field Research Results

5.0 Introduction

This research was designed as a series of three *after-only with control* experiments with each experiment individually testing a key location placement factor (i.e. repetition, uniqueness, and prominence). Two main questions formed the core of this investigation:

- How do location placement attributes affect the perception of the destination image message?
- Does the amount of attention paid to the location placement affect its impact on the destination's image?

These experiments used two television programs, *Endgame* and *hiccups*, which were digitally edited in two of the experiments to change two particular location placement factors (i.e. repetition and uniqueness). To test the third main factor, respondents were sensitized to location placements through a series of questions prior to viewing the programs. Additionally, the three experiments were designed to collectively look for effects from one other placement factor (film type/genre).

After a brief discussion of some work that was required prior to conducting the actual field research, including ethics and pretesting, this chapter describes how the research was carried out in the field. Some key statistical analysis considerations are then discussed, which outline some of the key processes used in the research. General findings from the research are presented to look at the demographics of respondents and possible impacts from the sample used for the research. Finally, the key experimental findings are provided that are focused around the key research questions noted above. Some interpretation of results is given in this chapter, while most of the implications for the research are reserved for the next chapter.

5.1 Ethics

Before conducting the research, ethical approval was applied for through the Faculty Human Ethics Committee (FHEC) of La Trobe University. Ethics approval was granted on September 14, 2012. To comply with ethical approval conditions, certain considerations and

procedures were followed, from the selection of the panel provider to the communications with and treatment of respondents. The panel company that provided respondents is an active member of the Australian Direct Marketing Association. They fully comply with the Privacy Act of 1988 and all spam laws. Additionally, the panel company includes an unsubscribe link on all of its communications. These procedures by the panel provider firm are designed to help ensure that participants are recruited and treated ethically.

The research methods were also designed to protect the rights of participants. As shown in the sample questionnaires (Appendices A and B), respondents were informed of their ethical rights when initially joining the research. They were able to withdraw from the research at any point without any penalty or concern. They were also told that La Trobe University conducts research in accordance with the National Statement on Ethical Conduct in Research Involving Humans. This includes keeping all data collected through this project remaining completely confidential, not gathering any distinguishing personal information that would identify individual participants, and only presenting results of this research in aggregate in any subsequent publications or presentations of the information. Before continuing with the survey, they had to signify their agreement with the conditions of the research by answering in affirmative.

No ethical issues arose during or after the administration of the survey.

5.2 Pretesting

Approximately 30 pre-tests of varying complexity and rigour were conducted prior to using the questionnaires and associated videos in the field, as suggested in Section 4.6.1. Each of the questionnaires and their associated videos were examined to ensure that only the experimental variables were being modified. The pre-tests investigated ease of completion for the questionnaires and comprehension of the questions. The pre-tests also examined perception of the videos along dimensions of professionalism, storyline comprehension, and production quality to ensure that the videos would give the correct impressions. Pre-test respondents were presented with the questionnaires and videos in a format similar to the methods used in the actual field research. However, after completion of the questionnaires, these respondents were also personally interviewed to ensure that the intentions of the questions were being correctly perceived. As a result of their feedback, some of the questions and questionnaire format were slightly modified for improved understanding and

ease of completion. Further, the pre-tests provided a baseline for questionnaire completion times, which aided in preparing field respondents and assessing data validity from the research.

As a final check on the questionnaires and procedures, a final pre-test was conducted just before going "live" with each version of the questionnaire. An initial group of ten participants were recruited through the panel provider and their responses were assessed. After feeling confident about everything, final approval was provided to recruit the remaining respondents. However, if there had been any concerns even at this late stage, the research could have been postponed. While not all issues may become evident during pretesting, the researcher was satisfied that all foreseeable issues were dealt with prior to the field research being conducted.

5.3 Sampling Procedures

Section 4.4 notes that the desired research population should:

- Not have previously viewed the chosen television programming so that participants enter the research with little or no prior judgements of the shows. It is important to start 'with a clean slate' and gather first impressions to keep the research focused on the actual experiment and not prior experiences;
- Be over 18 years of age to work with an adult population for research ethics purposes;
- Speak English as a primary language to ensure that the television program and questionnaire are properly understood;
- Include a moderately even blend of males and females to approximate the general population; and
- Not be concerned about potentially offensive language or violence in the television programming as the shows to be presented may contain violence or offensive language.

In order to achieve these targets, *Empowered Communications*, an online research firm in Australia with over 500,000 active members, were contracted to provide participants for the research (Empowered Communications Pty Ltd 2012). While this could create a bias for some research by only choosing from a select population that are technologically skilled and from a certain demographic, this experiment requires that participants who are similar are

used for each of the survey groups. Participants were randomly chosen to receive one of the invitations to participate in the experiment, satisfying Rule Three of Levine and Parkinson's (1994) guidelines for conducting experiments (Section 3.3.2) with respect to randomness. The various experiments were also running at essentially the same time, preventing any environmental factors from affecting the experiments unevenly. A total of 651 respondents completed the experiment, ranging from 65 to 92 respondents for each of the eight versions of the surveys, surpassing the target of 63 participants per group (outlined in Section 4.4). Specific figures for each questionnaire are provided later in this chapter.

5.4 Data Collection Procedures

All of the data was collected through Survey Monkey between September 18 and September 24, 2012. Due to the short period of time, any concerns regarding potential error effects from history, mortality, or maturation (described in Section 3.3) are essentially non-existent.

To ensure that all of the respondents had viewed the video before completing the questionnaire, participants were not allowed to proceed into the main body of the questionnaire and answer questions "About the Program" (see Appendices A and B) before the end of the video. Respondents who tried to prematurely move on to the questionnaire were asked to return to the video or whether they wanted to quit the research. People could still withdraw from the research at any point, but data was only collected and used when the entire survey was completed.

To minimize the likelihood of biases due to the naming of the questionnaires, each of the surveys was given a letter designation. The following codes/names (first noted in Section 4.6) were used for the surveys:

- Survey E – *Endgame* television program with generic segues between scenes;
- Survey F – *Endgame* television program with unique Vancouver images between scenes;
- Survey G – *Endgame* television program with additional unique Vancouver images between scenes versus Survey F;
- Survey H – *Endgame* television program with pre-test to sensitize respondent towards scenery (location placements) in the program (see Appendix B for the sample questionnaire);

- Survey K – *hiccups* television program with generic segues between scenes;

- Survey L – *hiccups* television program with unique Vancouver images between scenes;

- Survey M – *hiccups* television program with additional unique Vancouver images between scenes versus Survey L; and

- Survey N – *hiccups* television program with pre-test to sensitize respondent towards scenery (location placements) in the program (see Appendix B for the sample questionnaire).

These videos and surveys are further described in Section 5.7 later in this chapter regarding the individual experiments. The data collected by the questionnaires was a combination of qualitative and quantitative responses as can be seen through the sample questionnaires in Appendices A and B.

5.5 Statistical Notes Regarding Data Manipulation and Analysis

All of the data analyses were conducted using SPSS 20 after the data was downloaded from Survey Monkey, cleaned and prepared. Education, gender, and recognition of location and program were treated as nominal variables. Age and previous travel were initially treated as scale, but were then categorized into ranges for ease of analysis. Postal codes were grouped into their appropriate states in Australia. Qualitative responses were cleaned and categorized for ease of analysis.

After careful consideration, the Likert-style and semantic differential questions were categorized as ordinal data. As mentioned in Section 4.1, both semantic differential and Likert-type questions were used so that cross-referencing results from the two scales might provide a clearer and more valid assessment of perceptions. According to Boslaugh and Watters (2012) and Svensson (2001), while these measurements describe an order or ranking, the differences between each value cannot be exactly quantified and may not be the same. As such, they do not represent a numerical value in a mathematical sense. The assignment of the data as ordinal had implications for the analysis, so this decision was conscientiously reasoned. Robson (2011) argues that you can carry out any analysis on quantitative data as long as you carefully interpret the results. However, Boslaugh and Watters (2012), Svensson (2001), Stephens (1998) and Lund and Lund (2012) state that ordinal data should not be

treated the same as interval or ratio data in the analysis. Based upon the available literature, the decision to assign the data as ordinal was made.

Some of the scales were also manipulated before analysis of the data. Initially, the questionnaires were designed with the different possible responses for the semantic differential questions randomly assigned to the left or right ends of the scales to discourage response biases or a halo effect (i.e. marking all positive or negative responses). However, to ease interpretation of the data, all of the semantic differential scales were realigned, placing any terms with negative connotations (e.g. boring, very bad, not at all engaging) to the left of the scale. All semantic differential questions were then recoded to range from -3 to +3, with 0 as the middle or neutral point. As previously noted, scale/ratio questions (e.g. age, previous travel) were grouped into ranges and postal codes were grouped into states. These changes had no effect on the results, but made the interpretation of the results easier and clearer.

Ordinal data is presented with medians and modes for measures of central tendency, following the guidelines outlined by Boslaugh and Watters (2012), Svensson (2001), and Stephens (1998). Where applicable, frequency information has also been presented for the data.

Rule Four of Levine and Parkinson's (1994) guidelines for conducting experiments (Section 3.3.2) states that statistical tests should be used to determine whether control and treatment conditions are actually different. In this research, Mann-Whitney U and Kruskal-Wallis tests were used for the statistical tests of differences. These are nonparametric procedures, which do not rely on the data or population following a normal distribution or necessarily having similar population variances (Stephens 1998, Robson 2011). They have the following assumptions (Lund and Lund 2012, Boslaugh and Watters 2012, Stephens 1998, Svensson 2001):

- Samples were randomly chosen from the population;
- The dependent variable is ordinal, interval, or ratio; and
- Samples do not need to be normally distributed.

The Mann-Whitney U test determines whether one of two independent samples of populations tends to have larger values than the other sample (Stephens 1998). To do this, all

of the values from the two samples are combined and then ranked. The ranks from the two samples are then added (i.e. summed) to generate two ranked sums. These sums are then compared to determine if they are significantly different statistically. The Kruskal-Wallis test is similar to the Mann-Whitney U test, however it includes more than two population samples. The Kruskal-Wallis test can be equated to a one-way analysis of variance (ANOVA), but for nonparametric tests (Stephens 1998). Wilcoxon tests were not recommended as the data is not interval and the variances cannot be assumed to be equivalent (Boslaugh and Watters 2012).

5.6 Research Findings for the Characteristics of the Experimental Groups

This section describes some of the overall findings from the research groups, looking at topics such as age, gender, education, residence, and previous travel. Originally, the research was targeting 63 respondents per survey. Due to a positive response to the research and the use of the panel provider, the number of respondents ranged from a low of 68 to a high of 92. This provided a large enough sample to conduct all of the desired statistical analyses for the research.

These findings regarding each of the individual characteristics of the experimental groups is presented individually to specifically highlight any similarities and differences between each of the experimental groups, and for the sample as a whole. As the validity of the results can be greatly affected by the characteristics of the participants, this information is a critical foundation for the results of the experiment. While the actual characteristics of the respondents may be interesting, for this research it was more important that the characteristics between the various groups were essentially the same. Therefore, a summary table of all of the demographics was not considered essential.

5.6.1 Gender and age group

Initially, the goal was for a roughly even split of males and females for the research. The gender of respondents for the overall research was almost completely evenly split, with 321 female participants and 317 male participants (Table 9). Thirteen respondents chose not to answer this question. This resulted in a known gender distribution of 50.3% female and 49.7% male in the sample population, essentially achieving the targeted distribution.

Table 9 – Gender of Research Respondents

		Frequency	Percent
	Female	321	50.3
Valid	Male	317	49.7
	Total	638	100.0
Missing	System	13	
Total		651	

The age groups of respondents overall were not as evenly split between the various age ranges though, showing a bias towards the 26 to 35 year-olds (Table 10). At over 38%, they formed the single largest group and were more than twice the size of any other individual group. This was not wholly unexpected, as the online research method would tend to bias respondents towards a younger age. This might have been a concern if results were expected to be representative of the general Australian population. However, as previously stated, due to the experimental nature of this research, it was chiefly important that each experimental group (i.e. control or treatment) was essentially similar. Additionally, participants sufficiently covered a broad spectrum of age groups, ranging from 10.3% in the 18 to 25 year range, up to 9.5% being 65 years or older. Only 11 people decided not to answer this question.

Table 10 – Age Groups of Respondents

		Frequency	Percent
	18-25 years	66	10.3
	26-35 years	244	38.1
	36-45 years	75	11.7
Valid	46-55 years	95	14.8
	56-64 years	99	15.5
	65 years+	61	9.5
	Total	640	100.0
Missing	System	11	
Total		651	

A Kruskal-Wallis test was performed for gender and age groups between the eight versions of the survey to examine whether these variables were significantly different for any of the experimental conditions. This test was conducted to ensure that each of the experimental groups was essentially the same based upon age group and gender. Chi-square values were determined for both gender and age group, using the survey version as the grouping variable. Both tests had seven degrees of freedom, which is calculated by taking the number of the grouping variable (in this case, the number of different surveys) and subtracting one. The

asymptotic significance provides a more precise value for the likelihood that the groups are not significantly different. As can be seen by Table 11 below, no significant difference was observed for gender between the different surveys; with a chi-square value of 6.485, this is far below the critical value of 14.067 at an alpha of 0.05. However, age groups did demonstrate a significant difference (25.932 compared with the critical value of 14.067) and therefore warranted further investigation.

Table 11 – Kruskal-Wallis Test for Differences with Gender and Age Groups

	What is your gender?	Age group
Chi-Square	6.485	25.932
Degrees of freedom	7	7
Asymptotic significance	.484	.001

The age group test statistics were examined for the eight versions of the survey and Survey H was viewed as being notably different from the other surveys. Therefore, it was decided to re-test the survey groups without Survey H included. After removing Survey H from the analysis, test statistics (Table 12) showed no significant differences between the remaining surveys on the gender (chi-square of 5.717) or age group (chi-square value of 3.526) variables (critical value = 12.592 at 0.05).

Table 12 – Kruskal-Wallis Test for Differences with Gender and Age Groups after Survey H removed

	What is your gender?	Age group
Chi-Square	5.717	3.526
Degrees of freedom	6	6
Asymptotic significance	.456	.741

In order to test whether age might have negatively biased responses for Survey H, a Kruskal-Wallis test was performed using the age groups and many of the key research rating variables for the television programs. The first column of Table 13 displays these characteristics for the programs (questions 2 to 23 of Appendix A and 3 to 24 of Appendix B). As shown in Table 13 below, no significant differences were observed between the age groups with any of the key research characteristics (i.e. all of the chi-square values are below the critical value of 11.070 at alpha of 0.05). As such, it was concluded that, in spite of significant differences in the distribution of age groups between Survey H and the other surveys, this difference did not likely affect research results to a significant degree and could be ignored.

Based upon the statistical tests that were performed, it was ultimately determined that the experimental groups were essentially the same with regards to age and gender, thereby removing these variables as potentially confounding factors in the research.

Table 13 – Survey H Kruskal-Wallis Test for Differences with Key Research Variables and Age Groups

Program rating variables	Chi-Square	Degrees of freedom	Asymptotic significance
Program - Boring/Exciting	2.913	5	.713
Program - Dreary/Bright	5.542	5	.353
Program - Ordinary/Extraordinary	4.561	5	.472
Program - Fake/Realistic	3.702	5	.593
Program - Not enjoyable/Pleasing	7.766	5	.170
Program - Common/Unique	6.780	5	.238
Program - Easy to forget/Unforgettable	5.926	5	.313
Actors - Unattractive/Attractive	6.923	5	.226
Actors - Not at all believable/Very believable	6.078	5	.299
Actors - Not at all engaging/Very engaging	5.046	5	.410
Actors - Very bad/Very good	3.936	5	.559
Actors - Boring/Entertaining	7.589	5	.180
Location/setting - Unattractive/Attractive	4.310	5	.506
Location/setting - Inappropriate/Appropriate	5.143	5	.399
Location/setting - Boring/Exciting	5.978	5	.308
Location/setting - Ugly/Beautiful	6.608	5	.251
Location/setting - Ordinary/Extraordinary	4.948	5	.422
Location/setting - Common/Unique	2.784	5	.733
Program - Not enough action/Too much action	3.381	5	.641
Program - Not enough scenery/Too much scenery	10.008	5	.075
Program - Very complex story/Very simple story	1.809	5	.875
Program - Unappealing story/Appealing story	4.417	5	.491

5.6.2 Highest level of education completed

Respondents were asked to indicate the highest level of education that they had achieved. As can be seen in Table 14 below, research participants came with a variety of educational backgrounds, ranging from approximately 10% with Year 10 or less to about 17% with a graduate degree. The largest group based upon their education had a TAFE certificate or diploma, constituting 26% of the respondents who completed this question. Nineteen subjects chose not to answer. These respondents were generally well educated formally.

After testing for any significant differences in the allocation of education levels across the eight surveys through a Kruskal-Wallis test (Table 15), it was determined that no significant differences existed and this should not have any impact on results of the research (chi-square value of 7.347, which is less than the critical value of 14.067 at alpha of 0.05).

Table 14 – Highest Level of Education Completed

		Frequency	Percent
Valid	Completed Year 10 or less	65	10.3
	Completed Year 11 or 12	127	20.1
	TAFE certificate or Diploma	165	26.1
	Trade qualification	43	6.8
	Undergraduate degree	123	19.5
	Graduate degree	109	17.2
	Total	632	100.0
Missing	System	19	
Total		651	

Table 15 – Kruskal-Wallis Test for Differences with Education Completed

	What is the highest level of school you have completed or highest degree you have received?
Chi-Square	7.347
Degrees of freedom	7
Asymptotic significance	.394

5.6.3 Place of residence

Research participants were asked to provide their postal codes, which were converted and grouped into the appropriate Australian states (Table 16). Respondents for the research came from across Australia although the majority lived in New South Wales (33.6%), Victoria (28.1%) and Queensland (17.1%), demonstrating a broad cross-section of Australians. These figures are not unexpected based upon the distribution of Australia's population. Only 24 respondents (3.7%) did not provide a valid postal code for this question.

Table 16 – State Distribution of Respondents Based Upon Postal Codes

		Frequency	Percent
Valid	NSW	219	34.9
	VIC	183	29.2
	QLD	111	17.7
	SA	45	7.2
	WA	42	6.7
	TAS	17	2.7
	ACT	7	1.1
	NT	3	.5
	Total	627	100.0
Missing	System	24	
Total		651	

Examining the distribution of respondents across the eight surveys, no significant difference is shown by the Kruskal-Wallis test (critical value = 14.067 at 0.05, chi-square value = 10.610), as can be seen in Table 17 below. Therefore, respondents from various locations across Australia should be roughly equally distributed into the eight experimental groups and impacts from differences in residence should not be a factor in the research.

Table 17 – Kruskal-Wallis Test for Differences in State Distribution Between Research Groups

	Postal code
Chi-Square	10.610
Degrees of freedom	7
Asymptotic significance	.157

5.6.4 Travel in the past year

Respondents were questioned about the number of overnight trips within their home state, outside of their home state but within Australia, and outside of Australia, between January and December 2011 as a measure of their propensity to travel. This information was originally gathered as numeric values and then grouped into five categories: No trips; 1-3 trips; 4-6 trips; 7-12 trips; and More than 12 trips. Table 18 shows that the number of trips decreased for travels further from the participant's home state. For example, 11.5% indicated 4-6 trips within their home state during 2011. This number dropped to 6.8% for 4-6 trips outside their home state and further decreased to 3.2% for 4-6 trips outside Australia. With almost one third having travelled outside of Australia in the previous 12 months, this information would suggest that many of these respondents were moderately well travelled and may have a broad perspective on the world.

Table 18 – Number of Personal Trips from January to December 2011

	Within state	Outside state	Outside Australia
No trips	37.4	46.4	63.3
1-3 trips	41.8	42.3	29.8
4-6 trips	11.5	6.8	3.2
7-12 trips	5.3	2.3	1.0
More than 12 trips	4.0	2.3	2.7
Total	100.0	100.0	100.0

Again, to test whether the distribution of previous travel was not significantly different between the research groups, a Kruskal-Wallis test was performed. This test shows whether experimental groups contain differing proportions of frequent travellers, which could impact

their perceptions of the television programs and the destination. Table 19 illustrates that there were no significant differences between the research groups due to the number of trips taken during 2011 within the state (chi square = 4.613), within the country (chi square = 8.699), and outside Australia (chi square = 4.537) at a critical value of 14.067 with an alpha of 0.05. Therefore, propensity to travel should not have any effect on differences between the various experimental groups.

Table 19 – Kruskal-Wallis Test for Differences with Previous Travel

	Within the state	Within the country	Outside Australia
Chi-Square	4.613	8.699	4.537
Degrees of freedom	7	7	7
Asymptotic significance	.707	.275	.716

The impact of previous travel on interest in visiting the film location/setting is further explored in Section 5.10 later in this chapter however, as a relationship was discovered between these two factors.

5.6.5 Impact of Respondent Demographics on Research

The overriding goal in the recruitment of research participants was to ensure that the groups were essentially the same. This condition would help to control possible differences in the experiment, decrease the likelihood of confounding variables, and increase the likelihood of a valid experiment. Various aspects of respondent demographics were examined for their possible impacts on the research findings including age, gender, place of residence, education, and previous travel. While some differences were noted in the distribution of some demographic factors between some groups (e.g. age groups for Survey H), no significant impacts were discovered. After analysis, various tests, and careful consideration, the impact of demographics on research findings is not considered to be a significant factor.

The next section provides the findings for the separate experiments, beginning with Experiment #1 regarding repetition.

5.7 Research Findings for Each Experiment

The first major question identified for the research dealt with how location placements might impact a destination image (Section 4.0). To test for impacts from changing location placements in a television program, a series of 2 X 2 experiments were performed from

September 18 to 24, 2012, using Survey Monkey. Two television programs from Vancouver, British Columbia, Canada were video edited to isolate and test the effects of repetition, uniqueness, and prominence as described in Section 4.6. The two different film types/genre, a crime drama (*Endgame*) and a situation comedy (*hiccups*), were used to crosscheck effects and also to explore potential differences between film types.

After respondents viewed a particular version of the television program, they were asked a series of questions regarding their perceptions of various aspects of the shows (Appendices A and B). This included overall impressions about the program, the actors in each show, and the location/setting for the program. A combination of semantic differential, Likert-type, and open-ended questions were used to provide a complete picture for the research. While some questions had been originally included to simply balance the questionnaire and minimize the likelihood that respondents would determine the true nature of the research (i.e. looking at location placements), results from the research discovered some interesting peripheral impacts from the treatments.

Results from each of the experiments are presented separately in the following sections. Within each section, median and mode tables are provided as well as Mann-Whitney U 'Z' and rank tables. These calculations were chosen due to the ordinal nature of this information (described previously in Section 5.5). The first 22 questions of the median and mode tables (up to and including "Program – Unappealing story/Appealing story") were asked as semantic differential questions, ranging in value from '-3' to '+3' with '0' as the neutral or midpoint. The remaining questions were asked as Likert-type questions ("Strongly agree" to "Strongly disagree"). While these questions originally ranged in value from '1' to '7' with '4' as the mid-point, the scale was modified to appear similar to the semantic differential questions (i.e. '-3'="Strongly disagree" to '+3'="Strongly agree" with '0' as the midpoint). Medians and modes provide measures of central tendency for the ordinal data, similar to means. Mann-Whitney U 'Z' tables are presented for all of the questions to explore significant differences between the two versions of the program (i.e. control and treatment), as described in Section 5.5. With a critical value of 1.96 at an alpha of 0.05, significantly different values are noted in each of the 'Z' tables with shading. The rank tables are then used to discuss only those factors that were deemed significantly different between the two versions of each program.

5.7.1 Experiment #1 – Repetition

The experiment for the effects of repetition was designed to test whether increasing the number of times that images of a location appear in a program, increases the impact of those images on the perception of the location (Section 4.6.2). For the television show *Endgame*, the control version of the program had approximately 30 seconds of location images in segues between scenes, while the treatment version had approximately 60 seconds of the same images. All other aspects of the program were exactly the same. The total length of the program was approximately 25 minutes. Additionally, the program had some location images incorporated into the storyline, but these were the same for both versions and could not be altered.

Table 20 shows the median results for the control (Survey F) and treatment (Survey G) versions of *Endgame*. As can be seen, while many of the ratings are similar between the two variants, there also seem to be many differences that become more apparent in further analysis. However, as an overall statement about the program(s), *Endgame* was generally liked as being somewhat exciting, pleasing and unique (medians = 1 on a scale from -3 to 3). The location was attractive and appropriate (medians = 1). The storyline was somewhat well written and kept their attention (medians = 1 on a scale from -3 to 3). Respondents even wanted to see more of the program with participants somewhat agreeing (median = 1) that "The program made me want to watch more episodes" and "I really liked the program". It can also be noticed that the actors seemed to receive higher ratings with the treatment (Survey G) compared with the control (Survey F). This is further demonstrated in the Mann-Whitney U tests displayed below in Table 21. Most of the ratings however, were near the midpoints (i.e. '0' for the semantic differential and Likert-type questions) for both versions of the program, not exhibiting extremes in one direction or another.

When comparing the two versions using a Mann-Whitney U test though, some of the statistically significant differences become more obvious. Shading in Table 21 shows where ratings were significantly different between the control and treatment television shows. Any of the Z values less than the critical value of -1.96 at alpha 0.05 suggest that their ratings were significantly different between the control and treatment versions of the program (e.g. "Actors – Very bad/Very good" = -2.177). Again, the asymptotic significance values provide more information about the degree of significant difference. While some of the differences

were expected, such as perceptions of the location/setting for the program, other differences also resulted. Additionally, it became obvious with this and the other analyses of the experiments that the semantic differential questions seemed more sensitive to the differences between the survey versions.

Table 20 – Median Results for Repetition Experiment with *Endgame*

Television program – ***Endgame*** **Repetition Experiment**	Survey F **Control** N=92	Survey G **Treatment** N=84
	Median	Median
Program - Boring/Exciting	1.00	1.00
Program - Dreary/Bright	.00	1.00
Program - Ordinary/Extraordinary	.00	1.00
Program - Fake/Realistic	.00	.00
Program - Not enjoyable/Pleasing	1.00	1.00
Program - Common/Unique	1.00	1.00
Program - Easy to forget/Unforgettable	.00	1.00
Actors - Unattractive/Attractive	1.00	1.00
Actors - Not at all believable/Very believable	.00	1.00
Actors - Not at all engaging/Very engaging	.00	1.00
Actors - Very bad/Very good	.00	1.00
Actors - Boring/Entertaining	.00	1.00
Location/setting - Unattractive/Attractive	1.00	1.00
Location/setting - Inappropriate/Appropriate	1.00	1.00
Location/setting - Boring/Exciting	.00	1.00
Location/setting - Ugly/Beautiful	1.00	1.00
Location/setting - Ordinary/Extraordinary	.00	1.00
Location/setting - Common/Unique	.00	.00
Program - Not enough action/Too much action	.00	1.00
Program - Not enough scenery/Too much scenery	.00	1.00
Program - Very complex story/Very simple story	.00	.00
Program - Unappealing story/Appealing story	.00	1.00
The program was too unusual or different for me.	.00	-1.00
The location/setting captured all of my attention.	.00	.00
The storyline was well written.	1.00	1.00
The location was important to the story.	.00	.00
I connected with the characters.	.00	.00
I lost interest in the program before it ended.	.00	.00
The program focused too much attention on the location/setting.	.00	0.50
The program kept my attention throughout.	1.00	1.00
I connected with the location/setting.	.00	.00
The program let me escape into the location/setting for awhile.	.00	.00
The location/setting is important to me.	.00	1.00
The show had too many images of the location/setting.	.00	.00
The storyline is important to me.	1.00	1.00
The location/setting seemed right for the storyline.	1.00	1.00
The program needs actors who are more famous.	-1.00	-1.00
The program did not have enough action for me.	.00	.00
The program was visually stunning.	.00	.00
The program made me want to watch more episodes.	1.00	1.00
I really liked the program.	1.00	1.00
I would recommend the program to friends and family.	.00	.00

Ratings for all of the location/setting variables were significantly different between the two versions of *Endgame* except for the perceived attractiveness. These findings suggest that the repetition treatment almost completely changed the perception of the destination image for the participants.

Table 21 – Mann-Whitney U Test with *Endgame* Repetition Experiment

Mann-Whitney U Repetition Experiment	Z	Asymptotic significance (2-tailed)
Program - Boring/Exciting	-1.665	.096
Program - Dreary/Bright	-1.428	.153
Program - Ordinary/Extraordinary	-.993	.321
Program - Fake/Realistic	-.018	.986
Program - Not enjoyable/Pleasing	-1.034	.301
Program - Common/Unique	-.862	.389
Program - Easy to forget/Unforgettable	-1.528	.127
Actors - Unattractive/Attractive	-1.672	.094
Actors - Not at all believable/Very believable	-1.719	.086
Actors - Not at all engaging/Very engaging	-1.550	.121
Actors - Very bad/Very good	-2.177	.029
Actors - Boring/Entertaining	-2.005	.045
Location/setting - Unattractive/Attractive	-1.877	.060
Location/setting - Inappropriate/Appropriate	-2.514	.012
Location/setting - Boring/Exciting	-2.646	.008
Location/setting - Ugly/Beautiful	-3.090	.002
Location/setting - Ordinary/Extraordinary	-2.176	.030
Location/setting - Common/Unique	-2.434	.015
Program - Not enough action/Too much action	-3.539	.000
Program - Not enough scenery/Too much scenery	-3.050	.002
Program - Very complex story/Very simple story	-2.335	.020
Program - Unappealing story/Appealing story	-2.346	.019
The program was too unusual or different for me.	-1.962	.050
The location/setting captured all of my attention.	-.282	.778
The storyline was well written.	-.710	.477
The location was important to the story.	-.305	.761
I connected with the characters.	-.946	.344
I lost interest in the program before it ended.	-.358	.720
The program focused too much attention on the location/setting.	-.919	.358
The program kept my attention throughout.	-.895	.371
I connected with the location/setting.	-.480	.631
The program let me escape into the location/setting for awhile.	-1.227	.220
The location/setting is important to me.	-.558	.577
The show had too many images of the location/setting.	-.603	.546
The storyline is important to me.	-.630	.528
The location/setting seemed right for the storyline.	-.303	.762
The program needs actors who are more famous.	-1.331	.183
The program did not have enough action for me.	-.242	.809
The program was visually stunning.	-.640	.522
The program made me want to watch more episodes.	-.205	.838
I really liked the program.	-.486	.627
I would recommend the program to friends and family.	-.552	.581
Interest in visiting - Not at all/Extremely	-1.613	.107

Research findings also show that respondents perceived the amount of action, story complexity, and unusual nature of the program to be significantly different. These particular results were not initially expected since none of these factors were changed between the control and treatment versions of the program. All of the remaining variables were not significantly different between the two versions. The repetition treatment seemed to have the greatest impact on the degree of beauty and the amount of action, with these variables demonstrating the greatest amount of difference. Finally, participants noted the increased amount of scenery, demonstrating that the manipulation was successful (median = 1, Z = -3.050).

Exploring those differences further in Table 22, the mean ranks of the significantly different variables are presented. The table also clarifies the directions of the differences between those variables. With higher mean ranks, the program with additional images of the location (Survey G - treatment) was perceived to have a location/setting that was more appropriate, more exciting, more beautiful, more extraordinary, and more unique. For example, the mean (average) ranking for the location/setting appropriateness for Survey F (control) was 79.49, but for Survey G (treatment) it was 98.37. The lower value for Survey F means that more of those ratings were lower (towards the "Inappropriate" end of the scale) than they were for Survey G. These rankings are important as it is not always clear from the median values which survey received a significantly higher rating (e.g. both surveys have the same medians for "Location/setting – Inappropriate/Appropriate"). The actors were even considered as better and more entertaining in the treatment version of the program. The high repetition (treatment) program was also seen as having somewhat too much scenery, a more simple and appealing story, and was less unusual or different.

An examination of the open-ended questions (e.g. "How would you describe the setting/location of the TV program to a friend or family member?") for the *Endgame* experiment for repetition generally supported the quantitative data. Viewers of the treatment version described the setting/location as a "beautiful place that you like to go to", "great setting and scenery", "interesting", and "the location looked exotic". While *Endgame* is primarily shot within a hotel, the additional scenery in the treatment program resulted in a shift in emphasis from the discussion of the hotel, to a discussion of the city itself. Viewers started making comments about the harbour ("city on a harbour", "harbour city", "setting in

large city, "close to the sea or large waterway"), whereas no one in the control program mentioned it. Some of the responses also made note of the additional scenery shots, with one viewer stating that, "the panning of the skyline, etc. happened too often and lasted a bit too long". Finally, some research participants even mentioned that they would be interested in viewing more episodes of the program ("I would like to see more episodes to see the outcome"). In contrast, viewers of the control version concentrated their descriptions of the location/setting for the program on the "fancy hotel", "set in a city", and described it as "OK". Clearly, the research participants in the treatment version were more impressed and appreciative of the destination than the participants in the control, after just 30 seconds of additional images of the location.

Table 22 – Mann-Whitney U Ranks Table for *Endgame* Repetition Experiment

	Survey version	N	Mean Rank
Actors - Very bad/Very good	Control	92	80.70
	Treatment	84	97.05
Actors - Boring/Entertaining	Control	92	81.28
	Treatment	84	96.41
Location/setting - Inappropriate/Appropriate	Control	92	79.49
	Treatment	84	98.37
Location/setting - Boring/Exciting	Control	92	79.06
	Treatment	84	98.84
Location/setting - Ugly/Beautiful	Control	92	77.53
	Treatment	84	100.52
Location/setting - Ordinary/Extraordinary	Control	92	80.73
	Treatment	84	97.01
Location/setting - Common/Unique	Control	92	79.83
	Treatment	84	98.00
Program - Not enough action/Too much action	Control	92	76.02
	Treatment	84	102.17
Program - Not enough scenery/Too much scenery	Control	92	78.12
	Treatment	84	99.87
Program - Very complex story/Very simple story	Control	92	80.17
	Treatment	84	97.62
Program - Unappealing story/Appealing story	Control	92	80.05
	Treatment	84	97.76
The program was too unusual or different for me.	Control	92	81.47
	Treatment	84	96.20

The experiment for repetition with the television program *hiccups* was run similar to that for *Endgame*. The control version of *hiccups* had approximately 30 seconds of location images in segues between scenes (further described in Section 4.6). The treatment version of the show had about 60 seconds of the same images in the 22-minute program. While *hiccups* also had some images incorporated into its storyline similar to *Endgame*, these tended to be more focused on the various actors and showed less of Vancouver than with *Endgame*.

Table 23 provides the median values for the control (Survey L) and treatment (Survey M) versions of the program. Resembling the findings from *Endgame* for repetition, most of the ratings for *hiccups* were also near the midpoint for the variables (i.e. '0' for the semantic differential and Likert-type questions). However, *hiccups* was not as well received as *Endgame*, with fewer positive ratings and even some negative ratings (e.g. medians for "Program – Fake/Realistic" and "Location/setting – Common/Unique" were both -1). Research participants seemed to prefer *Endgame* to *hiccups*, regardless of the version. This should not affect the experiment though, as the experimental comparisons were performed between the control and treatment versions of *hiccups* and not between the two different programs.

Examining the medians in Table 23, it can be seen that many of the location/setting ratings for the treatment version (Survey M) seem to be more positive than for the control program (Survey L). For example, the medians for the realism of the program ("Program – Fake/Realistic") rose from '-1' to '0'. The median for the "Program – Boring/Exciting" semantic differential question increased from '0' to '1'. Consistent with the *Endgame* experiment, actors in the *hiccups* experiment were more positively perceived in the treatment program. A general observation across the medians would suggest that the treatment version of *hiccups* resulted in a more positively perceived program and a better image for the destination.

Table 24 displays the Mann-Whitney U test results for the *hiccups* experiment of repetition. Shading has again been used to highlight the significant differences between the two versions of the program, using a critical value of 1.96 at an alpha of 0.05. Seventeen of the ratings for the program, actor, and location/setting ratings were significantly different. Somewhat similar to *Endgame*, viewers in the repetition treatment seemed to perceive a very different destination than the viewers of the control version of *hiccups*. As noted for *Endgame*, while

the differences in perception of the location/setting were expected, the differences with ratings for actors and the program itself were not. The variables that demonstrated the greatest degree of difference included the realism of the program, the engagement with actors, and the attractiveness, beauty and uniqueness of the location/setting.

Table 23 – Median Results for Repetition Experiment with *hiccups*

Television program – *hiccups* Repetition Experiment	Survey L Control N=75	Survey M Treatment N=68
	Median	Median
Program - Boring/Exciting	.00	1.00
Program - Dreary/Bright	.00	1.00
Program - Ordinary/Extraordinary	.00	1.00
Program - Fake/Realistic	-1.00	.00
Program - Not enjoyable/Pleasing	.00	1.00
Program - Common/Unique	.00	1.00
Program - Easy to forget/Unforgettable	.00	1.00
Actors - Unattractive/Attractive	.00	1.00
Actors - Not at all believable/Very believable	.00	.00
Actors - Not at all engaging/Very engaging	.00	1.00
Actors - Very bad/Very good	.00	1.00
Actors - Boring/Entertaining	.00	1.00
Location/setting - Unattractive/Attractive	.00	1.00
Location/setting - Inappropriate/Appropriate	1.00	2.00
Location/setting - Boring/Exciting	.00	1.00
Location/setting - Ugly/Beautiful	.00	1.00
Location/setting - Ordinary/Extraordinary	.00	.00
Location/setting - Common/Unique	-1.00	.00
Program - Not enough action/Too much action	.00	1.00
Program - Not enough scenery/Too much scenery	.00	.50
Program - Very complex story/Very simple story	1.00	1.00
Program - Unappealing story/Appealing story	.00	1.00
The program was too unusual or different for me.	.00	-1.00
The location/setting captured all of my attention.	.00	.00
The storyline was well written.	.00	1.00
The location was important to the story.	.00	.00
I connected with the characters.	.00	1.00
I lost interest in the program before it ended.	.00	.00
The program focused too much attention on the location/setting.	-1.00	-1.00
The program kept my attention throughout.	.00	1.00
I connected with the location/setting.	.00	.00
The program let me escape into the location/setting for awhile.	.00	.00
The location/setting is important to me.	.00	.00
The show had too many images of the location/setting.	.00	.00
The storyline is important to me.	.00	1.00
The location/setting seemed right for the storyline.	1.00	1.00
The program needs actors who are more famous.	-1.00	-1.00
The program did not have enough action for me.	.00	.00
The program was visually stunning.	.00	.00
The program made me want to watch more episodes.	.00	.00
I really liked the program.	.00	.00
I would recommend the program to friends and family.	.00	.00

Table 24 – Mann-Whitney U Test with *hiccups* Repetition Experiment

Mann-Whitney U Repetition Experiment	Z	Asymptotic significance (2-tailed)
Program - Boring/Exciting	-2.093	.036
Program - Dreary/Bright	-2.090	.037
Program - Ordinary/Extraordinary	-1.533	.125
Program - Fake/Realistic	-3.133	.002
Program - Not enjoyable/Pleasing	-2.432	.015
Program - Common/Unique	-2.231	.026
Program - Easy to forget/Unforgettable	-2.375	.018
Actors - Unattractive/Attractive	-1.866	.062
Actors - Not at all believable/Very believable	-2.840	.005
Actors - Not at all engaging/Very engaging	-3.375	.001
Actors - Very bad/Very good	-2.847	.004
Actors - Boring/Entertaining	-2.816	.005
Location/setting - Unattractive/Attractive	-3.592	.000
Location/setting - Inappropriate/Appropriate	-2.379	.017
Location/setting - Boring/Exciting	-1.345	.179
Location/setting - Ugly/Beautiful	-3.295	.001
Location/setting - Ordinary/Extraordinary	-2.371	.018
Location/setting - Common/Unique	-3.270	.001
Program - Not enough action/Too much action	-1.167	.243
Program - Not enough scenery/Too much scenery	-1.740	.082
Program - Very complex story/Very simple story	-1.224	.221
Program - Unappealing story/Appealing story	-2.601	.009
The program was too unusual or different for me.	-1.470	.142
The location/setting captured all of my attention.	-.980	.327
The storyline was well written.	-1.240	.215
The location was important to the story.	-1.045	.296
I connected with the characters.	-1.103	.270
I lost interest in the program before it ended.	-1.199	.231
The program focused too much attention on the location/setting.	-.076	.940
The program kept my attention throughout.	-.965	.335
I connected with the location/setting.	-1.839	.066
The program let me escape into the location/setting for awhile.	-1.485	.138
The location/setting is important to me.	-2.449	.014
The show had too many images of the location/setting.	-1.908	.056
The storyline is important to me.	-.949	.343
The location/setting seemed right for the storyline.	-1.208	.227
The program needs actors who are more famous.	-1.013	.311
The program did not have enough action for me.	-.567	.571
The program was visually stunning.	-.537	.592
The program made me want to watch more episodes.	-.400	.689
I really liked the program.	-.627	.531
I would recommend the program to friends and family.	-1.000	.317
Interest in visiting - Not at all/Extremely	-.598	.550

Reading the table similar to the previous Table 22, the Mann-Whitney U ranks provided in Table 25 show the strength and direction of the difference between the two variants of *hiccups*. The repetition experiment with *hiccups* resulted in a program that was considered more exciting, bright, pleasing, unforgettable, and unique. It was also thought of as being less "fake", determined by noting that the median for this significantly different rating

changed from -1 to 0 and the mean ranks were 61.81 for Survey L (control) and 83.24 for Survey M (treatment).

Table 25 – Mann-Whitney U Ranks Table for *hiccups* Repetition Experiment

	Survey version	N	Mean Rank
Program - Boring/Exciting	Control	75	65.19
	Treatment	68	79.51
Program - Dreary/Bright	Control	75	65.19
	Treatment	68	79.51
Program - Fake/Realistic	Control	75	61.81
	Treatment	68	83.24
Program - Not enjoyable/Pleasing	Control	75	64.08
	Treatment	68	80.74
Program - Common/Unique	Control	75	64.75
	Treatment	68	80.00
Program - Easy to forget/Unforgettable	Control	75	64.29
	Treatment	68	80.51
Actors - Not at all believable/Very believable	Control	75	62.77
	Treatment	68	82.18
Actors - Not at all engaging/Very engaging	Control	75	61.04
	Treatment	68	84.09
Actors - Very bad/Very good	Control	75	62.79
	Treatment	68	82.15
Actors - Boring/Entertaining	Control	75	62.86
	Treatment	68	82.08
Location/setting - Unattractive/Attractive	Control	75	60.48
	Treatment	68	84.71
Location/setting - Inappropriate/Appropriate	Control	75	64.34
	Treatment	68	80.45
Location/setting - Ugly/Beautiful	Control	75	61.68
	Treatment	68	83.38
Location/setting - Ordinary/Extraordinary	Control	75	64.41
	Treatment	68	80.38
Location/setting - Common/Unique	Control	75	61.55
	Treatment	68	83.52
Program - Unappealing story/Appealing story	Control	75	63.53
	Treatment	68	81.34
The location/setting is important to me.	Control	75	79.23
	Treatment	67	62.85

The actors were considered more believable, more engaging, better, and more entertaining than the very same actors (and performances) in the control version of the program. The location/setting was seen as more attractive, appropriate, beautiful, extraordinary, and less common. The story was more appealing, and the location/setting became more important. Clearly, the increased number of location images had a wide range of effects on the program and it seems as though a positive perception of the additional location images was also applied to the program and actors.

The qualitative information for this experiment from the open-ended questions revealed more information about the effects of repetition on *hiccups*. In general, both versions of the program had several people commenting that the show was boring. As noted previously, *hiccups* was not enjoyed as much as *Endgame*. The treatment version of the program had people stating that the location was "nice", "good", and "what appears to be a normal, metropolitan town", but also had statements about it being "average", a "typical American sitcom city", and "set in an office in New York". One respondent even noted, "The location and the setting for the pilot is something that attracted me more to the show". The control *hiccups* had more "normal", "ordinary", and "average" comments than the treatment variant. Some of these respondents also felt that the program was filmed in "a typical American sitcom city". Of special note though, is that treatment viewers did not seem as negative about the program as the control viewers were in their comments.

5.7.2 Experiment #2 – Uniqueness

The experiment for the effects of uniqueness was developed to test whether location/setting images that are more unique will have a greater impact on the perceived image of the destination (Section 4.6.3). For the *Endgame* television program, the control version used generic city scene images in segues between scenes, such as transit buses, ordinary office buildings, and street scenes. The 'unique' treatment variation used very distinctive scenery images of Vancouver's mountains, cityscape, and waterfront. Both programs have the same quantity of location placements (approximately 30 seconds) however, based upon viewing time, to keep the comparisons equal in that respect. Additionally, everything else in the program was exactly the same including the actors, their performances, and the storyline.

The median results for the *Endgame* uniqueness experiment are presented in Table 26. Again, questions down to and including "Program – Unappealing story/Appealing story"

were semantic differential questions with '0' as the midpoint. Questions after that were Likert-type questions with '4' originally as the midpoint, but modified so that they ranged from "Strongly disagree" at '-3' to "Strongly agree" at '3' and '0' as the midpoint.

Table 26 – Median Results for Uniqueness Experiment with *Endgame*

Television program – *Endgame* Uniqueness Experiment	Survey E Control N=83	Survey F Treatment N=92
	Median	Median
Program - Boring/Exciting	1.00	1.00
Program - Dreary/Bright	.00	.00
Program - Ordinary/Extraordinary	.00	.00
Program - Fake/Realistic	.00	.00
Program - Not enjoyable/Pleasing	1.00	1.00
Program - Common/Unique	.00	1.00
Program - Easy to forget/Unforgettable	.00	.00
Actors - Unattractive/Attractive	.00	1.00
Actors - Not at all believable/Very believable	.00	.00
Actors - Not at all engaging/Very engaging	.00	.00
Actors - Very bad/Very good	.00	.00
Actors - Boring/Entertaining	.00	.00
Location/setting - Unattractive/Attractive	.00	1.00
Location/setting - Inappropriate/Appropriate	.00	1.00
Location/setting - Boring/Exciting	.00	.00
Location/setting - Ugly/Beautiful	.00	1.00
Location/setting - Ordinary/Extraordinary	.00	.00
Location/setting - Common/Unique	-1.00	.00
Program - Not enough action/Too much action	.00	.00
Program - Not enough scenery/Too much scenery	.00	.00
Program - Very complex story/Very simple story	-1.00	.00
Program - Unappealing story/Appealing story	.00	.00
The program was too unusual or different for me.	-1.00	.00
The location/setting captured all of my attention.	.00	.00
The storyline was well written.	1.00	1.00
The location was important to the story.	.00	.00
I connected with the characters.	.00	.00
I lost interest in the program before it ended.	.00	.00
The program focused too much attention on the location/setting.	.00	.00
The program kept my attention throughout.	1.00	1.00
I connected with the location/setting.	.00	.00
The program let me escape into the location/setting for awhile.	.00	.00
The location/setting is important to me.	.00	.00
The show had too many images of the location/setting.	.00	.00
The storyline is important to me.	1.00	1.00
The location/setting seemed right for the storyline.	1.00	1.00
The program needs actors who are more famous.	-1.00	-1.00
The program did not have enough action for me.	.00	.00
The program was visually stunning.	.00	.00
The program made me want to watch more episodes.	1.00	1.00
I really liked the program.	1.00	1.00
I would recommend the program to friends and family.	.00	.00

Ratings for the control/generic version (Survey E) seem to be very similar to the treatment version (Survey F), except in a few key areas. Values for the generic *Endgame* are generally

at the centre, occasionally placing lower on items such as the location/setting being more common (as expected) and the story perceived as somewhat more complex. Values for the unique/treatment *Endgame* (Survey F) also generally stayed near the midpoints without any extremes. The only values that seemed to vary from this point involved the location/setting being somewhat more attractive, appropriate and beautiful than the generic *Endgame*. It is interesting to note though, in contrast to *hiccups*, that viewers found both versions of *Endgame* to be enjoyable, as evidenced by their attention (median = 1 for "The program kept my attention throughout"), their interest in future episodes (median = 1 for "The program made me want to watch more episodes"), and their liking of the program (median = 1 for "I really liked the program"). Additionally, the increased attention and uniqueness of the location placements did not seem to detract from their enjoyment.

Conducting a Mann-Whitney U test between the generic (control) and unique (treatment) *Endgame* variations reveals a few statistically significant differences. Table 27 presents all of the test results with shaded values highlighting these differences (critical value = 1.96 at an alpha of 0.05). Compared with the repetition experiment, far fewer significant differences were noted, as only six characteristics were changed; twelve items were significantly different in the repetition experiment. While the location/setting differences in perceived beauty, extraordinariness and ability to capture attention were somewhat expected, differences in perception of the attractiveness of actors or the amount of action in the program were not; the actors and action were exactly the same between the two versions. The most significant difference noted between the two views of the program was the perceived amount of scenery, which was not a surprise. More unique scenery should stand out more from the background, and hence be more noticeable. These differences are examined further in the next table (Table 28).

Table 27 – Mann-Whitney U Test with *Endgame* Uniqueness Experiment

Mann-Whitney U Uniqueness Experiment	Z	Asymptotic significance (2-tailed)
Program – Boring/Exciting	-1.277	.202
Program – Dreary/Bright	-1.080	.280
Program – Ordinary/Extraordinary	-1.656	.098
Program – Fake/Realistic	-1.271	.204
Program – Not enjoyable/Pleasing	-1.353	.176
Program – Common/Unique	-1.539	.124
Program – Easy to forget/Unforgettable	-1.421	.155
Actors – Unattractive/Attractive	-2.213	.027
Actors – Not at all believable/Very believable	-1.868	.062
Actors – Not at all engaging/Very engaging	-1.419	.156
Actors – Very bad/Very good	-1.623	.105
Actors – Boring/Entertaining	-1.127	.260
Location/setting – Unattractive/Attractive	-1.883	.060
Location/setting – Inappropriate/Appropriate	-1.828	.068
Location/setting – Boring/Exciting	-1.725	.085
Location/setting – Ugly/Beautiful	-2.156	.031
Location/setting – Ordinary/Extraordinary	-2.049	.040
Location/setting – Common/Unique	-1.844	.065
Program – Not enough action/Too much action	-1.996	.046
Program – Not enough scenery/Too much scenery	-3.124	.002
Program – Very complex story/Very simple story	-1.856	.064
Program – Unappealing story/Appealing story	-.661	.508
The program was too unusual or different for me.	-.640	.522
The location/setting captured all of my attention.	-2.019	.043
The storyline was well written.	-1.732	.083
The location was important to the story.	-1.085	.278
I connected with the characters.	-1.254	.210
I lost interest in the program before it ended.	-.030	.976
The program focused too much attention on the location/setting.	-.351	.726
The program kept my attention throughout.	-1.779	.075
I connected with the location/setting.	-.002	.999
The program let me escape into the location/setting for awhile.	-1.360	.174
The location/setting is important to me.	-.511	.610
The show had too many images of the location/setting.	-1.263	.206
The storyline is important to me.	-.608	.543
The location/setting seemed right for the storyline.	-1.498	.134
The program needs actors who are more famous.	-.258	.797
The program did not have enough action for me.	-.008	.994
The program was visually stunning.	-.805	.421
The program made me want to watch more episodes.	-1.457	.145
I really liked the program.	-1.615	.106
I would recommend the program to friends and family.	-.963	.335
Interest in visiting – Not at all/Extremely	-.517	.605

Table 28 presents the Mann-Whitney U rank values for just the significant differences. While it is difficult for some of the characteristics to determine the differences between the two variations of *Endgame* if looking strictly at the median/mode table, the ranking table again, helps to clarify the disparities. For example, median and mode values for "Location/setting – Ordinary/Extraordinary" are all equal to '0'. However, the ranking table demonstrates that the unique version was perceived as more extraordinary, with a mean rank

of 95.18 versus 80.04 for the generic program. The more unique version was also considered to have significantly more attractive actors, a more beautiful location/setting, more action, and more scenery. It is interesting to highlight though, that the unique program was seen as having less ability to capture all of their attention, suggesting that they noticed the location, but probably were not overly impressed by it.

Table 28 – Mann-Whitney U Ranks Table for *Endgame* Uniqueness Experiment

	Survey version	N	Mean Rank
Actors – Unattractive/Attractive	Control	83	79.30
	Treatment	92	95.85
Location/setting – Ugly/Beautiful	Control	83	79.64
	Treatment	92	95.54
Location/setting – Ordinary/Extraordinary	Control	83	80.04
	Treatment	92	95.18
Program – Not enough action/Too much action	Control	83	80.37
	Treatment	92	94.89
Program – Not enough scenery/Too much scenery	Control	83	76.52
	Treatment	92	98.36
The location/setting captured all of my attention.	Control	83	80.06
	Treatment	92	95.16

Qualitative comments for *Endgame* had participants in the control experiment (Survey E) focusing more attention on the hotel versus in the treatment program (Survey F). People viewing the generic show talked about the "flash hotel in a cosmopolitan city", "expensive setting", and "city location with smart hotel". Viewers of the unique program discussed the "city location", "interesting city with harbour views", called it "European with a touch of South America" and "set in a city kind of Miami-esque". Even though viewers saw the same number of images of the hotel, it seems that the attention of treatment participants was being drawn away from the hotel by the more unique images of the location. One respondent in the treatment variant however, did want to see more of the location, noting that it "may have benefited from more to situate the location". Even with *Endgame*, which was generally liked, the unique/treatment version seemed to be more appealing, according to the comments, than the control program; it seemed to get at least a partial boost in likeability from the more unique scenery. For example, some of the people commented that the scenery was one of the

things they liked the most in the unique version of the program ("the scenery", "the exterior scenes with the chess player").

Similar to the control and treatment variations of *Endgame*, generic images were placed into segues between scenes with the control/generic variant of *hiccups* and more unique images of Vancouver's cityscape, waterfront and mountains were placed into the treatment/unique *hiccups*. To maintain the validity of the experiment, no other aspects of the program were changed (e.g. actors, performances, storyline). Table 29 presents the medians for the *hiccup* experiment for uniqueness. While the ratings tend to gather near the midpoint without positive or negative extremes ('0' for semantic differential and Likert-type questions), the generic *hiccups* (Survey K) seems to present a somewhat more negative view of the program. Several of the show characteristics appear to be rated lower, including how ordinary the program feels (median = -1), the ordinary nature of the location/setting (median = -1), and even as a less appealing story (median = -1). The following tables (Tables 30 and 31) explore these potential differences further.

Shaded highlights in Table 30 identify significant differences between the control and treatment variants of the television show after conducting a Mann-Whitney U test (critical value = 1.96 at an alpha of 0.05). While median and mode values suggested some key differences with the perceived feel of the program (e.g. ordinary, less appealing), instead, significant differences were noted with the following: exciting, beautiful and extraordinary location; program action and amount of scenery; ability to keep attention; importance of the storyline; and appropriateness of the location/setting for the story. Similar to *Endgame*'s experiment for uniqueness, the most significant difference was observed for the amount of scenery perceived in the program; notable since the actual amount of scenery was exactly the same for both programs, only the nature of that scenery was changed. Similar to *Endgame*, the 'unique' scenery likely stood out from the background more, and hence, became more noticeable.

Table 29 – Median Results for Uniqueness Experiment with *hiccups*

Television program – *hiccups* **Uniqueness Experiment**	Survey K **Control** N=76	Survey L **Treatment** N=75
	Median	Median
Program - Boring/Exciting	.00	.00
Program - Dreary/Bright	.00	.00
Program - Ordinary/Extraordinary	-1.00	.00
Program - Fake/Realistic	-1.00	-1.00
Program - Not enjoyable/Pleasing	.00	.00
Program - Common/Unique	.00	.00
Program - Easy to forget/Unforgettable	.00	.00
Actors - Unattractive/Attractive	.00	.00
Actors - Not at all believable/Very believable	.00	.00
Actors - Not at all engaging/Very engaging	.00	.00
Actors - Very bad/Very good	.00	.00
Actors - Boring/Entertaining	.00	.00
Location/setting - Unattractive/Attractive	.00	.00
Location/setting - Inappropriate/Appropriate	1.00	1.00
Location/setting - Boring/Exciting	.00	.00
Location/setting - Ugly/Beautiful	.00	.00
Location/setting - Ordinary/Extraordinary	-1.00	.00
Location/setting - Common/Unique	-1.00	-1.00
Program - Not enough action/Too much action	.00	.00
Program - Not enough scenery/Too much scenery	.00	.00
Program - Very complex story/Very simple story	.00	1.00
Program - Unappealing story/Appealing story	-1.00	.00
The program was too unusual or different for me.	-1.00	.00
The location/setting captured all of my attention.	.00	.00
The storyline was well written.	.00	.00
The location was important to the story.	.00	.00
I connected with the characters.	.00	.00
I lost interest in the program before it ended.	1.00	.00
The program focused too much attention on the location/setting.	-1.00	-1.00
The program kept my attention throughout.	.00	.00
I connected with the location/setting.	.00	.00
The program let me escape into the location/setting for awhile.	.00	.00
The location/setting is important to me.	.00	.00
The show had too many images of the location/setting.	.00	.00
The storyline is important to me.	1.00	.00
The location/setting seemed right for the storyline.	1.00	1.00
The program needs actors who are more famous.	-1.00	-1.00
The program did not have enough action for me.	.00	.00
The program was visually stunning.	.00	.00
The program made me want to watch more episodes.	.00	.00
I really liked the program.	.00	.00
I would recommend the program to friends and family.	.00	.00

Table 30 – Mann-Whitney U Test with *hiccups* Uniqueness Experiment

Mann-Whitney U Uniqueness Experiment	Z	Asymptotic significance (2-tailed)
Program - Boring/Exciting	-.964	.335
Program - Dreary/Bright	-1.180	.238
Program - Ordinary/Extraordinary	-1.767	.077
Program - Fake/Realistic	-.534	.593
Program - Not enjoyable/Pleasing	-.597	.551
Program - Common/Unique	-1.648	.099
Program - Easy to forget/Unforgettable	-1.115	.265
Actors - Unattractive/Attractive	-1.740	.082
Actors - Not at all believable/Very believable	-.616	.538
Actors - Not at all engaging/Very engaging	-.257	.797
Actors - Very bad/Very good	-1.063	.288
Actors - Boring/Entertaining	-.638	.524
Location/setting - Unattractive/Attractive	-1.576	.115
Location/setting - Inappropriate/Appropriate	-1.755	.079
Location/setting - Boring/Exciting	-3.434	.001
Location/setting - Ugly/Beautiful	-3.486	.000
Location/setting - Ordinary/Extraordinary	-3.037	.002
Location/setting - Common/Unique	-.632	.528
Program - Not enough action/Too much action	-2.736	.006
Program - Not enough scenery/Too much scenery	-4.253	.000
Program - Very complex story/Very simple story	-1.340	.180
Program - Unappealing story/Appealing story	-1.016	.310
The program was too unusual or different for me.	-1.648	.099
The location/setting captured all of my attention.	-.689	.491
The storyline was well written.	-1.302	.193
The location was important to the story.	-.867	.386
I connected with the characters.	-.852	.394
I lost interest in the program before it ended.	-.361	.718
The program focused too much attention on the location/setting.	-.622	.534
The program kept my attention throughout.	-2.060	.039
I connected with the location/setting.	-.687	.492
The program let me escape into the location/setting for awhile.	-.557	.578
The location/setting is important to me.	-1.196	.232
The show had too many images of the location/setting.	-.888	.375
The storyline is important to me.	-2.499	.012
The location/setting seemed right for the storyline.	-2.021	.043
The program needs actors who are more famous.	-.863	.388
The program did not have enough action for me.	-.261	.794
The program was visually stunning.	-.478	.633
The program made me want to watch more episodes.	-.647	.518
I really liked the program.	-1.070	.285
I would recommend the program to friends and family.	-1.059	.290
Interest in visiting - Not at all/Extremely	-.921	.357

A closer look at the significant differences from Table 30 is found in Table 31. The Mann-Whitney U ranks table demonstrates the direction of the difference between the two versions of *hiccups* – the control (Survey K) and treatment (Survey L). As can be seen, the treatment/unique *hiccups* was considered to have a more exciting, less ugly, and a less ordinary location/setting. The treatment variant was also seen to have more action and scenery than the control program. However, respondents believed that the unique/treatment

program was less likely to maintain their attention throughout, had a storyline that was less important to them, and had less of a match between the location and the story. The added attention paid to the location seemed to be drawing their gaze away from other aspects of the program. Their heightened consideration may also have provided them with more information to gauge the appropriateness of the location for the story.

Table 31 – Mann-Whitney U Ranks Table for *hiccups* Uniqueness Experiment

	Survey version	N	Mean Rank
Location/setting – Boring/Exciting	Control	76	64.20
	Treatment	75	87.95
Location/setting – Ugly/Beautiful	Control	76	64.18
	Treatment	75	87.98
Location/setting – Ordinary/Extraordinary	Control	76	65.55
	Treatment	75	86.59
Program – Not enough action/Too much action	Control	76	66.65
	Treatment	75	85.47
Program – Not enough scenery/Too much scenery	Control	76	62.36
	Treatment	75	89.83
The program kept my attention throughout.	Control	75	68.27
	Treatment	75	82.73
The storyline is important to me.	Control	74	66.26
	Treatment	75	83.63
The location/setting seemed right for the storyline.	Control	74	67.57
	Treatment	74	81.43

The qualitative comments from the open-ended questions for the *hiccups* uniqueness experiment displayed fewer differences between the two versions as compared with other experiments. Both groups (experimental and control) generally thought that the location was "average", "basic", and "normal", although treatment viewers made more comments about external factors such as parks, city scenes ("There were some scenes in offices but also some scenes set outside in parks, which was pretty and made me feel happy."). Lack of interest in visiting by participants was frequently attributed to the location/setting as being too ordinary or uninteresting ("Just another city scene", "just like most American sitcoms"). While many of the images were similar to those in the repetition experiment, viewers did not seem to have enough time to fully enjoy and appreciate them (as they did in the repetition experiment).

5.7.3 Experiment #3 – Prominence

Prominence in a program is associated with the amount of focus or attention that the film maker/producer gives to the location/setting. This can be a very conscious decision to showcase the destination or to keep it in the background. It may also be a by-product of the camera angles and storyline, which gives the location more or less attention in the program. Because this research could not actually change the degree of attention given to the location/setting by the filmmaker, Experiment #3 examined the impact of prominence on impressions of the location by sensitizing the treatment respondents to the location/setting (previously discussed Section 4.6.4). Before viewing the treatment program, research participants were asked a series of questions regarding their personal perceptions about destinations in programs (see Appendix B). The actual responses to these questions were actually irrelevant since the questions were only designed to get the respondents to start thinking about the location/setting. Aside from these additional questions for the treatment groups, both sets of groups viewed the exact same television program (*Endgame* or *hiccups*).

Median values for *Endgame* are shown in Table 32. As with experiments A and B, values tended to stay near the centre for the various characteristics, with no extreme positives or negatives. In general, respondents seemed to like both versions the program, finding them somewhat exciting and pleasing, with an attractive, appropriate and beautiful location/setting (medians = 1). According to this median table, viewers of the treatment/prominence *Endgame* (Survey H) appeared to rate certain aspects higher, including the program (more bright, extraordinary and realistic), the actors (more attractive, believable and engaging), and the location/setting (more exciting and extraordinary), with medians and modes at least one point higher on all of these characteristics. The values also suggest that the treatment group felt that there was too much scenery in the program. These potential differences are examined more closely in Tables 33 and 34.

Table 32 – Median Results for Prominence Experiment with *Endgame*

Television program – **Endgame** **Prominence Experiment**	Survey F **Control** N=92	Survey H **Treatment** N=87
	Median	Median
Program - Boring/Exciting	1.00	1.00
Program - Dreary/Bright	.00	1.00
Program - Ordinary/Extraordinary	.00	1.00
Program - Fake/Realistic	.00	1.00
Program - Not enjoyable/Pleasing	1.00	1.00
Program - Common/Unique	1.00	1.00
Program - Easy to forget/Unforgettable	.00	1.00
Actors - Unattractive/Attractive	1.00	2.00
Actors - Not at all believable/Very believable	.00	1.00
Actors - Not at all engaging/Very engaging	.00	1.00
Actors - Very bad/Very good	.00	1.00
Actors - Boring/Entertaining	.00	1.00
Location/setting - Unattractive/Attractive	1.00	1.00
Location/setting - Inappropriate/Appropriate	1.00	1.00
Location/setting - Boring/Exciting	.00	1.00
Location/setting - Ugly/Beautiful	1.00	1.00
Location/setting - Ordinary/Extraordinary	.00	1.00
Location/setting - Common/Unique	.00	.00
Program - Not enough action/Too much action	.00	1.00
Program - Not enough scenery/Too much scenery	.00	1.00
Program - Very complex story/Very simple story	.00	.00
Program - Unappealing story/Appealing story	.00	1.00
The program was too unusual or different for me.	.00	.00
The location/setting captured all of my attention.	.00	.00
The storyline was well written.	1.00	1.00
The location was important to the story.	.00	.00
I connected with the characters.	.00	.00
I lost interest in the program before it ended.	.00	.00
The program focused too much attention on the location/setting.	.00	-1.00
The program kept my attention throughout.	1.00	1.00
I connected with the location/setting.	.00	.00
The program let me escape into the location/setting for awhile.	.00	.00
The location/setting is important to me.	.00	.00
The show had too many images of the location/setting.	.00	.00
The storyline is important to me.	1.00	1.00
The location/setting seemed right for the storyline.	1.00	1.00
The program needs actors who are more famous.	-1.00	-1.00
The program did not have enough action for me.	.00	.00
The program was visually stunning.	.00	.00
The program made me want to watch more episodes.	1.00	.00
I really liked the program.	1.00	1.00
I would recommend the program to friends and family.	.00	.00

Results from the Mann-Whitney U test between the control (Survey F) and treatment (Survey H) versions are displayed in Table 33. Significant differences, using a critical value of 1.96 at an alpha of 0.05, are shaded, and they show several differences between the two versions of the program. Not only were values for several aspects of the location/setting different, but also the program itself, and the actors. Additionally, the perceived amount of action, scenery,

and appeal of the story were also significantly different between the control and treatment variations of *Endgame*. The greatest perceived difference was the amount of scenery – especially notable since both versions had exactly the same amount and type of scenery displayed in the program. The sensitization of participants in the treatment variant of the program seemed to work as people paid more attention to the background scenery, affecting many aspects of their entire viewing experience.

Table 33 – Mann-Whitney U Test with *Endgame* Prominence Experiment

Mann-Whitney U Prominence Experiment	Z	Asymptotic significance (2-tailed)
Program - Boring/Exciting	-2.088	.037
Program - Dreary/Bright	-2.067	.039
Program - Ordinary/Extraordinary	-2.067	.039
Program - Fake/Realistic	-2.486	.013
Program - Not enjoyable/Pleasing	-1.710	.087
Program - Common/Unique	-2.818	.005
Program - Easy to forget/Unforgettable	-1.432	.152
Actors - Unattractive/Attractive	-2.666	.008
Actors - Not at all believable/Very believable	-2.491	.013
Actors - Not at all engaging/Very engaging	-2.662	.008
Actors - Very bad/Very good	-2.367	.018
Actors - Boring/Entertaining	-1.981	.048
Location/setting - Unattractive/Attractive	-1.483	.138
Location/setting - Inappropriate/Appropriate	-2.159	.031
Location/setting - Boring/Exciting	-2.227	.026
Location/setting - Ugly/Beautiful	-2.579	.010
Location/setting - Ordinary/Extraordinary	-2.330	.020
Location/setting - Common/Unique	-2.181	.029
Program - Not enough action/Too much action	-2.740	.006
Program - Not enough scenery/Too much scenery	-3.481	.000
Program - Very complex story/Very simple story	-1.070	.284
Program - Unappealing story/Appealing story	-2.179	.029
The program was too unusual or different for me.	-.993	.321
The location/setting captured all of my attention.	-1.430	.153
The storyline was well written.	-.084	.933
The location was important to the story.	-.372	.710
I connected with the characters.	-.635	.526
I lost interest in the program before it ended.	-.196	.845
The program focused too much attention on the location/setting.	-.840	.401
The program kept my attention throughout.	-1.408	.159
I connected with the location/setting.	-1.136	.256
The program let me escape into the location/setting for awhile.	-1.783	.075
The location/setting is important to me.	-.154	.878
The show had too many images of the location/setting.	-.139	.889
The storyline is important to me.	-.715	.475
The location/setting seemed right for the storyline.	-.410	.682
The program needs actors who are more famous.	-1.342	.180
The program did not have enough action for me.	-1.451	.147
The program was visually stunning.	-1.489	.136
The program made me want to watch more episodes.	-.267	.790
I really liked the program.	-.501	.616
I would recommend the program to friends and family.	-.367	.713
Interest in visiting - Not at all/Extremely	-1.711	.087

The Mann-Whitney U ranks table (Table 34) provides the direction of the significant differences in ratings for the two variations of *Endgame* in this experiment. The treatment (Survey H) was generally perceived more favourably than the control program (Survey F). The 'prominent' *Endgame* was considered more exciting, bright, extraordinary, realistic, and unique. Its actors were more attractive, believable, engaging, skilled, and entertaining. Its location/setting was seen as more appropriate, exciting, beautiful, extraordinary, and unique. Finally, while the treatment program was believed to have too much action and scenery, it also had a more appealing story. Even though the treatment participants focused more attention on the scenery causing it to become too prominent potentially, their enjoyment of the scenery appears to have positively impacted the rest of the program.

Open-ended responses showed a reduced emphasis on the hotel by viewers of the treatment (prominent) program; the focus of the comments shifted to more environmental factors such as the city, the area's beauty, and interesting aspects of the location, with several "stunning", "pretty", and "very attractive" statements. Some viewers even commented that, "it's pretty enough that I'm wondering where it is" and "not sure of the location but the setting was nice". Control version viewers still found the location to be attractive, but offered fewer comments about the external environment ("hotel/restaurant setting", "in a hotel", "interesting", "good setting"). A few of the treatment variation viewers stated that there were too many shots of the scenery and skyline ("too much changing scenery", "over use of scene shots", "showing the city quite frequently") – again, important to note as both programs displayed exactly the same number of scenery views. Finally, the increased attention on the environment almost seemed to polarize comments with treatment participants, creating more extreme comments at either end of the spectrum (i.e. positive and negative).

Table 34 – Mann-Whitney U Ranks Table for *Endgame* Prominence Experiment

	Survey version	N	Mean Rank
Program - Boring/Exciting	Control	92	82.28
	Treatment	87	98.16
Program - Dreary/Bright	Control	92	82.34
	Treatment	87	98.10
Program - Ordinary/Extraordinary	Control	92	82.35
	Treatment	87	98.09
Program - Fake/Realistic	Control	92	80.83
	Treatment	87	99.70
Program - Common/Unique	Control	92	79.65
	Treatment	87	100.95
Actors - Unattractive/Attractive	Control	92	80.20
	Treatment	87	100.37
Actors - Not at all believable/Very believable	Control	92	80.81
	Treatment	87	99.72
Actors - Not at all engaging/Very engaging	Control	92	80.18
	Treatment	87	100.39
Actors - Very bad/Very good	Control	92	81.28
	Treatment	87	99.22
Actors - Boring/Entertaining	Control	92	82.68
	Treatment	87	97.74
Location/setting - Inappropriate/Appropriate	Control	92	82.06
	Treatment	87	98.40
Location/setting - Boring/Exciting	Control	92	81.86
	Treatment	87	98.60
Location/setting - Ugly/Beautiful	Control	92	80.60
	Treatment	87	99.94
Location/setting - Ordinary/Extraordinary	Control	92	81.48
	Treatment	87	99.01
Location/setting - Common/Unique	Control	92	82.01
	Treatment	87	98.45
Program - Not enough action/Too much action	Control	92	80.15
	Treatment	87	100.42
Program - Not enough scenery/Too much scenery	Control	92	77.64
	Treatment	87	103.07
Program - Unappealing story/Appealing story	Control	92	81.96
	Treatment	87	98.50

The test for prominence with *hiccups* was run the same as with *Endgame*, by employing a sensitizing questionnaire (Appendix B – Question 2) on the treatment group before presenting the exact same version of *hiccups* to both groups. However, the effects did not seem to be as pronounced in this situation. Table 35 shows the median values for the control (Survey L) and treatment/prominent (Survey N) programs.

Table 35 – Median Results for Prominence Experiment with *hiccups*

Television program – *hiccups* Prominence Experiment	Survey L Control N=75	Survey N Treatment N=85
	Median	Median
Program - Boring/Exciting	.00	.00
Program - Dreary/Bright	.00	.00
Program - Ordinary/Extraordinary	.00	.00
Program - Fake/Realistic	-1.00	.00
Program - Not enjoyable/Pleasing	.00	1.00
Program - Common/Unique	.00	.00
Program - Easy to forget/Unforgettable	.00	.00
Actors - Unattractive/Attractive	.00	.00
Actors - Not at all believable/Very believable	.00	.00
Actors - Not at all engaging/Very engaging	.00	.00
Actors - Very bad/Very good	.00	.00
Actors - Boring/Entertaining	.00	.00
Location/setting - Unattractive/Attractive	.00	1.00
Location/setting - Inappropriate/Appropriate	1.00	1.00
Location/setting - Boring/Exciting	.00	1.00
Location/setting - Ugly/Beautiful	.00	1.00
Location/setting - Ordinary/Extraordinary	.00	.00
Location/setting - Common/Unique	-1.00	.00
Program - Not enough action/Too much action	.00	1.00
Program - Not enough scenery/Too much scenery	.00	1.00
Program - Very complex story/Very simple story	1.00	1.00
Program - Unappealing story/Appealing story	.00	.00
The program was too unusual or different for me.	.00	.00
The location/setting captured all of my attention.	.00	.00
The storyline was well written.	.00	.00
The location was important to the story.	.00	.00
I connected with the characters.	.00	.00
I lost interest in the program before it ended.	.00	1.00
The program focused too much attention on the location/setting.	-1.00	.00
The program kept my attention throughout.	.00	.00
I connected with the location/setting.	.00	.00
The program let me escape into the location/setting for awhile.	.00	.00
The location/setting is important to me.	.00	.00
The show had too many images of the location/setting.	.00	.00
The storyline is important to me.	.00	1.00
The location/setting seemed right for the storyline.	1.00	.00
The program needs actors who are more famous.	-1.00	.00
The program did not have enough action for me.	.00	.00
The program was visually stunning.	.00	.00
The program made me want to watch more episodes.	.00	-1.00
I really liked the program.	.00	.00
I would recommend the program to friends and family.	.00	-1.00

Once more, even though research participants viewed the same program, viewers in the two groups perceived aspects of the shows differently. While most ratings remained near the midpoint, it seems that the treatment *hiccups* program was considered more realistic, and with a location/setting that was more attractive, exciting and beautiful, and less common (medians and modes were all one point higher for the treatment version). The treatment program was also perceived as having more action and scenery than the control variant. On the negative side however, the median/mode values suggest that the treatment participants perceived a disconnect between the program and the location. This group was less likely to agree, "The location/setting seemed right for the storyline". Possibly as a result of this disconnect, they were also less likely to agree, "The program made me want to watch more episodes". These apparent differences are further explored in the next two tables (Tables 36 and 37), checking for statistically significant differences.

The shaded highlights in Table 36 for the Mann-Whitney U test illuminate the significant differences (critical value = 1.96 at an alpha of 0.05). Several of the noted differences from the median/mode table were also statistically important including the perceived realism of the program, the attractiveness, excitement, beauty and uniqueness of the location/setting. As well, the amount of scenery and the importance of that location/setting to the viewer were statistically dissimilar between the two versions of *hiccups*. The most significant difference was seen for the perceived importance of the location/setting.

Table 37 provides the Mann-Whitney U ranks from comparing the control *hiccups* show (Survey L) with the treatment program (Survey N). As suggested by the median values (Table 34), the treatment version was perceived as being more realistic, with a location/setting that was more attractive, exciting, beautiful and unique. The treatment program was considered as having somewhat too much scenery. Additionally, viewers of the treatment program were more likely to agree that the location/setting was important to them (mean rank of 70.14 versus 92.24 for the control). Sensitizing the treatment participants to the background prior to showing them the program seemed to draw their focus away from the program somewhat and onto the scenery. While they appeared to like the location/setting, this was not enough though to change their overall perception of the program to actually "like" the program or want to visit the film set.

Table 36 – Mann-Whitney U Test with *hiccups* Prominence Experiment

Mann-Whitney U Prominence Experiment	Z	Asymptotic significance (2-tailed)
Program - Boring/Exciting	-.922	.357
Program - Dreary/Bright	-.234	.815
Program - Ordinary/Extraordinary	-.175	.861
Program - Fake/Realistic	-1.996	.046
Program - Not enjoyable/Pleasing	-.692	.489
Program - Common/Unique	-.174	.862
Program - Easy to forget/Unforgettable	-.199	.842
Actors - Unattractive/Attractive	-1.290	.197
Actors - Not at all believable/Very believable	-.738	.460
Actors - Not at all engaging/Very engaging	-.606	.545
Actors - Very bad/Very good	-1.077	.282
Actors - Boring/Entertaining	-.352	.725
Location/setting - Unattractive/Attractive	-2.277	.023
Location/setting - Inappropriate/Appropriate	-.779	.436
Location/setting - Boring/Exciting	-2.160	.031
Location/setting - Ugly/Beautiful	-2.275	.023
Location/setting - Ordinary/Extraordinary	-1.159	.246
Location/setting - Common/Unique	-2.147	.032
Program - Not enough action/Too much action	-1.367	.172
Program - Not enough scenery/Too much scenery	-2.745	.006
Program - Very complex story/Very simple story	-.504	.614
Program - Unappealing story/Appealing story	-.424	.672
The program was too unusual or different for me.	-.221	.825
The location/setting captured all of my attention.	-.698	.485
The storyline was well written.	-.559	.576
The location was important to the story.	-.775	.439
I connected with the characters.	-.473	.636
I lost interest in the program before it ended.	-.263	.793
The program focused too much attention on the location/setting.	-.653	.514
The program kept my attention throughout.	-.678	.498
I connected with the location/setting.	-.407	.684
The program let me escape into the location/setting for awhile.	-.063	.949
The location/setting is important to me.	-3.134	.002
The show had too many images of the location/setting.	-1.005	.315
The storyline is important to me.	-1.142	.254
The location/setting seemed right for the storyline.	-1.612	.107
The program needs actors who are more famous.	-1.859	.063
The program did not have enough action for me.	-.607	.544
The program was visually stunning.	-.142	.887
The program made me want to watch more episodes.	-1.159	.247
I really liked the program.	-.836	.403
I would recommend the program to friends and family.	-.432	.666
Interest in visiting - Not at all/Extremely	-.746	.455

Table 37 – Mann-Whitney U Ranks Table for *hiccups* Prominence Experiment

	Survey version	N	Mean Rank
Program - Fake/Realistic	Control	75	72.83
	Treatment	85	87.26
Location/setting - Unattractive/Attractive	Control	75	71.84
	Treatment	85	88.14
Location/setting - Boring/Exciting	Control	75	72.33
	Treatment	85	87.71
Location/setting - Ugly/Beautiful	Control	75	72.04
	Treatment	85	87.96
Location/setting - Common/Unique	Control	75	72.38
	Treatment	85	87.66
Program - Not enough scenery/Too much scenery	Control	75	70.71
	Treatment	85	89.14
The location/setting is important to me.	Control	75	92.24
	Treatment	85	70.14

Qualitative data (e.g. "How would you describe the setting/location of the TV program to a friend or family member?") revealed that treatment viewers seemed to be more positive about the location, with several believing that the city was "beautiful and wanting to see more", "big", and "nice" with a "good location". One participant even noted, "The setting/location is well edited with nice views and scenes". It is unclear however, why more of the viewers in the treatment experiment described the setting/location as "New York", "looks like New York again", "New Yorkish" or similar responses. Based upon comments from both groups for this and other questions (e.g. "Why would you or would you not be interested in visiting the program setting/location?") though, overall impression of the location (positive or negative) did not seem to change much; viewers were not enthusiastic to visit, calling the setting "pleasant", "interesting", "nice", but also "it seemed a generic city", "it is just another city location" and "it was just like any other western city". The additional attention paid to the location was not enough to generate interest in visiting and sway their overall opinion of the destination as far as their travel was concerned.

5.7.4 Additional Experiment – Film Type/Genre

The fourth location placement attribute identified for this research (after repetition, uniqueness and prominence) was the possible exploration of differences related to the type or genre of film. As noted in Section 4.0, it was suggested that the positive or negative feelings from the program could be transferred to the destination as a communication cue; that viewers could gain similar feelings by visiting the destination as they receive from watching the program. Due to the number of differences between the two programs (e.g. actors, storyline, lighting, etc.) though, any findings in this regard would be considered as suggestive at best.

Looking at the effects of the three experiments on the two film types, some differences can be noticed. It seemed that perceptions for *hiccups* were most affected in the repetition experiment (17 significant differences versus 12 significant differences for *Endgame*). Values for *Endgame* however, were most impacted in the significance experiment (18 significant differences versus 7 significant differences for *hiccups*). Both programs were essentially equally affected in the uniqueness experiment (8 differences for *hiccups* and 6 for *Endgame*). This might suggest that the film types also play a role in moderating the impacts of location placements on the perception of destinations. One potentially large confounding factor in this supposition is the difference in preference between the two programs. Respondents were generally more positive about the storyline, actors and overall program of *Endgame*, which may have been a greater influencer on perceptions than the film type. It is possible that the positive or negative evaluation of the program itself can be transferred to the perception of the destination, though this would be a difficult hypothesis to test.

5.8 Impact on Destination Image from Attention Paid to the Location Placements

The second major question identified for this research was focused on the amount of attention paid to the location placements and the resultant impact they would have on the destination image (Section 2.11, Section 4.0):

- Does the amount of attention paid to the location placement affect its impact on the destination's image?

To examine this, a Kruskal-Wallis test was performed looking at differences between values for the stated amount of attention paid to the location/setting and the various location/setting ratings. Table 37 clearly shows that respondents who had paid a particular level of attention felt differently about the location/setting than respondents focusing a different level of attention. All of the location/setting variables were significantly different (critical value = 12.592 at an alpha of 0.05) to varying degrees. These differences will be explained further in Tables 39 to 44, however it is worthwhile noting in Table 38 that "Inappropriate/Appropriate" and "Common/Unique" ratings had the smallest differences. A caution must also be noted in this section as the following tables suggest correlations but not causations between attention paid and the various ratings of the location/setting. Causation cannot be assured since it is unclear in the data, which factor, if either, caused the connection. For example, the data does not identify whether the location/setting captured the attention because it was an attractive setting, or if the setting was considered attractive because it captured their attention.

Table 38 – Kruskal-Wallis Test for Attention to the Location Placements and Impact on Destination Image

	Location/ setting - Unattractive/ Attractive	Location/ setting - Inappropriate/ Appropriate	Location/ setting - Boring/ Exciting	Location/ setting - Ugly/ Beautiful	Location/ setting - Ordinary/ Extraordinary	Location/ setting - Common/ Unique
Chi-Square	118.211	43.498	125.856	106.705	158.705	53.106
Degrees of freedom	6	6	6	6	6	6
Asymptotic significance	.000	.000	.000	.000	.000	.000

Table 39 presents a crosstabulation between the amount of attention paid to the location/setting and the perceived attractiveness of the location. Cells in the table illustrate the actual number of responses for each category as well as expected numbers if the ratings had been evenly distributed for that dimension. By noting differences between actual and expected counts, patterns of distribution and tendencies can be noticed. While not a perfect relationship, respondents who paid more attention to the location/setting also tended to rate the location/setting as more attractive. Conversely, respondents who paid less attention or felt that the location did not capture their attention, tended to believe that the location was more unattractive.

Table 39 – Crosstabulation of Attractiveness and Attention

Location/setting - Unattractive/Attractive * The location/setting captured all of my attention. Crosstabulation

			The location/setting captured all of my attention.							Total
			Strongly agree	Agree	Somewhat agree	Neutral	Somewhat disagree	Disagree	Strongly disagree	
Location/ setting - Unattractive/ Attractive	Unattractive	Count	1	0	0	4	3	7	10	25
		Expected	.8	2.6	4.8	7.7	4.4	3.1	1.7	25.0
	-2	Count	0	1	1	7	5	7	7	28
		Expected	.9	2.9	5.4	8.7	4.9	3.4	1.9	28.0
	-1	Count	1	3	3	34	25	18	6	90
		Expected	2.9	9.3	17.2	27.8	15.7	11.0	6.0	90.0
	Neither	Count	3	13	30	71	30	22	9	178
		Expected	5.8	18.4	34.1	55.0	31.1	21.7	11.8	178.0
	1	Count	6	17	32	42	29	18	6	150
		Expected	4.9	15.5	28.7	46.4	26.2	18.3	10.0	150.0
	2	Count	3	15	31	29	15	5	3	101
		Expected	3.3	10.5	19.4	31.2	17.6	12.3	6.7	101.0
	Attractive	Count	7	18	27	13	6	2	2	75
		Expected	2.4	7.8	14.4	23.2	13.1	9.2	5.0	75.0
Total		Count	21	67	124	200	113	79	43	647
		Expected	21.0	67.0	124.0	200.0	113.0	79.0	43.0	647.0

The crosstabulation data for comparing the amount of attention captured by the location/setting and the perceived appropriateness of the location for the program is shown in Table 40. As suggested by Table 38 (Kruskal-Wallis test), the differences between the categories/groups are less clear than with attractiveness in the previous table. While many who paid more attention felt that the location was appropriate, many who paid less attention also believed that the location was appropriate. The reason for this is not readily apparent.

Table 40 – Crosstabulation of Appropriateness and Attention

Location/setting - Inappropriate/Appropriate * The location/setting captured all of my attention. Crosstabulation

			The location/setting captured all of my attention.							Total
			Strongly agree	Agree	Somewhat agree	Neutral	Somewhat disagree	Disagree	Strongly disagree	
Location/ setting - Inappropriate/ Appropriate	Inappropriate	Count	1	0	0	3	0	3	3	10
		Expected	.3	1.0	1.9	3.1	1.7	1.2	.7	10.0
	-2	Count	0	1	1	8	5	2	3	20
		Expected	.6	2.1	3.8	6.2	3.5	2.4	1.3	20.0
	-1	Count	2	4	7	24	13	5	5	60
		Expected	1.9	6.2	11.5	18.5	10.5	7.3	4.0	60.0
	Neither	Count	1	11	20	57	18	20	12	139
		Expected	4.5	14.4	26.6	43.0	24.3	17.0	9.2	139.0
	1	Count	7	14	33	49	45	24	8	180
		Expected	5.8	18.6	34.5	55.6	31.4	22.0	12.0	180.0
	2	Count	5	14	32	41	19	13	6	130
		Expected	4.2	13.5	24.9	40.2	22.7	15.9	8.6	130.0
	Appropriate	Count	5	23	31	18	13	12	6	108
		Expected	3.5	11.2	20.7	33.4	18.9	13.2	7.2	108.0
Total		Count	21	67	124	200	113	79	43	647
		Expected	21.0	67.0	124.0	200.0	113.0	79.0	43.0	647.0

The crosstabulation presented in Table 41 displays another strong relationship, similar to Table 39. Respondents who paid more attention to the location/setting, generally considered the location to be more exciting. Meanwhile, viewers who focused less attention on the program setting, felt that the location was more boring.

Table 41 – Crosstabulation of Excitement and Attention

Location/setting - Boring/Exciting * The location/setting captured all of my attention. Crosstabulation

			The location/setting captured all of my attention.							Total
			Strongly agree	Agree	Somewhat agree	Neutral	Somewhat disagree	Disagree	Strongly disagree	
Location/ setting - Boring/ Exciting	Boring	Count	0	0	0	9	3	6	10	28
		Expected	.9	2.9	5.4	8.7	4.9	3.4	1.9	28.0
	-2	Count	1	2	2	4	5	10	5	29
		Expected	.9	3.0	5.6	9.0	5.1	3.5	1.9	29.0
	-1	Count	1	6	7	30	22	18	11	95
		Expected	3.1	9.8	18.2	29.4	16.6	11.6	6.3	95.0
	Neither	Count	3	10	23	78	38	25	8	185
		Expected	6.0	19.2	35.5	57.2	32.3	22.6	12.3	185.0
	1	Count	6	18	47	48	34	16	3	172
		Expected	5.6	17.8	33.0	53.2	30.0	21.0	11.4	172.0
	2	Count	4	18	27	25	9	3	6	92
		Expected	3.0	9.5	17.6	28.4	16.1	11.2	6.1	92.0
	Exciting	Count	6	13	18	6	2	1	0	46
		Expected	1.5	4.8	8.8	14.2	8.0	5.6	3.1	46.0
Total		Count	21	67	124	200	113	79	43	647
		Expected	21.0	67.0	124.0	200.0	113.0	79.0	43.0	647.0

Tables 42 and 43 continue to show the stronger connection between more attention and more positive perceptions of the destination. Table 42 shows the association between higher attention and greater perceived beauty for the location. Table 43 demonstrates this relationship by looking at the extraordinary feel of the destination and the connection with greater attention paid to the location/setting.

Table 42 – Crosstabulation of Beauty and Attention

Location/setting - Ugly/Beautiful * The location/setting captured all of my attention. Crosstabulation

			Strongly agree	Agree	Somewhat agree	Neutral	Somewhat disagree	Disagree	Strongly disagree	Total
Location/setting - Ugly/Beautiful	Ugly	Count	0	0	0	3	1	4	6	14
		Expected	.5	1.4	2.7	4.3	2.4	1.7	.9	14.0
	-2	Count	0	0	0	4	4	3	4	15
		Expected	.5	1.6	2.9	4.6	2.6	1.8	1.0	15.0
	-1	Count	1	7	4	20	14	19	9	74
		Expected	2.4	7.7	14.2	22.9	12.9	9.0	4.9	74.0
	Neither	Count	5	9	29	83	43	26	11	206
		Expected	6.7	21.3	39.5	63.7	36.0	25.2	13.7	206.0
	1	Count	5	22	37	62	37	21	8	192
		Expected	6.2	19.9	36.8	59.4	33.5	23.4	12.8	192.0
	2	Count	3	16	30	19	10	4	5	87
		Expected	2.8	9.0	16.7	26.9	15.2	10.6	5.8	87.0
	Beautiful	Count	7	13	24	9	4	2	0	59
		Expected	1.9	6.1	11.3	18.2	10.3	7.2	3.9	59.0
Total		Count	21	67	124	200	113	79	43	647
		Expected	21.0	67.0	124.0	200.0	113.0	79.0	43.0	647.0

Table 43 – Crosstabulation of Extraordinary Nature and Attention

Location/setting - Ordinary/Extraordinary * The location/setting captured all of my attention. Crosstabulation

			Strongly agree	Agree	Somewhat agree	Neutral	Somewhat disagree	Disagree	Strongly disagree	Total
Location/setting - Ordinary/Extraordinary	Ordinary	Count	1	1	0	9	5	11	13	40
		Expected	1.3	4.1	7.7	12.4	7.0	4.9	2.7	40.0
	-2	Count	1	3	0	9	11	18	9	51
		Expected	1.7	5.3	9.8	15.8	8.9	6.2	3.4	51.0
	-1	Count	2	10	7	38	27	20	9	113
		Expected	3.7	11.7	21.7	34.9	19.7	13.8	7.5	113.0
	Neither	Count	6	10	31	76	39	18	7	187
		Expected	6.1	19.4	35.8	57.8	32.7	22.8	12.4	187.0
	1	Count	5	24	44	50	24	8	5	160
		Expected	5.2	16.6	30.7	49.5	27.9	19.5	10.6	160.0
	2	Count	3	8	29	14	5	3	0	62
		Expected	2.0	6.4	11.9	19.2	10.8	7.6	4.1	62.0
	Extraordinary	Count	3	11	13	4	2	1	0	34
		Expected	1.1	3.5	6.5	10.5	5.9	4.2	2.3	34.0
Total		Count	21	67	124	200	113	79	43	647
		Expected	21.0	67.0	124.0	200.0	113.0	79.0	43.0	647.0

Finally, Table 44 shows another weaker but still significant connection between the amount of attention paid to the location/setting and the uniqueness of the location. Unlike Table 40 that also presented a weaker relationship but almost all respondents still believed that the location was appropriate; respondents seemed more negative across all categories/groups in Table 44. Large groups of viewers who did or did not pay attention to the program still believed that the location was very common.

Table 44 – Crosstabulation of Uniqueness and Attention

Location/setting - Common/Unique * The location/setting captured all of my attention. Crosstabulation

			The location/setting captured all of my attention.							Total
			Strongly agree	Agree	Somewhat agree	Neutral	Somewhat disagree	Disagree	Strongly disagree	
Location/ setting - Common/ Unique	Common	Count	3	2	0	8	6	11	6	36
		Expected	1.2	3.7	6.9	11.1	6.3	4.4	2.4	36.0
	-2	Count	2	5	3	19	17	10	9	65
		Expected	2.1	6.7	12.5	20.1	11.4	7.9	4.3	65.0
	-1	Count	5	16	28	47	34	22	8	160
		Expected	5.2	16.6	30.7	49.5	27.9	19.5	10.6	160.0
	Neither	Count	3	15	41	84	39	22	12	216
		Expected	7.0	22.4	41.4	66.8	37.7	26.4	14.4	216.0
	1	Count	2	10	25	30	12	9	4	92
		Expected	3.0	9.5	17.6	28.4	16.1	11.2	6.1	92.0
	2	Count	4	12	16	9	2	5	2	50
		Expected	1.6	5.2	9.6	15.5	8.7	6.1	3.3	50.0
	Unique	Count	2	7	11	3	3	0	2	28
		Expected	.9	2.9	5.4	8.7	4.9	3.4	1.9	28.0
Total		Count	21	67	124	200	113	79	43	647
		Expected	21.0	67.0	124.0	200.0	113.0	79.0	43.0	647.0

To examine this relationship further, Table 45 displays weighted values for each of the location/setting variables. The values are developed by creating a sum of values from the various percentages and the location/setting rating. For example, under the "Strongly agree" category for "Common/Unique", the calculation is: (3/21*-3) + (2/21*-2) + (5/21*-1) + (3/21*0) + (2/21*1) + (4/21*2) + (2/21*3) = -0.097.

	The location/setting captured all of my attention.						
	Strongly agree	Agree	Somewhat agree	Neutral	Somewhat disagree	Disagree	Strongly disagree
Attractive	-0.744	-0.244	0.292	0.395	1.372	1.434	1.379
Appropriate	0.42	0.863	0.876	0.68	1.46	1.566	1.284
Exciting	-0.837	-0.392	0.151	0.255	1.162	1.239	1.38
Beautiful	-0.397	-0.027	0.387	0.45	1.332	1.284	1.475
Extraordinary	-1.417	-0.91	-0.211	0.035	1.082	0.804	0.618
Unique	-0.696	-0.709	-0.537	-0.26	0.453	0.34	-0.097

Chart 1 more clearly shows the attention and rating relationships for the various location/setting variables. As can be seen, while the associations are not perfect, the general trend is for greater attention to be correlated with more positive ratings for the destination.
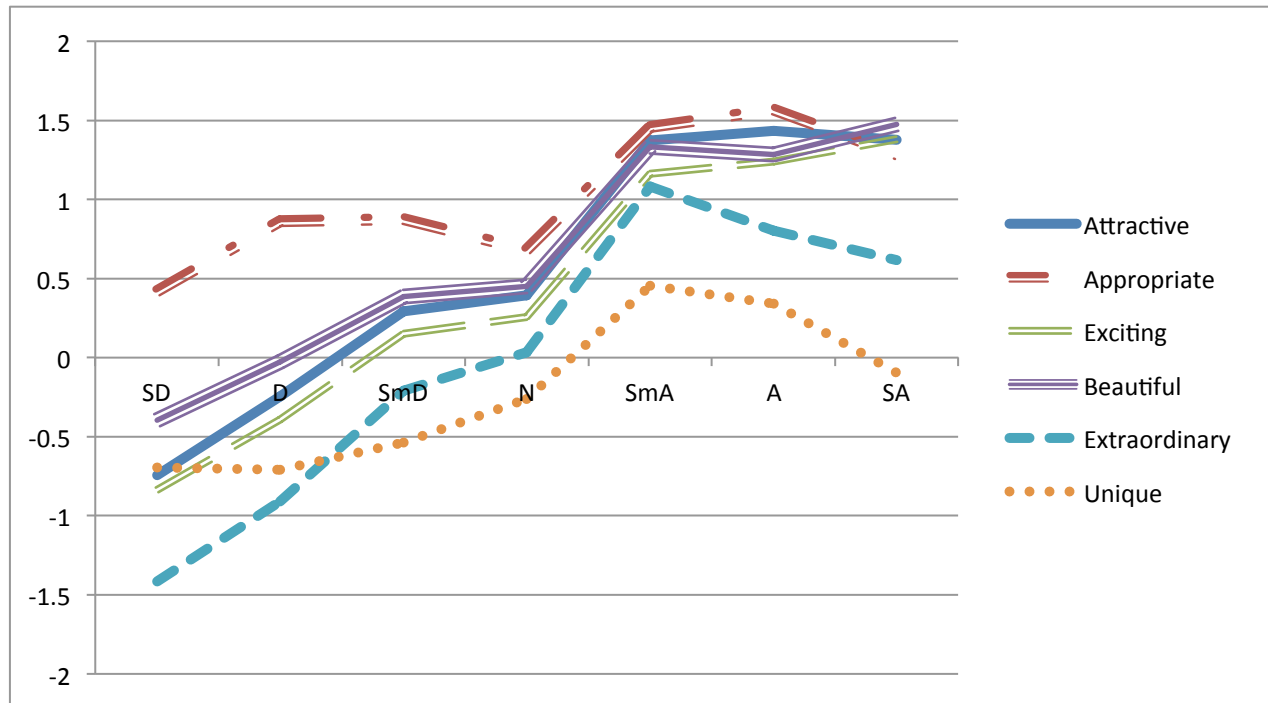
These findings all suggest a connection between the amount of attention paid to the location placement and the feelings or perceptions about that location. These connections though, do not appear to be the same for every characteristic. For example, uniqueness and extraordinariness (somewhat related factors) demonstrated noticeable declines after peaking at "Somewhat Agree". The remaining elements however, seemed to level off or even slightly increase after the "Somewhat Agree" rating. This suggests that the impact on the perceived image of the destination is not a blanket effect, and needs to be considered individually.

5.9 Impact of Previous Knowledge on Perceptions of a Location Placement

Prior experience and knowledge is known to impact on the perception of location placements. To understand this potential relationship and possible impacts on the research, respondents were asked about their level of knowledge of Vancouver. Additionally, participants were

asked if they could recognize the setting for the programs. The next two sections look at results for this aspect of the research, beginning with previous knowledge of Vancouver.

5.9.1 Previous knowledge of Vancouver

Television programs filmed in Vancouver, British Columbia, Canada were chosen to minimize the effects of prior knowledge on results of the research; it was desired that perceptions of the location should only come from viewing the program. However, it was still important to investigate any possible impacts that this prior knowledge might have had on the investigation. Research participants were asked about their level of knowledge of Vancouver. Table 46 shows that approximately 3% indicated "A lot" of knowledge, 9% had some knowledge, and 22% had an average or medium amount, as assessed by themselves. More than 55% said that they had little (28.6%) or very little (37%) knowledge. This indicates that previous knowledge probably did not impact other findings in the research, as the level of knowledge seems moderately low.

Table 46 – Self-Reported Level of Knowledge for Vancouver

		Frequency	Percent
	A lot of knowledge	21	3.3
	2	58	9.1
Valid	3	140	22.0
	4	182	28.6
	Very little knowledge	236	37.0
	Total	637	100.0
Missing	System	14	
Total		651	

When the participants were asked in another question, if they could recognize the location/setting for the program, only about 11% (69 people) said yes (Table 47). Again, this level of recognition likely did not impact other findings in the research (e.g. perception of the destination).

Table 47 – Recognition of the Program Location/Setting

		Frequency	Percent
	Yes	69	10.8
Valid	No	571	89.2
	Total	640	100.0
Missing	System	11	
Total		651	

Further, when those respondents who answered, "yes" to recognizing the location were asked to identify the film location, only 9 people or 1.4% correctly said "Vancouver" with another 3 people mentioning "Canada" (Table 48). The majority of this group believed that New York (37 people) or somewhere else in the United States (10 people) was the setting for these shows. With so few people actually recognizing the location, previous knowledge of Vancouver would not have impacted results. Therefore, any perceptions of the destination images in the films would have strictly been an artefact of viewing the programs.

Table 48 – Identification of Program Location/Setting

	Frequency	Percent
	567	87.1
A City in America Somewhere.	1	.2
Australia	1	.2
Canada	3	.5
Don't know	6	.9
Hong Kong	1	.2
I thought it was New York - but I was busy watching the people and storyline	1	.2
London	1	.2
Los Angeles	4	.6
Melbourne	1	.2
New York	37	5.7
New York? Boston? Chicago?	1	.2
No	11	1.2
Possibly it was New York but I was last there in 1978	1	.2
some of the suburban houses looked like Boston region	1	.2
Too bored to bother trying to place it	1	.2
UK	1	.2
US	3	.5
Vancouver	9	1.4
Total	651	100.0

5.9.2 Vancouver knowledge and interest in visiting location/setting

To further investigate whether prior knowledge of the film location (Vancouver) might affect perceptions of the location placement message, a Kruskal-Wallis test was performed, looking at prior knowledge and interest in visiting the film location. Table 49 displays the results of this test and illustrates that those who believed they knew more about Vancouver responded significantly different in their interest to visit the film location (critical value = 9.488 at an alpha of 0.05).

	Interest in visiting
Chi-Square	10.221
Degrees of freedom	4
Asymptotic significance	.037

Table 50 further highlights this difference; people who reported a higher level of knowledge of Vancouver were more likely to be interested in visiting the film location than would be expected in an even distribution of responses. For example, five respondents who believed that they had "A lot of knowledge" were "Extremely interested" in visiting the location/setting compared to an expected count of only 0.9 (or one). In spite of the fact that few could correctly identify the program setting, it would appear that a 'stated belief' in prior knowledge of the location and interest in visiting the location/setting are correlated.

Table 50 – Crosstabulation of Vancouver Knowledge and Interest in Visiting

Vancouver * Interest in visiting - Not at all/Extremely Crosstabulation

			Interest in visiting - Not at all/Extremely							Total
			Not at all interested	Not interested	Somewhat not interested	Neutral	Somewhat interested	Interested	Extremely interested	
Vancouver	A lot of knowledge	Count	4	1	3	4	2	2	5	21
		Expected	2.9	3.0	2.8	6.3	3.2	1.9	.9	21.0
	2	Count	5	6	8	14	13	8	4	58
		Expected	8.1	8.4	7.8	17.3	8.8	5.2	2.4	58.0
	3	Count	17	19	13	55	17	13	6	140
		Expected	19.6	20.2	18.9	41.8	21.3	12.5	5.7	140.0
	4	Count	29	26	30	38	39	14	6	182
		Expected	25.4	26.3	24.6	54.3	27.7	16.3	7.4	182.0
	Very little knowledge	Count	34	40	32	79	26	20	5	236
		Expected	33.0	34.1	31.9	70.4	35.9	21.1	9.6	236.0
Total		Count	89	92	86	190	97	57	26	637
		Expected	89.0	92.0	86.0	190.0	97.0	57.0	26.0	637.0

5.10 Impact of Previous Travel on Interest in Visiting Vancouver

In addition to investigating the potential effects of prior knowledge on the impact of location placements, the research also looked at the possible connections with prior travel behaviour. Research participants were asked about the number of trips taken within Australia and outside Australia during 2011 (Section 5.6.4). Table 51 shows results from a Kruskal-Wallis test, illustrating that there was a significant difference between the frequency of travel inside

Australia (but outside of the home state) and their interest in visiting the film location/setting (critical value = 9.488 at an alpha of 0.05).

	Interest in visiting
Chi-Square	10.699
Degrees of freedom	4
Asymptotic significance	.030

Table 52 illustrates this connection between prior travel within Australia and interest in visiting the setting for the film. Respondents who had not travelled at all during 2011 generally represented a higher count than expected for those not at all interested in visiting the program location/setting (51 not at all interested versus 39.4 expected). However, those that had travelled during 2011 were more likely to be interested or extremely interested than their overall representation (or expected counts) would have suggested. For example, 32 people who took one to three trips were interested in visiting the program location/setting versus an expected 24 respondents. This would suggest that prior travel itself can encourage interest in visiting film locations. However, looking further into the table, it also appears that this interest does not increase with higher levels of travel. While the numbers are small, frequent travellers (seven or more trips in the past year) were not overrepresented in the groups who were interested or extremely interested in visiting the film location/setting. Similar findings are demonstrated further in Tables 53 and 54 below.

Within the country * Interest in visiting - Not at all/Extremely Crosstabulation

Within the country		Interest in visiting - Not at all/Extremely							Total
		Not at all interested	Not interested	Somewhat not interested	Neutral	Somewhat interested	Interested	Extremely interested	
No trips	Count	51	40	38	94	35	20	9	287
	Expected	39.4	42.2	38.9	84.8	43.6	26.4	11.6	287.0
1-3 trips	Count	28	43	31	72	43	32	13	262
	Expected	36.0	38.5	35.6	77.5	39.8	24.1	10.6	262.0
4-6 trips	Count	3	4	11	10	9	3	2	42
	Expected	5.8	6.2	5.7	12.4	6.4	3.9	1.7	42.0
7-12 trips	Count	2	2	3	1	4	2	0	14
	Expected	1.9	2.1	1.9	4.1	2.1	1.3	.6	14.0
More than 12 trips	Count	1	2	1	6	3	0	1	14
	Expected	1.9	2.1	1.9	4.1	2.1	1.3	.6	14.0
	Count	85	91	84	183	94	57	25	619
	Expected	85.0	91.0	84.0	183.0	94.0	57.0	25.0	619.0

When looking at the possible effects when respondents have travelled even further afield, the Kruskal-Wallis test shown in Table 53 presents an even stronger difference between international and non-international travellers (critical value = 9.488 at an alpha of 0.05). Compared with the Chi square value in Table 51, the Chi square value in Table 53 is considerably larger.

Table 53 – Kruskal-Wallis Test for Travel outside Australia and Interest in Visiting Location/Setting

	Interest in visiting
Chi-Square	23.450
Degrees of freedom	4
Asymptotic significance	.000

However, when comparing the number of trips outside Australia in 2011 with interest in visiting the film location (Table 54), it is not as obvious that prior international travel is connected to an increased interest in visiting the television program location/setting, as it seemed to be for national travel. Sixty-two respondents who took no international trips in 2011 were not at all interested in going to the program location compared with an expected fifty-five. Somewhat in contrast, twelve international travellers were extremely interested in visiting the show setting versus an expected nine.

Table 54 – Crosstabulation of Travel outside Australia and Interest in Visiting Location/Setting

Outside Australia * Interest in visiting - Not at all/Extremely Crosstabulation

Outside Australia		Interest in visiting - Not at all/Extremely							Total
		Not at all interested	Not interested	Somewhat not interested	Neutral	Somewhat interested	Interested	Extremely interested	
No trips	Count	62	60	44	127	56	31	13	393
	Expected	55.1	57.6	53.2	115.8	59.5	36.1	15.8	393.0
1-3 trips	Count	16	25	35	51	28	20	10	185
	Expected	25.9	27.1	25.0	54.5	28.0	17.0	7.4	185.0
4-6 trips	Count	5	2	2	3	4	3	1	20
	Expected	2.8	2.9	2.7	5.9	3.0	1.8	.8	20.0
7-12 trips	Count	1	1	1	0	2	1	0	6
	Expected	.8	.9	.8	1.8	.9	.6	.2	6.0
More than 12 trips	Count	3	3	2	2	4	2	1	17
	Expected	2.4	2.5	2.3	5.0	2.6	1.6	.7	17.0
	Count	87	91	84	183	94	57	25	621
	Expected	87.0	91.0	84.0	183.0	94.0	57.0	25.0	621.0

Again however, increased levels of travel were not necessarily linked to an increased interest in visiting, with many actual counts at or near the expected counts for higher levels of travel (7 or more trips). Once more, prior travel may be considered a possible factor in encouraging visits to film locations, but not the sole driving force.

5.11 Chapter Summary

This chapter began with a restatement of the two key research questions and a brief introduction to the various sections for the chapter. Ethical considerations and approval procedures were then discussed. Full ethics approval with no special conditions was granted by La Trobe University on 14 September 2012. The research was carried out in full accordance with ethical guidelines and no ethical issues arose during the research. To help ensure the success of the research, approximately 30 pre-tests of the questionnaire and research methods were performed, prior to proceeding with the field research. After some modifications, the researcher felt confident to go to field with the research.

To assist in the recruitment of participants, an online research firm was contracted. With over 500,000 active members across Australia, *Empowered Communications* was chosen. Research participants were randomly contacted from their database to complete the research, and a total of 651 people responded. Due to the online nature of the research, data was collected rather quickly through Survey Monkey from 18 September to 24 September 2012. No issues arose during the recruitment or data collection aspects of the research.

The data was downloaded, imported into SPSS 20, cleaned, and then prepared for analysis. This included assigning data types to the variables in the research. Of note, was the decision to categorize the Likert-type and semantic differential questions as ordinal. Recognizing that this would impact the types of analyses that could be performed, this determination was made after reviewing literature regarding these types of questions. Some of the data scales were also slightly modified prior to the analyses, in order to ease the interpretation of results. For example, semantic differential questions were recoded from a range of 1 to 7, down to a range of -3 to +3. Additionally, descriptors with a negative connotation were placed at the -3 end of the scales.

Research findings for the characteristics of the experimental groups are provided in Section 5.6. A primary goal with regards to demographics in this research was to ensure that the

groups used in the experiment (control and treatment) were essentially similar. In this way, comparisons could be made between groups without concern for impact from the composition of those groups. As desired in the initial planning for the research, participants were split roughly 50/50 in gender breakdown and between the individual groups. An examination of age groups showed a wide range of participants from 18 years to over 65 years, but with a bias towards 26 to 34 years. This was not a concern though, as further investigation revealed no discernable significant impacts from age groups on research results. The highest level of education achieved was the next general finding to explore. Respondents ranged from completing Year 10 or less to having graduate degrees; no significant effects on the research were discovered due to education levels either. The place of residence for participants somewhat reflected Australia's population distribution, with the majority living in New South Wales, Victoria, then Queensland. After testing, no significant differences were discovered regarding place of residence for research groups, so noticeable impacts from this distribution are unlikely. Finally, respondents were asked about their personal travel during 2011, with a wide range of responses provided. Important to note though, is that this previous experience was moderately evenly distributed across the research groups, so it should not have directly affected research results. Ultimately, it was determined that demographics should not have had any significant impacts on the experiment and therefore, any effects noted in the research should have been a result of the experimental conditions (i.e. controls and treatments).

Research findings for the individual experiments are shown in Section 5.7. Specific details of the actual field research experiments are briefly explained as well as a short discussion regarding the various tables that are provided in each part. Due to the decision to classify the semantic differential and Likert-type question as ordinal, Mann Whitney U tests are generally used to explore differences between research groups (i.e. control and treatment).

Repetition was tested in Experiment #1 on the two television programs, *Endgame* and *hiccups*. To test repetition, images from the existing programs were shown multiple times to viewers so that participants in the treatment groups saw more of the same location placements. Medians for many of the ratings with this and the other experiments were generally near the midpoint for treatment and control versions, not displaying any extreme values. Differences could be noted though, between the control and treatment programs. To more clearly show the dissimilitude and determine significant differences, Mann-Whitney U

tests were performed. While *Endgame* and *hiccups* displayed some diversity in their impacts from repetition, some commonalities also occurred. The repetition treatment resulted in impacts on not only the perception of the location/setting, but also aspects of the program and the actors. The perception of the location/setting in both programs was generally more positive in the treatment version versus the control shows. The actors in both programs also received higher ratings in the treatment part of the experiment.

Experiment #2 looked at the effects of location placement uniqueness on the perception of a location. The control versions of *Endgame* and *hiccups* used generic/common images as segues between scenes while the unique variations had more distinctive views of Vancouver (e.g. mountains, harbour). The uniqueness experiment resulted in multiple impacts on the treatment programs, again affecting not only the location/setting, but also the perception of the actors and the program itself. Many of these effects however, seemed somewhat different than with the repetition experiment. For example, the uniqueness experiment resulted in fewer significant differences than with the repetition experiment.

Prominence with location placements and the resultant impacts on the perception of the location were the focus of Experiment #3. Because prominence is chiefly controlled by decisions in the filming and production of programs (i.e. how important of a role the location plays), the research could not actually manipulate prominence in the programs. Instead, treatment participants were sensitized to location placements through a series of questions before viewing the program. Otherwise, both sets of treatment viewers watched the exact same shows as their control counterparts. Once more, impacts for the treatment group extended beyond just perceptions of the location/setting. Ratings for the program were affected for both *hiccups* and *Endgame*, although the ratings for actors were only significantly altered with *Endgame*.

Qualitative responses from the open-ended questions for all of the experiments added some details and insight into the perceptions by the research participants. In general, viewers of the treatment versions of the programs focused more of their comments on the external environment. While the settings were not necessarily described more positively in all situations, the results suggest that the treatment subjects were noticing the locations more often and were generally pleased.

While it was recognized prior to conducting the experiments that examining the impact of film type/genre would be more exploratory than explanatory, some findings came out from the research in this area. After analysing data for the two film types across the three experiments, it was noted that the treatment seemed to affect the two programs differently in at least two of the three cases (i.e. prominence and repetition). Even though the exact nature of the impacts is not clear, it would appear that film type does play a role in the relationship.

The second main question for the research dealt with the effect of attention paid to the location placements and the resulting impact on a destination image. Respondents self-reported the degree to which the location/setting kept their attention. While not an exact measure of the amount of focus on the location placements, all respondents used the same scale and any misinterpreted responses should essentially balance themselves out. Additionally, pretesting of this questionnaire yielded similar interpretations by respondents when they were personally interviewed. Perceptions of the location/setting changed, depending upon the amount of attention paid to the location placements. The impact varied however, depending upon the characteristic of the location/setting. For example, while the relationship seemed positive between attractiveness and attention paid (i.e. more attention generally equalled a more attractive location), the relationship was not as clear and linear for perceived uniqueness of the location. In this case, it seemed that the perceived uniqueness increased with greater levels of attention until a peak level of attention was achieved. After that point, the perceived uniqueness declined with increasing levels of attention. Seemingly, too much attention resulted in the perception that the destination was really not that unique after all.

Endgame and *hiccups* were used in the research because they were both filmed in Vancouver, Canada. The researcher did not want prior perceptions of the program setting/location to affect the impact of the location placements; a high level of prior knowledge could have confounded results. To determine possible impacts from prior knowledge, respondents self-reported their level of knowledge of Vancouver. Responses revealed only a limited knowledge of Vancouver. Participants were also asked if they could name the program location. Even though about 10% thought that they knew the setting, only 1.4% correctly identified Vancouver; a majority of them believed it was New York or somewhere else in the United States. Obviously, prior knowledge would have had little or no impact on research results.

Finally, data was tested to see if the number of trips taken by the respondents during 2011 might affect the research participant interest in visiting the location/setting. Links seem to exist between an interest in visiting and any travel outside of the home state or country. It is plausible that simply travelling opens the viewer to the possibility of going to the film site. While this was not one of the original questions for the research, the information was interesting nonetheless.

In general, the field research appeared to perform more or less as planned, after being carefully designed and pretested. The wealth of findings, some expected and some not, will provide ample supply for discussion in the next chapter.

Chapter 6 – Discussion and Conclusion

6.0 Introduction

Popular media, specifically television for this research, is considered one important method for forming, reinforcing, or changing perceptions about a destination. Whether planned or unplanned, tourism and tourists are affected by the sights and sounds that they see on the small and large screens. Film-induced tourism research is beginning to better understand these effects, but many areas still need to be studied. Researchers such as Riley and Van Doren (1992), Beeton (2005), Hudson and Ritchie (2006a), Roesch (2009), Croy (2010), and Connell (2012) have helped to illuminate key elements in the phenomenon and have described impacts from film-induced tourism, but limited research exists to explain the actual media (i.e. the movie or television program) that is causing these effects. This research aimed at providing greater appreciation of the mechanisms involved in the process of influencing destination images through film.

Key concepts and definitions were introduced (Sections 1 and 2) and used in this research including film, film-induced tourism and location placements. For this research, *film* was broadly defined as television or movies. *Film-induced tourism* is considered visitation to sites, regions or countries that is persuaded or influenced by the filming of television or movies, as well as visitation to production studios and film-related parks. *Location placements*, similar to product placements, are the inclusion of destinations, through audio and/or visual means, within mass media programming.

Hudson and Ritchie's (2006a) framework (Figure 6) for understanding film-induced tourism was slightly modified and used in the research to help organize the background literature. First introduced in Section 1, the framework also helps to illustrate the many elements that need to be considered when examining film-induced tourism. While all of these elements were briefly discussed in the research, the focus of this investigation was on the location placement attributes and how they can impact the viewer's image of a destination.

Figure 6 - Framework for Understanding Film-Induced Tourism (based on Hudson and Ritchie 2006a)

Destination attributes

e.g.
- Scenery
- Wildlife
- Landscapes
- Habitats
- Ethnic groups
- Icons
- Beaches
- Mountains
- Destination Brand

DMO marketing activities

e.g.
- Appoint PR specialists to place destination in movie
- Produce movie maps
- Advertise destination during film opening
- Develop film location tours
- Invite studios to location

Location Placement Attributes

e.g.
- Prominence in film
- Empathetic connections
- Integration with plot
- Uniqueness of location
- Type of film
- Repetition
- Mode of placement
- Level of activity
- Evaluation of film

Destination image

Push motivations

e.g.
- Escape
- Self-discovery
- Relaxation
- Prestige & status
- Foolishness/puerility
- Family bonding
- Socialization
- Novelty
- Education

Pull motivations

e.g.
- Physiography & climate
- Culture & history
- Market ties
- Mix of activities
- Special events
- Entertainment
- Tourism infrastructure
- Storyline & characters
- Celebrities

Film-induced tourist

- Specific
- Serendipitous
- General

Impacts

e.g.
Positive
- Increased economic activity
- Growth in visitation
- Preserved sites
- Improved infrastructure
- Local pride
- Cultural understanding

Negative
- Environmental damage
- Crowding
- Increased prices
- Exploited locals
- Disappointed visitors

This chapter will discuss the implications of the research findings from the previous chapter, for the examination of aspects of film-induced tourism and for the tourism industry. Limitations from the research and suggestions for future research will be discussed next, ending with a brief summary of the chapter and the overall research.

6.1 The Role of Location Placements as Persuasive Communication in Influencing Destination Image

This research incorporated persuasive communication research to better understand and explain how film and more specifically location placements most likely affect destination images. Acting as a form of persuasive communication, it was suggested that the location placements in the film create affective and cognitive impressions of the destination (Figure 7). The various location placement attributes (e.g. prominence, integration, repetition, etc.) were introduced, although this research focused on prominence, uniqueness, repetition, and type of film (film genre).

Figure 7 - The role of persuasive communication with the impact of location placements on destination images
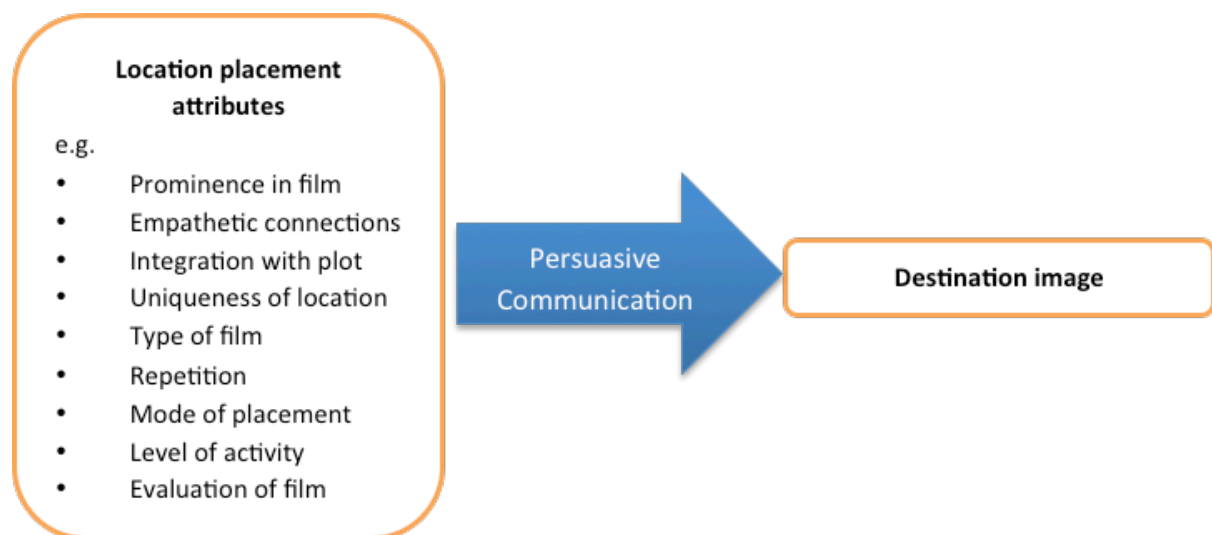
Stiff and Mongeau (2003) note that persuasive communications (discussed in Section 2.8) rely on the *quality of the message encoding*, the *opportunity* of the target audience to receive the message, the *motivation and ability* of the recipient to process the communication, *prior experiences and knowledge* of the recipient, and *communication cues*. Table 55 (introduced in Section 2.10) further demonstrates some suggested relationships between the persuasive communication factors and the location placement attributes notes above. In particular for this research, the attributes of focus (i.e. prominence, uniqueness, repetition, film genre) are

most likely associated with opportunity, motivation, and communication cues. These connections and their implications are discussed below Table 55.

Table 55 – Suggested relationships between location placement attributes and persuasion factors

Location Placement Attribute	Quality of message encoding	Opportunity to process message	Motivation and ability to process	Prior experience and knowledge	Communication cue
Prominence in film		XX			XX
Empathetic connections			XX	XX	XX
Integration with plot	XX			XX	XX
Uniqueness of location			XX	XX	XX
Type of film			XX		XX
Repetition		XX			
Mode of placement			XX		
Level of activity			XX		
Program evaluation		XX	XX		XX
Locus of control	Film	Film	Film	Viewer	Film

The quality of the message encoding is most connected with plot integration; the more integrated the location placement message is to the storyline, the more successful the message should be in being properly communicated. The quality of the message encoding would be understandably weak in this research in regards to creating a certain desired image of the destination. Neither the destination nor film producer purposely developed the location placement messages. Relying on images already found in the television programs, the messages that were communicated by the location placements are not as focused or targeted as they could be if they had come from the Vancouver DMO or film company. This likely was not an issue however, since this research was not concerned with the actual messages being communicated, but rather was looking at the strength and types of messages being communicated in the various experimental conditions. As well, since the location placements came from the original programs, integration with plot (shown in Table 55) would still have been good. Results from Chapter 5 show that respondents generally believed that the setting/location for the programs was appropriate and none of the qualitative comments questioned the fit between the shows and the destinations.

Opportunity to process the message refers to providing recipients the chance to be exposed to and perceive the location placement. All of the participants in the research were provided with an opportunity to process the location placement messages by viewing the television program. However, as shown in Table 55, some of the location placement attributes also play a role in affecting the viewer's opportunity to process the messages. With regards to the participants' opportunity to process the messages, the "program evaluation" attribute noted in

Table 55 was somewhat negated by the research process; people saw the programs regardless of their 'public reputation' or rating. Prominence and repetition, key foci of this research, were proposed to also impact on a viewer's opportunity to process location placement messages. The role of these attributes in influencing the destination image messages will be discussed in greater detail in the next section.

Motivation and ability to process the location placement message considers the recipient's knowledge, skills and level of attention or focus to comprehend the communication. All of the research participants had the basic skills and knowledge (e.g. adults, English speaking, computer literate), giving them the ability to understand the location placement messages. Additionally, the location placement messages were provided to the participants in an easily understandable fashion (mainly visual) so that all of them should be able to process the messages. Motivation to process the messages would have varied from participant to participant though, as the viewers did not purposely choose the programs; participants were randomly assigned to the programs. As such, it is possible (and likely) that some of the people watched programs that they would not normally choose and therefore would have been less motivated to watch the program or process any messages from that show. Qualitative comments describing the program displayed a wide range of impressions regarding the programs, from "entertaining", "interesting" and "engaging" to "boring", "garbage" and "lame". While this would not have negatively affected the results of the research due to the experimental method and random assignment, it would have impacted how some individuals processed the messages and were impacted by the location placements. Of the location placement attributes manipulated in this research, both film type/genre and uniqueness are proposed to affect the motivation and/or ability to process the messages. The role that these factors played in the process is discussed in the next section.

Prior experiences and knowledge are presumed to impact the awareness and processing of location placement messages. Section 2.3 noted that the research should control for destination attributes and brands that might be showcased in the program, focusing responses and destination image impacts on the effects of the television shows in the experiment. By choosing programs that featured Vancouver as the backdrop, previous impressions of the location were expected to be minimized. Results presented in Section 5.9 confirmed this supposition as most of the research participants had little or no previous awareness of the film location/setting. However, this lack of prior experiences and knowledge potentially impacted

several aspects of the research. Additionally, as mentioned previously, since Vancouver is often used as a surrogate location for various cities in the United States, perceptions of the city may have been affected somewhat by previous experiences.

As applied to this research, Figure 8 (previously introduced in Section 2.8.4) notes that when viewers already possess an attitude or understanding (of a destination) that is consistent with desired perceptions, the location placement merely reinforces the existing image (Miller 1980, Stiff and Mongeau 2003). If the current perception is not the same as the desired image, then the location placement attempts to change the image. However, if little or no image currently exists for the destination, then the location placement creates or forms a completely new image.

Figure 8 - Persuasion and Resistance to Change (based upon Stiff and Mongeau 2003)

Desired
Attitude

Increasing Resistance to Change

Existing Attitude

Response
Reinforcing

Response
Forming

Response
Changing
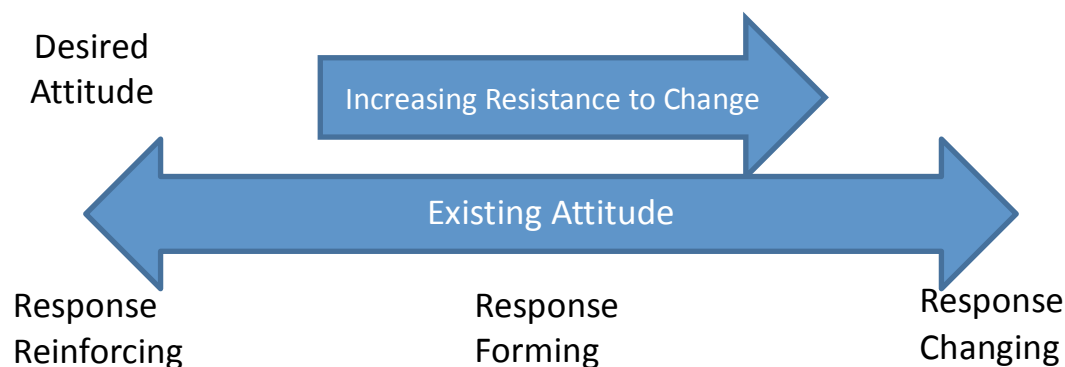
With research participants having little or no prior attitudes about Vancouver (except maybe as a stand-in for American cities), the location placements were essentially working with a blank slate. Jacobson (1999) suggests that this would have made the communication easier without the need to overcome prior knowledge. Manfredo, Bright and Haas (1992), Roggenbuck (1992), and the Heuristic Systematic Model (Chaiken and Maheswaran 1994) note that this lack of previous knowledge would have limited any counterargument, so resistance to the location placement messages would have been minimal. As such, the location placements were forming new images and perceptions of the area with a moderately receptive audience. None of the research participants seemed to discuss aspects of the destination that were not a part of the television programs (which would have indicated the introduction of prior knowledge). Qualitative comments did not mention any disconnect between the storyline and destination that might have demonstrated impacts of previous attitudes regarding Vancouver. While this lack of evidence does not prove that the location

placements were forming completely new images, it does support the likelihood of this suggestion. This "blank slate" however would also situate the messaging at the response forming stage of persuasion. Previous literature highlights that time and extra effort are required to initially create the destination images if none currently exist (Stiff and Mongeau 2003). In the limited time available, the impact of the location placements in the treatment programs would not be expected to result in large effects. The tables shown for the various experiments likely demonstrate the first steps to what could eventually result in much more dramatic shifts in perception.

Crompton (1979b) and Roggenbuck (1992) observe that time is needed for changes in attitudes and behaviours to be established. The Heuristic Systematic Model (Chaiken and Maheswaran 1994) and Elaboration Likelihood Model (Petty, McMichael and Brannon 1992) also note that time and elaboration (i.e. conscious thought, consideration) are required for the persuasive communication to make longer-term changes in perceptions. Therefore, the previous research would suggest that these new images and perceptions of the destination would likely have been limited or short-term due to the immediacy of the questionnaire and minimal time for the viewing of the program (i.e. 25 minutes). These longer-term impacts were not tested however and are speculative.

Results presented in Chapter 5 show that the qualitative comments included somewhat detailed but indifferent descriptions of the location/setting. Due to their lack of familiarity with the surroundings and limited time with the program and location placements, viewers did not have the time to create any association or emotional connection with the destination. This finding corresponds to MacKay and Fesenmaier's research (1997) who note that respondents are likely to begin their impressions of a location with an analytical or cognitive view of the destination, potentially growing to an emotional attachment with experience and time.

Related to prior experiences and knowledge is the amount of travel that participants had done in the past. Research findings (Section 5.10) indicated that previous travel seemed to make the viewers more receptive to the location placement messages and increased their intention to visit the location/setting. This effect was amplified the further that the participants travelled, such as out-of-state or internationally, although the frequency of this travel did not increase this effect. It would seem that Figure 8 (based upon Stiff and Mongeau 2003) might

not only describe the viewers' attitudes regarding the location, but also their feelings towards travel in general. Viewers with an existing attitude of being reluctant or infrequent travellers seemed to be much more resistant to location placement messages and any desire to visit the destination. These people would also be more likely to counter-argue messages about the attractiveness of locations to visit than are those viewers who travel more frequently.

The research considered whether push or pull motivations to visit the film location/setting would be impacted in the various experimental treatments as shown in Figure 6. Exploring the qualitative comments by the respondents reveals some initial impressions of Vancouver, which might translate to push and/or pull travel motivations. As posited in Section 2.6 and noted by several researchers (Riley and Van Doren 1992, Tooke and Baker 1996, Kim and Richardson 2003, Beeton 2005, Hidson and Ritchie 2006a), the location placements seem to blur the line between push and pull motivations. Some participants not only described Vancouver in terms of the pull motivation of novelty (e.g. "interesting", "unique", "exciting"), but also with respect to prestige and status (e.g. "exotic", "fancy", "flash", "expensive"), which is a push motivation (Crompton 1979a). Other respondents either did not describe the location, focusing on an evaluation of the program, or did not respond at all. A lack of time with the program, limited time between viewing the program and the evaluation, a lack of emotional connection between viewers and the destination, or a lack of appealing features at the destination may have contributed to the limited number of identified push/pull motivations, but that is unknown at this point. Initial indications though, would suggest that film might be used to generate push and/or pull motivations, but this too would likely take additional time and viewings of the messages or images.

Finally, communication cues are not directly related to the location placement message, but rather peripherally affect the awareness and/or processing of that message. As previously discussed and shown in Table 55, communication cues are important in describing and understanding the role of location placements in influencing destination images. Several factors likely acted as communication cues in this research. Following the Heuristic Systematic Model (Chaiken and Maheswaran 1994, Stiff and Mongeau 2003) and Table 55, the prominence and uniqueness of the location placements would have provided indications or clues to the program viewers of how to interpret the messages without the people needing to cognitively consider the information. Due to limited involvement or motivation by the research participants, most of the assessment of the location placement messages would have

occurred through heuristic processing with incidental or subconscious attention being directed at the location placements. Further discussion of the role for the location placement attributes is supplied in the next section.

Also acting as cues though, were the programs themselves, or more specifically, the evaluations of the programs. Roggenbuck (1992), Petty, McMichael and Brannan (1992), and Lehu and Bressoud (2008) discovered that more visually appealing films generate greater attention and interest, leading to greater impressions and impacts from location placement messages. Supporting that previous research, *Endgame* was considered more interesting and appealing generally, resulting in a greater awareness and improved impressions of the destination from the location placements. Qualitative comments were more positive for Endgame generally, both regarding the program and its location/setting. For example, while some viewers thought that the *hiccups* location was "ok" or "average", *Endgame* viewers were more likely to discuss the area as "exciting", "glamorous" and "luxurious".

It is clear from this discussion that location placements in films can act as a form of persuasive communication to potentially influence the image of a destination. The examination and consideration of the various aspects of persuasive communication in the context of film-induced tourism therefore can help to demonstrate the role and possible impact of these elements in the process. The next section will provide a closer consideration of the specific location placement attributes looked at in this experiment.

6.2 The Role of Location Placement Attributes in Influencing Destination Image

This research was focused on the location placement attributes of repetition, uniqueness, prominence, and film type/genre. Based upon the previous literature, several results or relationships were suggested in the research to describe how these location placement attributes might influence destination image in these experiments (Section 4.0). In summary, these were:

- Repetition
  - Repeating the location placement images within the same program would increase the likelihood of reaching the target audience and more effectively communicate the message by increasing opportunities to process the destination message.

- Location uniqueness
  - Acting as a communication cue, more unique, special, or visually stunning location placement images should garner more attention, leave a longer-lasting impression on viewers, and be more effective at communicating the destination message.
- Prominence of location placement
  - Locations and attractions that are given more attention or emphasis through audio and/or visual means in the film should increase the effectiveness of communicating the message by increasing the motivation or ability to process the destination message.
- Film type or genre
  - Positive and/or negative feelings from the two programs could transfer to the destination image by acting as a communication cue, suggesting to viewers that visiting the destination may generate similar feelings for visitors as the films created.

While the above relationships were the expected results from the experiments, as noted in Section 2.8, combinations and interactions between variables can create influences that may not individually be predicted. Illustrating that point, some of the results in this experiment, explained below, were not initially predicted. In hindsight however, similar to Cowley and Barron's research (2008), the two-way flow between the location placements and the film itself is not an unexpected result. Cowley and Barron (2008) found that when people dislike or are indifferent to a program, prominent product placements are actually positively received. However, if people like the program, a prominent product placement can actually be negatively perceived as being intrusive. The results of this research on the location placements seemed to support their finding. In general, viewers were indifferent to the programs, and even somewhat disliked *hiccups*. For both programs though, ratings for the programs and elements of the programs (e.g. the actors) increased with the more unique, prominent, or repetitive location placements.

6.2.1 Location placement repetition

The first experiment examined the impact of repetition on the effectiveness of the location placements to influence the destination image. Based upon the findings presented in Section 5.7.1, repeating the same images in the two treatment versions of the programs resulted in the destination being considered more unique, beautiful and extraordinary. This increased impact due to repetition corroborates research conducted by Lehu and Bressoud (2008), looking at the positive impact of additional viewings on perceptions and recall. Viewers were much more likely to comment that the location was "lush", "exotic" and "interesting". Even with the less preferred program of *hiccups*, the additional images of the setting for the film resulted in a more positive perception of the destination and fewer negative comments in the qualitative, open-ended questions (e.g. Appendix A – Questions 26 to 29 and Question 31).

The extra views of the destination had a very positive end result for the destination image, even though participants only saw an extra 30 seconds of the location shots during the 25-minute programs. Crompton (1979a) and Hahm and Wang (2011) note that additional exposures to the location can at least begin the process of developing the destination image, and this seems to be supported by the research. As noted above though, the additional images of the location also impacted other aspects of the television programs, which were not initially expected. For both *hiccups* and *Endgame*, the actors received improved ratings in the treatment versions of the programs. This was particularly true for *hiccups*, with four out of the five characteristics for the actors receiving a boost in their assessments. Other parts of the programs also had higher evaluations. Both treatment programs were generally considered more appealing. Additionally, *Endgame* became less unusual, while *hiccups* was seen as more exciting, bright, realistic and pleasing. This appears to corroborate the Human Associative Memory research conducted by Van Reijmersdal, Neijens and Smit (2007) discussed in Section 2.7.5.

Nelson and Devanathan (2006) however, warn of the potential negative effects if the location placements are too noticeable. Discussed in greater detail in the next section, it appears from the research, that for at least some of the viewers, the location placements in the treatments were too frequent. This is not an unexpected result as this experiment was testing for the effect of repetition. A few of the qualitative comments focused on the frequency and

duration of the location placements, noting things like, "too many flashes of the skyline" and "all the section/scenery breaks".

The effects of repetition seemed to be greater with *hiccups* than with *Endgame* in this experiment, as 17 factors were significantly impacted for *hiccups* and only 12 factors for *Endgame*. While at first this may have suggested that the repetitive location placements were compensating for the less preferred television program, opposite results in the prominence experiment (Section 6.2.3 below) potentially disproved that explanation. Other factors may be responsible for this effect and would warrant future investigation.

6.2.2 Location placement uniqueness

The second experiment looked at the effect of uniqueness on the impact of location placements. The findings shown in Section 5.7.3 illustrate how uniqueness modified the effectiveness of the location placements in *hiccups* and *Endgame*. Similar to the repetition experiment, the film location was rated as more beautiful and unique in the treatment versions versus the control versions. Action and scenery seemed to be more noticeable in the 'unique' programs, and qualitative comments discussed more of the environmental aspects of the location such as a "modern cityscape" and a "little European". Compared with the results from the repetition experiment however, the unique location placements did not cause the same level or quantity of effects on the destination image or the film itself; just six factors were significantly affected with *Endgame* and eight factors with *hiccups*. For example, the actors only benefited with a boost in their assessment in *Endgame*.

One potential issue in the research was the almost complete lack of recognition of the environment. It seemed as though the location images were not special or unique enough to draw a large amount of attention in the time available as suggested by Echtner and Ritchie (1993) or Hudson and Ritchie (2006a). While the mountains, waterfront and cityscape were appreciated, they did not stand out enough to generate much interest in the viewers. Additionally, the Vancouver images did not have the iconic recognition that locations such as Paris' Eiffel Tower or Sydney's Harbour Bridge might enjoy. However, even though these images were not as iconic as other images may have been, people still found the scenery to be attractive, interesting, unique and appropriate for the storylines, suggesting a possible connection with *plot integration* (Friedman 2004, Yang and Roskos-Ewoldsen 2007). If less

attractive images had been used (of Vancouver or another location), the impact would likely have been even less, possibly more like the generic images. It would seem then, that the right images must be used, even for lesser-known locations, for the location placements to have an impact on the perception of the destination.

An additional potential problem, as noted earlier in Section 4.5, is that Vancouver is sometimes used as the filming location for various cities in the United States. As a 'runaway production' location, its image may not be as unique or particular to a single location, blurring its value and attractiveness as an icon; people may not naturally associate the pictures as a 'must see' location. Vancouver did not have the iconic images that were recognizable and/or interesting enough for the research participants.

It is also possible that uniqueness alone is not enough to generate the attention and interest needed for an effective location placement. At least based upon the current research, and especially for a single, 30-minute television program, uniqueness on its own garnered the lowest overall impact of the various treatments. Additional research is recommended regarding the potential value and usefulness of iconic images and uniqueness with location placements.

6.2.3 Location placement prominence

Prominence was examined in the third set of experiments to better understand how an increased level of attention by the film maker/producer on the location placement might impact its effectiveness. As described in Sections 4.6.4 and 5.7.3, this increased attention had to be artificially induced by asking research participants in the treatment version some questions about film locations prior to them viewing the program. Aside from that one change in the questionnaire, participants in the control and treatment conditions saw exactly the same programs and were asked all of the same remaining questions. As shown in the results in Section 5.7.3 and discussed below, it is interesting to highlight the differences in perceptions that did materialize given that the control and treatment television programs were exactly the same.

Again, as with the repetition and uniqueness experiments, the location placements with higher prominence exhibited higher levels of influence on the destination image. The film location (Vancouver) was considered as more exciting, beautiful, and unique in the treatment

versions versus the controls. The scenery was also seen as more noticeable in both 'prominent' television programs (as you would expect). Qualitative comments supported the quantitative evaluations, with more positive discussion about the city and surrounding environment. Viewers of the treatment programs were more likely to note that the location was "attractive", "beautiful" and "stunning". While several other researchers (Riley and Van Doren 1992, Tooke and Baker 1996, Beeton 2005, Roesch 2009) had previously suggested that this occurs, this research provides evidence of the role that prominence can play with location placements and the impact on destination images. It is clear from these results that their perceptions of the location placements had been impacted since both groups with each program had viewed the same location placements.

Similar to the other experiments in this research, some of the elements in the film itself were also impacted by the more prominent location placements. The actors in *Endgame* received higher ratings on several factors with the prominent version, generally moving from average to moderately positive assessments. Attractiveness and importance of the location/setting increased for *hiccups*. Both treatment programs were considered more realistic, supporting research from Lee and Faber (2007) and Van der Waldt, Du Toit and Redelinghuys (2007) that the use of actual locations (or products) can inject a sense of reality into fictional media.

Prominence seemed to work more effectively for location placements in *Endgame* or at least had a greater impact than it did for *hiccups*. While only 7 factors were affected with *hiccups*, *Endgame* witnessed 18 factors with significantly different evaluations. Many of these improvements took good ratings and made them even better. As noted in Section 6.2.1, this result is almost completely opposite to the effect of repetition on the two experimental television programs. While general ratings or preferences may have played a moderating role in this effect, it is also possible, noted below, that different film types/genre caused the contrasting results. At this time however, a clear reason for this occurrence is not available and would be worth future investigation.

6.2.4 Location placement film type/genre

Two different types or genre of films were used in the research to provide a check on the impacts as well as to partly investigate the role that film type may play in this persuasive communication relationship. It was originally proposed that positive (or negative)

impressions of the program could lead to a transfer of feelings to the destination, similar to the product connections noted by Jin and Villegas (2007). As noted in Section 5.7.4, many differences in effects were noted between the film genres used across the various experimental conditions. For example, the situation comedy (hiccups) seemed to be more impacted in the repetition experiment but the crime drama (Endgame) was more affected in the significance experiment. Both film types were essentially equally influenced in the uniqueness experiment. Additional differences between the two film genres may also have played a role in the different results since elements such as actors and storylines were also different (of course) between *Endgame* and *hiccups*. The findings however, cannot rule out the possibility that film genre can affect the impact of location placements on the perception of destinations and would warrant future investigation.

Consideration of the possibility of a positive (or negative) impression of the destination being imparted by the positive (or negative) film also highlighted the two-way relationship between the film and location placements, similar to Cowley and Barron's (2008) research noted earlier. While the initial supposition was that the film would help (or hurt) the image of the destination, it seems that those evaluations can also flow in the reverse direction. Clearly, the relationship between all of the elements in the television program are much more complex than originally predicted. The various factors are intertwined such that changing one aspect can result in several other elements being affected.

6.2.5 Location placement repetition, uniqueness, significance and film type/genre overall

This research showed that repetition and significance play important roles in regulating the impact that location placements can have in influencing destination images. Experiments with both of those factors resulted in many significant differences in the perception of the destination and the film. Uniqueness has also been shown to be an important factor in affecting the effectiveness of location placements although potentially not to the same degree as repetition or prominence. The choice of 'iconic' images would appear to play a pivotal role in determining the impact of the location placements, as suggested by the research from Echtner and Ritchie (1993) and Hudson and Ritchie (2006a). This would necessitate not only a careful inventory of available views, but also an understanding of the audience to appreciate what would constitute a 'unique/iconic' image. Film type/genre demonstrated that it plays a

role in the process although the exact relationship or mechanism is not entirely clear at this time.

6.3 The Role of Amount of Attention Paid to Location Placement in Influencing Destination Image

The research was additionally interested in determining the role that the amount of attention paid to the location placements would have on the impact of those location placements. The literature, based upon Nelson and Devanathan's work (2006), proposed that an inverted 'u' relationship exists between the amount of attention paid to the location placement and its impact on the perceptions of a destination. Graphically represented in Figure 9 below (previously introduced in Section 2.7.5), it was suggested that the impact from the location placement increases up to a maximum point, then begins to fall off, potentially due to overwhelming the film to the point of interfering with or annoying the viewer.

Figure 9 - Brand image impact due to product placement attention (based on Nelson and Devanathan 2006)
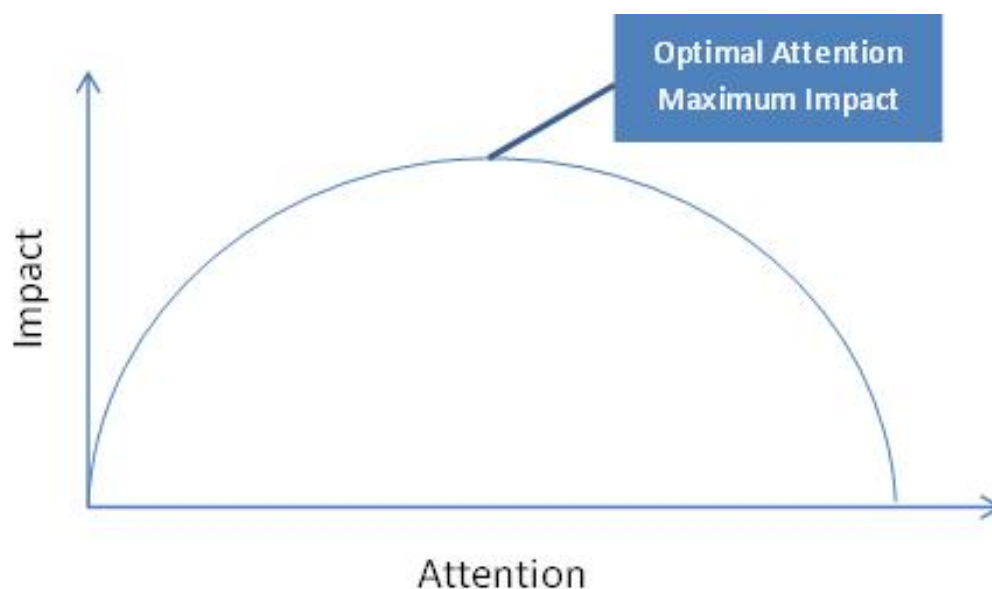
As can be seen in Chart 2 (reproduced from Section 5.8), the research results appear to exhibit signs of this inverted 'u' relationship with some of the destination factors such as extraordinariness and uniqueness. Perceptions for two of the other factors measured in the research, appropriateness and attractiveness, appear to level off in the experiment. Excitement and beauty however, were still increasing in their ratings for the destination. Based upon these results, a few possible explanations exist. With greater time for the experiment, more research participants, or a more sensitive tool, the inverted 'u' relationship

may have appeared for all of the factors. Alternatively, it is possible that the inverted 'u' relationship does not hold for all of the image factors for a destination. Further research is proposed to better understand this relationship. Ultimately though, this research clearly demonstrates that all of the location/setting factors need to be considered individually as the location placements can potentially affect each of them very differently.

Chart 2 – Weighted Values for Location/Setting Factors and Attention Paid
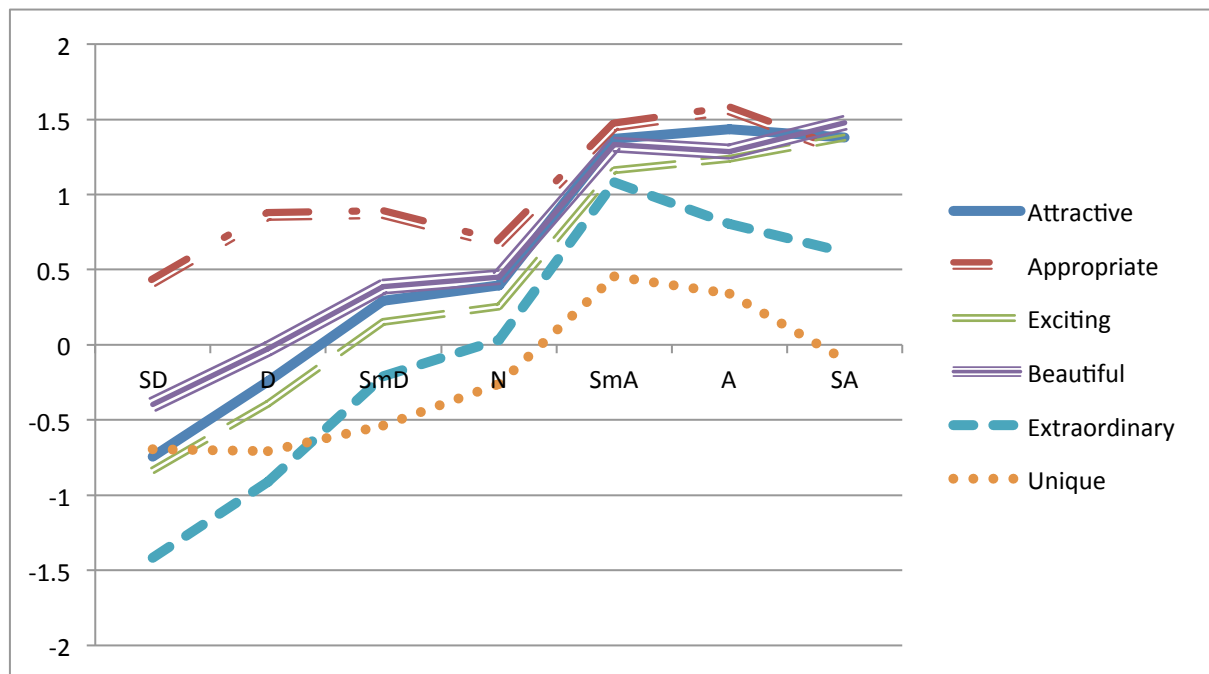
Related to the role of the amount of attention paid to the location placements and their impact on the destination image, is the impact of attention paid to the location placements versus the overall film. As suggested by McCool and Braithwaite (1992), Nelson and Devanathan (2006) and Lee and Faber (2007) and discussed in Section 2.7.5, people seem to have a limited capacity for attention and processing of information. The additional attention paid to the location placements appeared to draw attention away from the actors and storyline, with positive impressions from the location/setting being transferred back to the those elements. It also became obvious, especially with *hiccups*, that when attention was not being drawn to the location placements, any perceived weaknesses in the other factors (e.g. storyline, actors) were more noticeable. This may be good for a poorly rated program by keeping viewers entertained and attracted at least temporarily. However, this could also be bad for a well-rated program by drawing attention away from the actors and storyline, thereby reducing the emotional connection some viewers develop with the television series.

6.4 Implications and Theoretical Contributions from the Research

This research discovered several findings with implications for the tourism industry and researchers alike. Adopting a persuasive communication view of location placements could greatly benefit destinations and potentially film companies as well as other researchers interested in better understanding how films actually influence destination images and encourage film-induced tourism. As was shown in the research, this perspective can help to identify and refine the various elements involved in the process, and better understand their role. Furthermore, all of the identified aspects - quality of message encoding, opportunity to process the message, motivation and ability to process the message, prior experiences and knowledge, and communication cues - need to be considered to most effectively use the location placements. Since all of these components are interconnected, it is important to at least be aware of the various items and consider their potential impact.

The DMO at the film location should look at the messages that it wants to communicate and determine the best images to convey that information. As Gartner (1993) notes, these images take time to develop, and once developed, can persist for long periods of time. Establishing a desired destination image therefore, is a long-term endeavour. Those messages must also integrate properly with the plot of the film to increase their acceptance and perceived validity within the film (Friedman 2004, Hudson and Ritchie 2006a, Yang and Roskos-Ewoldsen 2007). Additionally, the film company and/or producer play an important role in weaving the location messages into their story, both for the benefit of the film and for the destination. The research helped to further advance the study of film-induced tourism by demonstrating that those messages must flow fairly seamlessly from the program without causing any dissonance for the viewers.

Opportunity to process the location placement message can come through a variety of means. The first aspect of opportunity to view the location placement messages comes from just gaining a viewing audience. More successful films will naturally expose more people to the destination images and messages. While the destination and DMO may be able to help with the film success to some degree, much of that box office success still rests with the film itself.

However, as shown in the research, once viewed, both prominence and repetition provide greater possibilities for the viewer to perceive the destination image messages. During production of the film, the director/producer can choose to highlight or hide features of the

location through the storyline or even camera angles, increasing the prominence of the destination. The research established though, that even after production of the film, the location could be highlighted through 'reminders' before or potentially during the airing of the film, contributing a much greater understanding of the processes involved. Hudson, Wang and Gil (2011) describe a situation similar to this where Tourism Yukon negotiated the inclusion of film credits at the start of the movie to clearly indicate that the film had been shot in the Yukon. This would suggest that destinations could still potentially benefit from programs filmed in their area after the film is shot and produced, depending upon the film and the destination's desire to be associated with it. For example, destination advertising before the airing of a program is likely to draw additional attention to the location placements in the film and increase their impact. This advertising may have other impacts however, such as alerting the viewer to the actual film location versus the 'story' setting, and impacts of this on the storyline may need to be considered.

Motivation and ability to process the location placement messages can be influenced through several different ways. While the research only looked specifically at uniqueness and film genre as ways to modify a viewer's motivation and ability to process the messages, it has provided evidence of their influence and potential roles in film-induced tourism. For DMO's, the research suggests that choosing the right images and especially icons can be critical for gaining the recognition and awareness for the destination (Echtner and Ritchie 1993, Riley, Baker and Van Doren 1998). While attractive images are enjoyable for the viewers, it does not necessarily translate into higher recognition (and desire to visit) for the location unless people know where the images are from. The research demonstrated that people liked what they saw, but made little or no connection between the program and Vancouver. Findings from several researchers (Gupta and Lord 1998, Morton and Friedman 2002, Brenan and Babin 2004) would advocate the inclusion of audio references to Vancouver to strengthen the connections and impact for the destination.

The prior experiences and knowledge of viewers is an important moderating factor in the relationship between films and film-induced tourism. While the destination may not be able to affect the prior experiences and knowledge, understanding this factor can help in designing the other elements in the process. For example, depending upon the willingness of the film producer/director, direct references to the location may be required if viewers are likely to have little or no prior knowledge of the setting. Understanding the prior knowledge of

possible viewers could also influence which images to highlight at the destination to gain the desired level of recognition.

Communication cues potentially play a large but 'behind-the-scenes' role in the process. While destination messages may not come directly from the cues, viewers are indirectly influenced by things like the integration with the plot, the uniqueness of the location images and even the evaluation of the film. The research suggests that DMO's (and researchers) should consider not only the direct effects of the various location placement attributes, but also the indirect impacts that those attributes play.

While it is not the job of the film producer or scriptwriter to necessarily promote the location or "show it off", it seems that the decisions made in the filming and production can have important effects on the perception of the destination. As demonstrated by the various treatments and providing a much-improved understanding of the relationship between the various factors, decisions to highlight and/or incorporate the location into the story can affect both the destination and the program. Lee and Faber (2007) and Van der Waldt, Du Toit and Redelinghuys (2007) note that the inclusion of actual location images and references can increase the perceived realism of electronic games and programs respectively. The benefits of these location placements therefore can flow in both directions; between the film and the location. This finding has not been demonstrated before in research studies for film-induced tourism.

The research suggests a tight connection between the various elements of a program, especially a television series, with implications for programs and destinations. For movies and especially television programs that may be less appealing with regards to actors or storylines, the location may, at least initially, compensate for other shortcomings. Positive feelings from the location seem to be able to draw attention away from other weaknesses and provide an overall positive impression of the program through something like a halo effect. The good location placements could give a program more time to 'find its feet' and survive long enough to attract viewers and improve its storyline and acting. This effect would likely only be temporary however, as attention would eventually begin to focus more on the storyline and actors after a few episodes, and one strong factor without the others will only work to a certain degree. For example, a poorly scripted and/or acted program will not maintain viewers for an extended period even with a very attractive location. A show

without an interesting location must rely much more heavily on a strong storyline and good acting. However, a program with an interesting location, reasonable storyline and good (not necessarily great) acting can probably survive for a while by relying on all three factors to maintain interest.

Film companies should also be prepared for the impacts of location placements and any attention that is drawn to them. People may be more inclined to notice if the storyline and location are not compatible as they notice the location/setting more. Viewers may actually find this disconcerting or annoying if the story does not seem to fit the location. The storyline could decrease in importance as attention is diverted to the destination images. This could ultimately result in a reduction in the emotional connections between the viewer and the program.

This research discovered an interesting connection between receptiveness to location placement messages and previous travel behaviours that would be worthwhile exploring further in other research. With prior travel seeming to make viewers more receptive to location placements, destinations may wish to target people who are already travelling with positive films of their areas, especially if they have worked with the film companies on the messages and location placements incorporated in the program. This could include making those films more available for viewing on airlines as well as increasing the presence of those shows during typical travel booking seasons for that destination. This audience is already open to messages about locations and would be more accepting of the location placements than people who are reluctant travellers or non-travellers.

The research demonstrated to some degree the veracity of the inverted 'u' relationship, which has implications for other research as well as destinations. The findings, previously suggested but never before demonstrated (Nelson and Devanathan 2006), suggest that the impacts from the location placements may differ for different characteristics of the destination. While this result is new and bears future investigation, it intimates that destinations (and other research) need to consider a broader perspective when examining effects of films. Some characteristics of a destination may be able to enjoy greater exposure while other facets are starting to notice a decline in the positive effects. Conversely, a destination may be negatively viewed regarding some aspects of its image while also gaining

some positive recognition in other areas. It is interesting to note that this can occur not only between different films, but also within a single film.

Important to highlight with this whole process and the impact of the films in general are the influences of the many other factors when choosing a travel destination. While the location placements may alter the perception of the destination, they might not change the desire to visit. The choice of a travel destination is based upon many different factors and would require that the location placement messages create an appealing and attractive place for the viewer to want to visit. However, for those viewers for whom the destination could appeal to, the film is another possible means for communicating key messages, due to its perception as a neutral information source (Gartner 1993).

The success with the research methods also has implications for other researchers and the study of film-induced tourism. The combination of video editing of films and online technique allowed the experiment to uncover interesting aspects of the relationship between films and film-induced tourism that were previously unknown. Many of the participants commented that they enjoyed the research and participation was more active than initially anticipated, even with the use of an online panel provider.

6.5 Research Limitations

While all research strives for an ideal research project and outcome, inevitably some limitations must be accepted. The impacts from those limitations can be minimized as much as possible, but the researcher must also acknowledge any potential areas where these limitations may have impacted the research. For this investigation, two main areas of possible concern exist – with the choice of the location and the technical aspects of conducting the experiment. Potential issues with the destination selection are focused on prior knowledge and the subsequent images chosen for that location. Possible weaknesses in the technical aspects of the experiment include the manipulation of the program, editing of the videos, viewing of the videos, and the use of Survey Monkey for collection of the data. These and other possible limitations are noted in the following discussion.

To help ensure that the research results were demonstrating effects from the experiment and not previous impressions regarding the location, Vancouver was chosen as the setting for the television programs. However, this meant that the entire destination image perception had to

come from the location placements in the video. Due to the limited amount of time available in the experiment (also highlighted by research from Reijmersdal, Neijens and Smit 2007), differences between the groups were possibly smaller than might be seen over several viewings of the program (such as with the viewing of a television series).

Due to a lack of identifiable symbols for Vancouver and no actual auditory mention of Vancouver, the destination did not seem to have the iconic recognition that locations such as Paris or Sydney might enjoy. Moreover, it seemed that, while some people believed that they knew the setting for the program, many confused Vancouver with New York or other cities in the United States, possibly due to the use of Vancouver to 'stand-in' for other locations. While this lack of recognition of the actual destination allowed the research to focus on impressions generated solely by the experiment, it did limit the impact that the images may have had on the participants regarding the program setting. These images were also not as targeted as they could have been if they had been purposely developed by the destination to communicate specific messages. Although most location placements are not purposely developed to create destination images, specifically designed images for this experiment may have allowed more respondents to recognize Vancouver. Again, this would not have impacted the overall findings from the research, but did potentially minimize the effects of the location placements.

During the creation of the videos, it was necessary to edit the crime drama (*Endgame*) down to approximately the same length as the comedy (*hiccups*). This was done to keep the comparisons moderately similar and also to prevent respondent fatigue due to a long survey. This meant that the normal 44-minute program was cut down to approximately 23 minutes. While sections of the storyline were carefully removed to maintain the continuity of the plot, it is possible that key aspects were taken out, affecting the comprehensibility and enjoyment of *Endgame*. It is not likely that this would have had a material effect on the results however, as both groups, control and treatment, saw the exact same storylines. Only segues between the scenes were different between the two groups in each experiment. In addition, most of the respondents viewing *Endgame* reported that they enjoyed the program, and people in the pre-test and actual experiment did not comment on any breaks in the storyline.

Editing of the videos was not professionally done and may have affected results from the research. While the cutting of sequences, inserting of location images, and audio dubbing for

segues was carefully executed by the researcher, it was likely obvious that some manipulations had occurred. Participants were notified that the videos were still in development, and none of them commented about the nature of the videos. However, ratings may have been negatively impacted if respondents believed that the location images were annoying or interrupting their viewing. Again though, all of the groups were exposed to videos of the same quality, so any negative effects from editing should have been equally experienced across the entire experiment.

Due to the nature of the experimental method, participants viewed the program on their computer screens. While this allowed them to watch the shows from the convenience and privacy of their own homes, it did limit the size of the image that was seen. Participants were not asked about the size of their computer monitor, but it is expected that most would have watched the shows on screens ranging from 11 inches (28 centimetres) to 24 inches (60 centimetres). If the programs had been watched on normal televisions, it is possible that the impact from the images would have been more pronounced.

Initially, there were also concerns that there could be technical issues with running the video and survey online through Survey Monkey. Possible problems could have been video hang-ups or skips, compatibility problems with computer systems, and video downloading limits. Further, there was the potential that participants would skip the video and begin answering the survey, completing negating the value of their responses. However, none of these issues seemed to materialize. None of the participants noted any issues with the video. The provider of the participant list (Empowered Communications) was not aware of any problems. As well, the survey was designed to prevent participants from answering any questions if they had not watched the video first. Technical issues should not have created any issues or limitations for the research.

Even though participants were voluntarily part of the research, their motivation to process the location placement messages would have been limited since they did not actually choose to view the programs; they were randomly assigned to watch the television shows. The programs chosen for them may not have been at all similar to their normal preferences. Due to the lack of choice, some viewers may not have been as diligent in paying full attention, which could have limited the impact from the location placements.

Somewhat confounding the findings regarding film type/genre was the difference in ratings between the two programs. As was shown in the research, due to the interconnectedness of the various elements, differences in one factor could impact several other characteristics. While the research through the three experiments demonstrated that film type likely impacts the effect of the location placements, the exact nature of that impact could not be clearly determined.

Additionally, with regards to the interconnectedness of the various elements in a television program (e.g. actors, location, plot, lighting, filming quality), it is difficult to completely isolate and manipulate strictly one factor. While the experiment was designed to change just one parameter at a time, it is possible that other aspects were inadvertently affected. For example, the manipulations may not have been at the same quality as the rest of the program, and therefore were more obvious (and impactful). This may have resulted in evaluations that were different than if all of the programs had been originally done at the professional studio. This would only have affected the uniqueness and repetition experiments however, since the prominence experiment did not involve any media differences between the control and treatment versions. Furthermore, pretesting did not reveal any concerns with the production quality, so this was not considered a problem for the research.

Only a few push and/or pull motivations seemed to be created by the experiments. Possible reasons for this could include not enough time to generate them, too small of a screen (viewing just on computers), only one episode viewed, and evaluation of respondents too soon after viewing. Longitudinal research from actual television program viewing could uncover whether even more natural viewing of programs would result in more push and/or pull motivations being developed.

It is likely that there was insufficient time (in the program and after the program) to properly develop or impact affective perceptions of the destination. Quantitative and qualitative responses seemed to be focused more on cognitive (logical, concrete) perceptions of the destination and not emotional (feeling) factors, in line with the research from MacKay and Fesenmaier (1997). Due to the nature of the research, using anonymous respondents through the panel provider, and with the available resources (time and money), it was not possible to revisit the respondents to determine any longer-term effects from the experiment.

These possible limitations do not diminish the value of the research or its findings. While some of these concerns may have somewhat affected the results, the overall experiment was conducted in a sound and effective manner. Where possible, as noted, any potential impacts from these identified limitations were minimized. However, future research can also aim to further minimize or eliminate these weaknesses and continue to move the field of tourism forward, building upon the understandings provided by this work.

6.6 Future Research

Actual work with a destination and film company to create professionally developed versions of a program could generate even more useful information about the various factors. While the editing done to create the various versions did not seem to negatively impact on research findings, specifically designed programs could remove any possibility that artefacts from the tools used were affecting results. If developed at the time of filming and production, the messages could also be better targeted and designed by the destination to communicate the image they wish to portray.

This research was not able to determine any ideal level of location placements for the two programs, or for programs in general. The research demonstrated an initial understanding of the various elements, but was not extensive enough to fully provide an appreciation of all of the connections and relations. While it is possible and likely that each program will have its own unique combination of location placements, actors, storyline, and other elements, this remains an important future research topic.

A longitudinal study of groups who watch and do not watch a particular program may discover more about the medium and longer-term effects of programs and their various elements. This research provided some of the immediate effects from the location placements and recorded short-term impacts from the experimental conditions. However, as suggested by the Heuristic Systematic Model, these impacts are likely to weaken if not reinforced by other messages (e.g. additional viewings, advertising). While potentially costly, follow-ups of participants could be conducted to test whether any of the destination images are maintained.

Given that the 'repetitive' version of the experiment only added 30 seconds of location placements to each of the programs, it might be surmised that changing more of the images in

the main storyline itself would have increased the positive impact those location placements had on the destination images. It is unknown though, at what point the images would become too prominent to too many people, negating the benefits. Therefore, future research could focus on strictly repetition to experiment with increasing levels and the resultant impacts on the destination image.

Future research could better explore the role that prior experiences and knowledge might play by choosing a more high profile film setting/location. Due to the limited prior knowledge of Vancouver and no discernible icons, perceptions of the research location were starting from a basic level of awareness. However, with a better-known location, the film would potentially be working with or against preconceptions. The results of such research could be very useful for more famous destinations such as Las Vegas, Hawaii, Paris or London.

If possible, future research could try to better match participants with their normally preferred type of program. For example, people who normally like crime dramas could be shown a crime drama for the research. This would then minimize one more potential barrier for communicating messages through the location placements. This could also increase the likelihood of demonstrating the proposed inverted 'u' relationship, as the participants would be starting at a higher base level of attention and interest.

Regarding the proposed inverted 'u' relationship, potentially a larger-scale experiment or more sensitive tool could be used to investigate whether the association extends completely to the suggested point (i.e. fully decreasing again). As the research showed a partial decline for some of the factors, it would be important to understand if that trend continued or levelled off. Additionally, future research could focus more attention on all of the different characteristics to better understand their individual impacts from the location placements. The research hinted that different facets may be affected differently, but more research would help to confirm or refute this result.

6.7 Chapter Summary

This research was originally developed to provide a better understanding of film-induced tourism, specifically focusing on the media that is responsible for inducing that tourism. Other research has been demonstrating the impacts on destinations of film-induced tourism, increasing the understanding of film-induced tourists, and even showing the various types of

push and pull motivations that are involved in film-induced tourism. To date however, limited research was available to describe how the films were influencing destination images or how destinations and film companies might be able to more effectively use films to their advantage.

To reiterate, this research set out to answer the following questions:

1) How do location placement attributes affect the perception of the destination image message?
   a) Are cognitive and/or affective perceptions of the destination created by the location placement?
   b) Are push and/or pull motivations that are linked to the destination images changed by the location placement?
   c) Can altering location placement attributes change the perception of the destination image messages?
2) Does the amount of attention paid to the location placement affect its impact on the destination's image?

Hudson and Ritchie's (2006a) framework for examining film-induced tourism provided some useful structure to the research although only a small portion of that framework was the actual focus of the research. The application of persuasive communication research was even more useful in providing some key categories of factors to explore with the location placements. By better understanding the potential role of the different elements involved – quality of message encoding, opportunity to process messages, motivation and ability to process, prior experiences and knowledge, and communication cues – the research was able to demonstrate that location placements can affect the perception of the destination image message. Cognitive perceptions of the destination were recorded, although affective perceptions were not. As well, only a few push/pull motivations to visit the location were noted. It is possible that affective perceptions and push/pull motivations can be better developed and impacted with greater time, but this would have to be determined in future research.

Furthermore, by applying persuasive communication research and an experimental research method, this research showed that altering the prominence, uniqueness and repetition of location placements, as well as potentially film type/genre, could result in changes in the

perception of a destination. These impacts and relationships were shown to be much more complex than originally thought though, with modifications in one area potentially affecting several other areas. While these findings are preliminary and should be confirmed by other research, they help to better explain how and why films can change the way that a destination is considered.

The research demonstrated that the amount of attention paid to the location placement could affect its impact on the destination image. The inverted 'u' relationship between attention and impact that was proposed and somewhat confirmed is important in highlighting that more attention for a destination within a program may not necessarily result in improved considerations. With more appearances or more focus on the destination, the positive influence on the destination image may actually begin to decline in certain situations. While it is suggested that this occurs as the location placements begin to intrude on the enjoyment of the program, the reasons for that finding remain for future research to discover.

Finally, the online nature of the experiment using video was initially considered somewhat daunting or potentially a concern. However, as can be seen by the findings, this resulted in some interesting and very useful information for the study of film-induced tourism and the industry. Properly and creatively developed, and carefully pretested, the research method allowed for a broader audience to participate (than a more typical theatre style presentation of the video) while being efficient and effective. Future advancements in technology and research techniques will likely increase these opportunities for better understanding tourism if researchers are willing to push boundaries and keep an open mind.

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Appendix A – Standard Questionnaire

Film Studies_E

Introduction to Film Studies Project

Thank you for participating in this film studies research. It aims to discover what aspects of a television program have the greatest effects on increasing or decreasing your enjoyment.

Please answer the following questions using your own views and opinions. Do not worry about what others might feel about the program you just watched. Your views and thoughts are all that matter.

This survey should take less than 10 minutes to complete, but also includes a 25 minute television program to watch.

The TV show is a pilot still in development.

Your assistance should help to improve future programs and is greatly appreciated.

Information and Consent

This research and survey are part of a PhD project being undertaken through La Trobe University.

Data collected through this project will remain completely confidential. No distinguishing personal information will be gathered that would identify individual participants. Results of this research will only be presented in aggregate in any subsequent publications or presentations of the information.

By participating in the research and completing the questionnaire, you are indicating your willingness and consent to participate in this project. You may also withdraw from this research at any point. La Trobe University conducts research in accordance with the National Statement on Ethical Conduct in Research Involving Humans. If you have any concerns or complaints about the ethical conduct of the project, they can be made directly to Eugene Thomlinson.

If you have any complaints or concerns that the investigator has not been able to answer to your satisfaction, you may contact the Secretary, Faculty Human Ethics Committee, Faculty of Business, Economics and Law, La Trobe University, Victoria, 3086, (03) 9479 5164, email: fbel.ergs@latrobe.edu.au. Please quote FHEC application reference number _____.

Should you wish to receive a summary of the results from this research, please contact Eugene Thomlinson at: All.about.popular.media@gmail.com

Thank you for your assistance,

Eugene Thomlinson

La Trobe Business School, Faculty of Business, Economics and Law
La Trobe University, Kingsbury Drive, Bundoora
Melbourne, Victoria 3086

✶1. I have read and understood the participant information statement and consent form, and any questions I have asked have been answered to my satisfaction. I agree to participate in the project, realising that I may withdraw at any time. I agree that research data provided by me or with my permission during the project may be included in a thesis, presented at conferences and published in journals on the condition that neither my name nor any other identifying information is used.

○ Yes

○ No

Watching the Program Pilot

Please watch the following TV program pilot and then answer questions on the following pages.

Please click here. This will open a new window/tab on your browser for the TV program pilot.

When you have finished watching the show, please come back to this page and continue.

About the Program

How closely do the following words describe the pilot program you just watched?

*2. The program was:

Boring   Exciting

○   ○   ○   ○   ○   ○   ○

*3. The program felt:

Dreary   Bright

○   ○   ○   ○   ○   ○   ○

*4. The program seemed:

Ordinary   Extraordinary

○   ○   ○   ○   ○   ○   ○

*5. The program seemed:

Realistic   Fake/phoney

○   ○   ○   ○   ○   ○   ○

*6. The program was:

Not enjoyable   Pleasing

○   ○   ○   ○   ○   ○   ○

*7. The program felt:

Common   Special

○   ○   ○   ○   ○   ○   ○

*8. The program was:

Easy to forget   Unforgettable

○   ○   ○   ○   ○   ○   ○

About the Actors

How closely do the following words describe the actors in the pilot program?

*9. The actors were:

Unattractive   Attractive

○   ○   ○   ○   ○   ○   ○

*10. The actors seemed:

Very believable   Not at all
                                                                                         believable

○   ○   ○   ○   ○   ○   ○

*11. The actors felt:

Very engaging   Not at all
                                                                                         engaging

○   ○   ○   ○   ○   ○   ○

*12. The actors were:

Very good   Very bad

○   ○   ○   ○   ○   ○   ○

*13. The actors seemed:

Entertaining   Boring

○   ○   ○   ○   ○   ○   ○

About the Location/Setting

How closely do the following words describe the location/setting in the pilot program you just watched?

*14. The location/setting was:

Attractive   Unattractive

○ ○ ○ ○ ○ ○ ○

*15. The location/setting seemed:

Appropriate   Inappropriate

○ ○ ○ ○ ○ ○ ○

*16. The location/setting was:

Boring   Exciting

○ ○ ○ ○ ○ ○ ○

*17. The location/setting appeared to be:

Ugly   Beautiful

○ ○ ○ ○ ○ ○ ○

*18. The location/setting felt:

Ordinary   Extraordinary

○ ○ ○ ○ ○ ○ ○

*19. The location/setting was:

Unique   Common

○ ○ ○ ○ ○ ○ ○

Film Studies_E

About the Program Content

How closely do the following words describe the content of the pilot program you just watched?

*20. The program had:

Too much action						Not enough action
◯	◯	◯	◯	◯	◯	◯

*21. The program seemed to have:

Too much scenery						Not enough scenery
◯	◯	◯	◯	◯	◯	◯

*22. The program was:

A very complex story						A very simple story
◯	◯	◯	◯	◯	◯	◯

*23. The program had:

An appealing story						An unappealing story
◯	◯	◯	◯	◯	◯	◯

Rating the Program (1 of 3)

*24. Please indicate your level of agreement with the following statements.

	Strongly agree	Agree	Somewhat agree	Neutral	Somewhat disagree	Disagree	Strongly disagree
The storyline was well written.	○	○	○	○	○	○	○
The location/setting captured all of my attention.	○	○	○	○	○	○	○
I connected with the characters.	○	○	○	○	○	○	○
The program was too unusual or different for me.	○	○	○	○	○	○	○
The location was important to the story.	○	○	○	○	○	○	○
I lost interest in the program before it ended.	○	○	○	○	○	○	○
The program focused too much attention on the location/setting.	○	○	○	○	○	○	○

*25. Please indicate your level of agreement with the following statements.

	Strongly agree	Agree	Somewhat agree	Neutral	Somewhat disagree	Disagree	Strongly disagree
The program let me escape into the location/setting for awhile.	◯	◯	◯	◯	◯	◯	◯
I connected with the location/setting.	◯	◯	◯	◯	◯	◯	◯
The storyline is important to me.	◯	◯	◯	◯	◯	◯	◯
The program kept my attention throughout.	◯	◯	◯	◯	◯	◯	◯
The show had too many images of the location/setting.	◯	◯	◯	◯	◯	◯	◯
The location/setting is important to me.	◯	◯	◯	◯	◯	◯	◯
The location/setting seemed right for the storyline.	◯	◯	◯	◯	◯	◯	◯

Rating the Program (3 of 3)

✳ 26. Please indicate your level of agreement with the following statements.

	Strongly agree	Agree	Somewhat agree	Neutral	Somewhat disagree	Disagree	Strongly disagree
I really liked the program.	○	○	○	○	○	○	○
The program was visually stunning.	○	○	○	○	○	○	○
The program did not have enough action for me.	○	○	○	○	○	○	○
The program made me want to watch more episodes.	○	○	○	○	○	○	○
The program needs actors who are more famous.	○	○	○	○	○	○	○
I would recommend the program to friends and family.	○	○	○	○	○	○	○

Film Studies_E

Your personal thoughts about the program

Please provide as much information for these questions as possible. You can write as much information as you like in the text boxes.

This information should help to create better programs for you in the future.

27. How would you describe the TV program pilot you just saw to a friend or family member?

28. How would you describe the setting/location of the TV program to a friend or family member?

29. What did you like the most about the program?

30. What did you like the least (or dislike) about the program?

✱31. How interested are you in visiting the location/setting of the program?

Not at all interested	Not interested	Somewhat not interested	Neutral	Somewhat interested	Interested	Extremely interested
○	○	○	○	○	○	○

32. Why would you or would you not be interested in visiting the program setting/location?

About you

To better understand your responses, we would like to know a little bit about you. Again, all of this information is confidential and cannot be associated back to you.

33. What is your postal code?

Postal code: [   ]

* 34. In what year were you born? (enter 4-digit birth year; for example, 1976)

[   ]

35. What is your gender?

( ) Female

( ) Male

36. What is the highest level of school you have completed or the highest degree you have received?

( ) Completed Year 10 or less

( ) Completed Year 11 or 12

( ) TAFE certificate or Diploma

( ) Trade qualification

( ) Undergraduate degree

( ) Graduate degree

Other (please specify)

[   ]

Final questions about you and the program

Just some final questions about you and the program you just viewed.

*37. Please indicate your level of knowledge of the following locations.

	A lot of knowledge				Very little knowledge
New York	○	○	○	○	○
Los Angeles	○	○	○	○	○
Tokyo	○	○	○	○	○
Vancouver	○	○	○	○	○
Paris	○	○	○	○	○
London	○	○	○	○	○

38. From January to December 2011, how many overnight personal (non-business) trips have you taken to the following areas? If no trips were taken, please enter "0".

Within your own state
Outside of your own state, but within your country
Outside of your country

*39. Did you recognise the location/setting in the program?

○ Yes

○ No

40. If yes, where was the program filmed?

*41. Have you see the program before?

○ Yes

○ No

○ Not sure

42. If yes, where have you seen this program before?

43. Do you have any further comments about the program or this research?

Thank you

Thank you very much for your time and assistance.

Appendix B – Sensitizing Questionnaire

Film Studies_H

Introduction to Film Studies Project

Thank you for participating in this film studies research. It aims to discover what aspects of a television program have the greatest effects on increasing or decreasing your enjoyment.

Please answer the following questions using your own views and opinions. Do not worry about what others might feel about the program you just watched. Your views and thoughts are all that matter.

This survey should take less than 10 minutes to complete, but also includes a 25 minute television program to watch.

The TV show is a pilot still in development.

Your assistance should help to improve future programs and is greatly appreciated.

Information and Consent

This research and survey are part of a PhD project being undertaken through La Trobe University.

Data collected through this project will remain completely confidential. No distinguishing personal information will be gathered that would identify individual participants. Results of this research will only be presented in aggregate in any subsequent publications or presentations of the information.

By participating in the research and completing the questionnaire, you are indicating your willingness and consent to participate in this project. You may also withdraw from this research at any point. La Trobe University conducts research in accordance with the National Statement on Ethical Conduct in Research Involving Humans. If you have any concerns or complaints about the ethical conduct of the project, they can be made directly to Eugene Thomlinson.

If you have any complaints or concerns that the investigator has not been able to answer to your satisfaction, you may contact the Secretary, Faculty Human Ethics Committee, Faculty of Business, Economics and Law, La Trobe University, Victoria, 3086, (03) 9479 5164, email: fbel.ergs@latrobe.edu.au. Please quote FHEC application reference number _____.

Should you wish to receive a summary of the results from this research, please contact Eugene Thomlinson at: All.about.popular.media@gmail.com

Thank you for your assistance,

Eugene Thomlinson

La Trobe Business School, Faculty of Business, Economics and Law
La Trobe University, Kingsbury Drive, Bundoora
Melbourne, Victoria 3086

*1. I have read and understood the participant information statement and consent form, and any questions I have asked have been answered to my satisfaction. I agree to participate in the project, realising that I may withdraw at any time. I agree that research data provided by me or with my permission during the project may be included in a thesis, presented at conferences and published in journals on the condition that neither my name nor any other identifying information is used.

◯ Yes

◯ No

A few questions to start

Before viewing the TV program pilot, please answer the following questions about locations/settings in TV programs.

*2. Please indicate your level of agreement with the following statements.

	Strongly agree	Agree	Somewhat agree	Neutral	Somewhat disagree	Disagree	Strongly disagree
I never think about locations/settings in TV programs	○	○	○	○	○	○	○
I usually connect with locations/settings in TV programs	○	○	○	○	○	○	○
Locations/settings are important to story lines in TV programs	○	○	○	○	○	○	○
I prefer TV programs that are visually stunning	○	○	○	○	○	○	○
TV programs let me escape into the location/setting for awhile	○	○	○	○	○	○	○

Watching the Program Pilot

Please watch the following TV program pilot and then answer questions on the following pages.

Please click here. This will open a new window/tab on your browser for the TV program pilot.

When you have finished watching the show, please come back to this page and continue.

About the Program

How closely do the following words describe the pilot program you just watched?

*3. The program was:

Boring   Exciting

○   ○   ○   ○   ○   ○   ○

*4. The program felt:

Dreary   Bright

○   ○   ○   ○   ○   ○   ○

*5. The program seemed:

Ordinary   Extraordinary

○   ○   ○   ○   ○   ○   ○

*6. The program seemed:

Realistic   Fake/phoney

○   ○   ○   ○   ○   ○   ○

*7. The program was:

Not enjoyable   Pleasing

○   ○   ○   ○   ○   ○   ○

*8. The program felt:

Common   Special

○   ○   ○   ○   ○   ○   ○

*9. The program was:

Easy to forget   Unforgettable

○   ○   ○   ○   ○   ○   ○

About the Actors

How closely do the following words describe the actors in the pilot program?

＊10. The actors were:

Unattractive   Attractive

○   ○   ○   ○   ○   ○   ○

＊11. The actors seemed:

Very believable   Not at all
                                                                                believable

○   ○   ○   ○   ○   ○   ○

＊12. The actors felt:

Very engaging   Not at all
                                                                                engaging

○   ○   ○   ○   ○   ○   ○

＊13. The actors were:

Very good   Very bad

○   ○   ○   ○   ○   ○   ○

＊14. The actors seemed:

Entertaining   Boring

○   ○   ○   ○   ○   ○   ○

About the Location/Setting

How closely do the following words describe the location/setting in the pilot program you just watched?

*15. The location/setting was:

Attractive   Unattractive

○   ○   ○   ○   ○   ○   ○

*16. The location/setting seemed:

Appropriate   Inappropriate

○   ○   ○   ○   ○   ○   ○

*17. The location/setting was:

Boring   Exciting

○   ○   ○   ○   ○   ○   ○

*18. The location/setting appeared to be:

Ugly   Beautiful

○   ○   ○   ○   ○   ○   ○

*19. The location/setting felt:

Ordinary   Extraordinary

○   ○   ○   ○   ○   ○   ○

*20. The location/setting was:

Unique   Common

○   ○   ○   ○   ○   ○   ○

About the Program Content

How closely do the following words describe the content of the pilot program you just watched?

✱21. The program had:

Too much action						Not enough action
◯	◯	◯	◯	◯	◯	◯

✱22. The program seemed to have:

Too much scenery						Not enough scenery
◯	◯	◯	◯	◯	◯	◯

✱23. The program was:

A very complex story						A very simple story
◯	◯	◯	◯	◯	◯	◯

✱24. The program had:

An appealing story						An unappealing story
◯	◯	◯	◯	◯	◯	◯

Rating the Program (1 of 3)

*25. Please indicate your level of agreement with the following statements.

	Strongly agree	Agree	Somewhat agree	Neutral	Somewhat disagree	Disagree	Strongly disagree
The storyline was well written.	○	○	○	○	○	○	○
The program focused too much attention on the location/setting.	○	○	○	○	○	○	○
The location was important to the story.	○	○	○	○	○	○	○
The location/setting captured all of my attention.	○	○	○	○	○	○	○
The program was too unusual or different for me.	○	○	○	○	○	○	○
I lost interest in the program before it ended.	○	○	○	○	○	○	○
I connected with the characters.	○	○	○	○	○	○	○

Rating the Program (2 of 3)

*26. Please indicate your level of agreement with the following statements.

	Strongly agree	Agree	Somewhat agree	Neutral	Somewhat disagree	Disagree	Strongly disagree
I connected with the location/setting.	○	○	○	○	○	○	○
The location/setting is important to me.	○	○	○	○	○	○	○
The program kept my attention throughout.	○	○	○	○	○	○	○
The program let me escape into the location/setting for awhile.	○	○	○	○	○	○	○
The show had too many images of the location/setting.	○	○	○	○	○	○	○
The storyline is important to me.	○	○	○	○	○	○	○
The location/setting seemed right for the storyline.	○	○	○	○	○	○	○

Rating the Program (3 of 3)

∗27. Please indicate your level of agreement with the following statements.

	Strongly agree	Agree	Somewhat agree	Neutral	Somewhat disagree	Disagree	Strongly disagree
The program was visually stunning.	○	○	○	○	○	○	○
The program made me want to watch more episodes.	○	○	○	○	○	○	○
I really liked the program.	○	○	○	○	○	○	○
The program did not have enough action for me.	○	○	○	○	○	○	○
The program needs actors who are more famous.	○	○	○	○	○	○	○
I would recommend the program to friends and family.	○	○	○	○	○	○	○

Your personal thoughts about the program

Please provide as much information for these questions as possible. You can write as much information as you like in the text boxes.

This information should help to create better programs for you in the future.

28. How would you describe the TV program pilot you just saw to a friend or family member?

29. How would you describe the setting/location of the TV program to a friend or family member?

30. What did you like the most about the program?

31. What did you like the least (or dislike) about the program?

✱32. How interested are you in visiting the location/setting of the program?

Not at all interested	Not interested	Somewhat not interested	Neutral	Somewhat interested	Interested	Extremely interested
○	○	○	○	○	○	○

33. Why would you or would you not be interested in visiting the program setting/location?

About you

To better understand your responses, we would like to know a little bit about you. Again, all of this information is confidential and cannot be associated back to you.

34. What is your postal code?

Postal code:

*35. In what year were you born? (enter 4-digit birth year; for example, 1976)

36. What is your gender?

◯ Female

◯ Male

37. What is the highest level of school you have completed or the highest degree you have received?

◯ Completed Year 10 or less

◯ Completed Year 11 or 12

◯ TAFE certificate or Diploma

◯ Trade qualification

◯ Undergraduate degree

◯ Graduate degree

Other (please specify)

Final questions about you and the program

Just some final questions about you and the program you just viewed.

✱38. Please indicate your level of knowledge of the following locations.

	A lot of knowledge				Very little knowledge
New York	○	○	○	○	○
Los Angeles	○	○	○	○	○
Tokyo	○	○	○	○	○
Vancouver	○	○	○	○	○
Paris	○	○	○	○	○
London	○	○	○	○	○

39. From January to December 2011, how many overnight personal (non-business) trips have you taken to the following areas? If no trips were taken, please enter "0".

Within your own state

Outside of your own state, but within your country

Outside of your country

✱40. Did you recognise the location/setting in the program?

○ Yes

○ No

41. If yes, where was the program filmed?

✱42. Have you see the program before?

○ Yes

○ No

○ Not sure

43. If yes, where have you seen this program before?

44. Do you have any further comments about the program or this research?

Thank you

Thank you very much for your time and assistance.