



Lights, Camera, Explore!

An experiment on film-induced tourism in
lesser-known European destinations

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Dissertation written under the supervision of Professor Helena Rodrigues.

Dissertation submitted in partial fulfillment of requirements for the MSc in
Management with Specialization in Strategic Marketing at the Universidade
Católica Portuguesa, May 2023.

Abstract

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Abstract

Tourism is known to contribute significantly to businesses and economies, creating value and opportunities for countries in many areas. With the number of media productions watched every year, film-induced tourism must be addressed for the relevance it has and can have as a marketing tool.

This dissertation explores the impact of movies and TV series filmed in less popular destinations on tourism in those locations, focusing on the cases of Croatia, Hungary, Romania, and Lithuania. The study was developed through an experiment and tests three hypotheses related to the influence of films on travellers' interest and intentions to visit these destinations. The findings reveal that this interest increases for individuals prone to film-induced tourism. Those likely to do film-induced tourism express higher intentions to seek information and consider trips to them soon.

Furthermore, the preference for TV series moderates the interest in visiting Hungary, Romania, and Lithuania. Individuals who travel frequently, consume more films, and prefer adventure, and fantasy genres are more prone to engage in film-induced tourism. However, the interest in actually visiting these destinations remains low, particularly when it comes to Romania and Lithuania.

The findings provide managerial implications for destination marketing organizations, emphasizing the importance of taking advantage of the associations with films to attract tourists. This dissertation contributes to the literature on film-induced tourism by focusing on less popular destinations and expanding the understanding of how films influence travel decisions to such locations.

Keywords: Films/Movies, TV series, Tourism, European destinations

Sumário

Título: Luzes, Câmara, Viajar! Um estudo experimental sobre o turismo cinematográfico em destinos europeus menos conhecidos

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Sabe-se que o turismo contribui significativamente para as empresas e as economias, criando diversas oportunidades para os países. Dado o número de produções cinematográficas assistidas anualmente, o cine-turismo deve ser abordado pela relevância que tem, e pode ter, como ferramenta de marketing.

Esta dissertação explora o impacto de filmes e séries gravadas em países como a Croácia, a Hungria, a Roménia e a Lituânia - destinos menos procurados pelos turistas. Este estudo tem por base uma metodologia experimental e testa três hipóteses relacionadas com a influência de filmes no interesse e intenções dos viajantes em conhecer os países. Os resultados revelam que esse interesse aumenta no caso de indivíduos já propensos ao cine-turismo. Quem tem maior probabilidade de fazer este tipo de turismo expressa maior intenção em considerar visitar e procurar informação sobre os países.

Ademais, a preferência por séries modera o interesse em visitar a Hungria, a Roménia e a Lituânia. Os indivíduos que viajam frequentemente, veem mais filmes e séries, e preferem produções de aventura ou fantasia são mais propensos a realizar cine-turismo. Contudo, o interesse real em visitar estes destinos continua baixo, no que respeita a Roménia e a Lituânia. Os resultados têm implicações para as organizações de marketing de destino, enfatizando a importância de aproveitar o facto de os países estarem associados a filmes, para atrair turistas. Esta dissertação contribui para a literatura sobre cine-turismo ao incidir sobre destinos menos populares e complementar o conhecimento relativo à influência de filmes na escolha dos países a visitar.

Palavras-chave: Filmes, Séries televisivas, Turismo, Destinos europeus

Acknowledgements

First of all, I would like to thank my supervisor, Professor Helena Rodrigues, for all her help, guidance, availability and, especially, patience throughout the 4 months we worked together. Without your feedback, this dissertation wouldn't be what it is.

I would also like to thank my fellow Master colleagues for the shared tips and words of reassurance when we were all feeling desperate. It was hard but we did it!

A special shout out to my friends from "Fénix Book Club" for hearing me out when I needed it, and for always giving me their support and encouragement. Whoever said online friends aren't real friends never met you!

I am very grateful to Professor Ana Isabel Moniz, from Universidade dos Açores, for the advice and help finding articles I could with the resources available to me.

To everyone who answered my survey, I really appreciate the minutes you spent doing it! It was the contribution of each one of you that allowed me to have a good database to work with.

Last, but not least, I would like to thank my family for always incentivizing me to do my best, for celebrating my achievements, and for being there for me when things didn't work out so well or when I felt I wasn't good enough. Also, for providing me with much-needed snacks fuel my inspiration for this dissertation.

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Glossary

UNWTO - The United Nations World Tourism Organisation

GDP - Gross Domestic Product

COVID-19 - Coronavirus disease of 2019

USA - United States of America

UK - United Kingdom

Inbound tourism - the activities of non-residents visitors, within their country, on an inbound tourism trip (UNWTO, n.d.).

Domestic tourism - a trip with a main destination within the country of residence of the visitor (UNWTO, n.d.).

Media productions - works that feature a collection of associated images and are designed to be viewed on a projector, digital display, or other device, which include movies and TV shows.

Video-on-demand - a method of video distribution that frees viewers from the restrictions of standard video playback equipment and regular static broadcasting schedules (Flussonic, n.d.).

Streaming - the method of continuously sending audio and video files across a wired or wireless internet connection (Verizon, n.d.).

Video streaming - a constant flow of video files between a server and client. Users can watch videos online using video streaming without having to download them (TechTarget, n.d.-a).

Video streaming service - an online affordable alternative to cable and satellite on-demand services that offers on-demand access to TV shows, movies, and other streaming material. (TechTarget, n.d.-b)

Electronic sell through - a way of distributing media where users pay a one-time price to download media files to their hard drives (PublishersWeekly, n.d.).

N/A - Not applicable

EG - Experimental Group

CG - Control Group

DV - Dependent Variable

IV - Independent Variable

ANOVA - Univariate analysis of variance

1. Introduction

The United Nations World Tourism Organisation (UNWTO) defines tourism as “a social, cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes.”. They further develop, saying, “These people are called visitors (which may be either tourists or excursionists; residents or non-residents), and tourism has to do with their activities, some of which involve tourism expenditure.”

According to the same organisation, in 2019, before COVID-19, the number of international tourist arrivals worldwide ascended to 1,465.8 million, with the share of Tourism in the Global GDP being 4.1%. Europe received 64% of those arrivals, with the industry contributing 4.3% of its GDP. One can then say that tourism is, without a doubt, an important industry, especially in Europe, which is the region of interest for this research.

Film-induced tourism is a niche form of tourism characterized by visits to a destination or attraction by tourists due to the destination being featured on television, video, or a cinema screen (Hudson et al., 2011). Despite being a recently discussed topic, with very little academic literature prior to Riley and Van Doren (1992), it can be a powerful marketing tool for destinations worldwide (Beeton, 2006).

A study of 2022 conducted by OnePool, on behalf of Tubi, found that an average person is expected to stream at least 290 different movies and TV shows during 2023. Each audiovisual creation is set in a fictional or non-fictional scenario, meaning that cities or countries are in the background of the displayed stories, gaining direct and indirect attention from the viewers. The survey carried out by photoAiD in October 2022 showed that 96% of Americans reported having visited places related to their favourite television shows or movies at least once in their lifetime.

The existing literature on this subject was published mainly having the USA, Australia, New Zealand, and the UK as the scenario of movies and TV shows (Appendix D). Other popular European destinations where English is not the first language have been the focus of some studies, though they have yet to be considered relevant.

Developing a study on a trendy location would not be wise, as conclusions regarding film-induced tourism would be challenging; therefore, this dissertation will take advantage of the existing research gap, focusing on the impact films can have on the tourism of less popular

destinations in Europe. Since it is impossible to cover all of them, the cases of Croatia, Hungary, Lithuania, and Romania will be studied, given their places in the rankings and the popularity of the movies and TV series filmed there.

Thus, the dissertation aims to answer the research question **“Do films (movies and TV series) set in less popular destinations influence travellers’ interest in visiting the countries?”** and its main objectives are to:

1. Investigate if the awareness of movies and TV series set in the four destinations increases people’s intentions to visit the countries.
2. Understand if this effect is more pronounced in the case of TV series compared to movies.
3. Study if there is a profile of people (based on travelling and film-watching habits) more prone to be interested in film-induced tourism in these locations.

To fulfil these objectives, primary data will be collected using quantitative research, more specifically by conducting an online experiment with a control group (no stimulus) and a treatment group (stimulus – making people aware of movies and TV series filmed in Croatia, Hungary, Lithuania, and Romania).

This dissertation is divided into five sections. After this introduction, a chapter will be dedicated to the literature review, where concepts and previous research on the Tourism Industry, the Film Industry, and Film-induced Tourism will be analysed. The third chapter explains the methodology used to collect the necessary primary data, and the fourth chapter, “Results and Discussion”, is dedicated to analysing the results obtained. Lastly, the chapter “Conclusions and Limitations” summarizes the main findings and conclusions, presenting the answer to the research question and stating the study’s limitations.

2. Literature Review

This chapter summarizes the existing literature on the important topics for this study. It is divided into three sections - “Tourism Industry”, “Film Industry,” and “Film-induced Tourism” – each with one or two subtopics. There is a particular focus on Europe, given its relevance to the study. The information gathered through the work of others serves as a starting point for developing the research and the hypothesis to be tested.

2.1 Tourism Industry

It is known that, by nature, humans are nomads. The need to migrate, search, and go on journeys is in our blood - an ancient, crucial instinct (Marquardt, 2021). Although not the norm nowadays, “98 per cent of our time on earth as anatomically modern humans has been spent as slowly migrating small groups of hunting and gathering nomads” (Marquardt, 2021, p. 14). The reasons for moving as much in the past do not exactly apply in the last centuries, but the need to move remains; what changed were the motivations.

Dann (1981, p. 205) defines tourism motivation as “a meaningful state of mind which adequately disposes an actor to travel, and which is subsequently interpretable by others as a valid explanation for such a decision”. This author proposed “pull factors” and “push factors” in the decision to travel. The first include what attracts tourists to a specific destination, such as sunshine or beaches. The second group is related to the tourist as a subject and involves the factors predisposing individuals to travel - escape or nostalgia, for example (Dann, 1981). Adding to this, Crompton (1979) suggests nine concrete motivations for travelling: escape from a perceived mundane environment; exploration and evaluation of self; relaxation; prestige; regression (to adolescent or child-like behaviour); enhancement of kinship relations; social interaction; novelty; and education.

Tourists can then be defined as leisured individuals who willingly travel to locations outside of their homes to experience change (Smith, 1977). This coincides with Cohen’s (1972, p. 165) idea that the modern man “is interested in things, sights, customs, and cultures different from his own, precisely because they are different”.

The modern tourism concept can be traced to the 17th century when young European nobles would make the “Grand Tour” – a trip around Europe to absorb history, art, and cultural heritage

-seen as the ultimate way to be educated (Europeana, 2021). Over the years, this became less an activity exclusive to the “rich and wealthy”, and today tourists can afford travelling, according to their budgets and preferences. Especially with the arrival of the “low-cost” flight companies and the wide variety of accommodations that suit any pocket (Europeana, 2021).

Nowadays, it is only possible to consider tourism a big industry, even if, being a diverse service activity, it is especially challenging to define and measure its actual size (Lew, 2011). Still, one cannot deny its role in local, regional, and global economies, the reason why countries and cities invest in attracting visitors.

Given the pandemic of COVID-19, which drastically impacted the industry, either the recent data does not reflect the reality before it, or there is no data available. UNWTO (n.d.) reports a 37.4% decrease in international tourist arrivals in 2022, when compared to 2019 - the “pre-pandemic year”. In 2019, international tourism receipts ascended to 4,1% of the Global GDP, while in 2020, this number was only 1.8%.

Tourism is slowly recovering from the blow it took, with UNWTO predicting that international tourist arrivals can almost return to the pre-pandemic values in 2023. At the same time, the war Russia started against Ukraine in February of 2022, besides meaning “humanitarian tragedy” and “economic damage” worldwide, has and will continue to impact the industry negatively.

2.1.1 Tourism in Europe

If we filter the previous statistics from UNWTO to include Europe alone, we find that, in 2019, Europe received 59% of the total arrivals, a number that, in 2022, ascended to 64%. Despite the impact of COVID-19, international tourist arrivals in 2022 were only 21.4% lower than in 2019, which shows how the industry is recovering, given that, in 2020, Europe received less 67.5% of arrivals when compared to 2019.

The UNWTO World Tourism Barometer of January 2023 (Appendix A) demonstrates how not every European sub-region is recovering the same way, with “Western Europe” being the one struggling the most to return to pre-pandemic values of inbound tourism and “Central/Eastern Europe” the region closer to achieving the 2019 results.

According to ForwardKeys (n.d.), among the top 20 global destinations of 2022, 9 are European, with Turkey, Greece, and Portugal integrating the top 10 (Appendix B). This data

shows the relevance Europe has in the International Tourism Market, being a tourist world's leading region; how tourism is a vital contribution to local economies, and to the European Union as a whole, with the European Commission highlighting its importance to the economic growth, employment, and social development. Eurostat's statement that, in 2019, the number of people employed in the EU tourism industry was over 12.5 million proves so.

This ranking and the countries included are slightly different from the ones presented by Statista (2023) and from the information available for inbound tourism in UNWTO's Tourism Dashboard for 2021. These sources reveal that France, Spain, Turkey, Italy, and Greece have the most international tourist arrivals, while Moldova, Liechtenstein, San Marino, Belarus, and Monaco have the least. Such disparity could be because Statista and UNWTO count the international tourist arrivals differently from ForwardKeys, which uses air ticketing data. Moreover, there are some clear differences from before the pandemic to now, reflecting how tourism patterns were altered.

Due to COVID-19, travel restrictions and bans were put in place, immediately affecting every economy worldwide. This led to inbound and outbound tourism declining drastically (Gössling et al., 2020) and changes in people's travel behaviours. In many countries, domestic travel recovered faster since local mobility was less restricted than international mobility (Allan et al., 2022).

As Solimar International mentions, the constantly changing restrictions and lockdowns made travellers grow wary, as they were unsure if they could reach their destinations. Thus, many tourists opted for domestic holidays rather than flying, which mitigated the anxiety of possibly becoming ill or trapped abroad.

Despite the differences and changes mentioned, it is still possible to get a general view of Europe's most and least popular destinations in recent years, one of the bases for choosing the countries for this analysis.

2.2 The Film or Motion Picture Industry

Since they were introduced, films have become part of people's lives, offering a unique, hard-to-define experience (Tan, 1996). Despite being a very young industry and art form, with the first films being created in the 19th century, the motion picture is a thriving, multibillion-dollar

industry (Silvia & Berg, 2011). Its importance to the global economy is undeniable. According to recent statistics of Popflick (n.d.), the industry is worth 25.8 billion dollars and employs 2,2 million people.

Like the tourism industry, the motion picture industry was affected by the pandemic. According to the Motion Picture Association's (2021) annual THEME Report 2020, the entire global theatrical and home/mobile entertainment market summed 80.8 billion dollars, the lowest number since 2016 and a decrease of 18% from 2019. On the other side, with the lockdowns imposed by each country, consumers started relying on digital (video-on-demand, streaming video, and electronic sell-through) for entertainment. This trend toward digital entertainment was so accelerated that in 2020 alone, the revenues rose to 61.8 billion dollars, an increase of 24% compared to 2019.

On the THEME Report of 2021, the Motion Picture Association (2022) states that, during the COVID-19 pandemic, viewers on home and mobile devices reported increasing their consumption of content. Almost half of the adult respondents said they watched more movies, TV shows, or series through online subscription services during this period.

The history of the film industry has always been closely interconnected with the history of technological development. Now more than ever, the digital revolution requests that the industry transform itself quickly to respond to the popularity of the Internet and the success of digital platforms (Pardo, 2015). They are, in fact, considered the trend and the new future of consumer entertainment. The streaming industry is constantly growing, with more streaming services available every year, and is expected to be worth 330 billion dollars by 2030 (Pattison, 2022)

Unlike pictures, films, which also include TV shows, are a complex mix of visual elements, narrative, and sound, resulting in a dynamic and temporal aesthetic design. Films induce emotions in a way that is still not completely understood. They make people cry and shiver, feel attached to fictional characters, and care about them, even knowing that what they are watching is a work of fiction based on a true story or not (Tan, 1996).

Whether we are talking about a movie or a television show, with a real or imaginary setting, the shooting must happen somewhere – in a pre-built set or a “real” place (Movieweb, 2022).

The fantastic sites chosen for filming worldwide are one of the most fascinating aspects of the movie industry. According to Movieweb (2022), the eight cities where most movies have been

filmed are Los Angeles, New York City, London, Toronto, Vancouver, Chicago, San Francisco, and Buenos Aires.

One of the reasons so many films are shot in Canada is that producers will save money on production, as the Canadian government provides tax incentives for those working there (Government of Canada, n.d.; Vancouver Film Commission, n.d.).

2.2.1 Productions in Europe

According to the European Audiovisual Observatory (n.d.), European film production grew 47% between 2007 and 2016, with more than 18.000 films being produced in Europe during this period. The top five producing countries were the UK, France, Germany, Spain, and Italy, accounting for 53.6% of overall production. Data from Statista (n.d.) from 2010 to 2019 shows that the number of feature films produced annually increased by 29% between these years.

Like Canada, Europe is an attractive destination for international productions due to the incentives offered, especially in Central/Eastern Europe. This started in 2004 when Hungary introduced a 20% tax rebate, which increased to a potential 30% in 2014. With this strategy, the country attracted new business and major Hollywood productions.

Like Hungary, other Eastern European countries started offering rebates, shooting incentives, versatile settings, and state-of-the-art facilities designed to attract high-profile and high-budget projects. Among them are Croatia, Czech Republic, Estonia, Latvia, Lithuania, Poland, and Romania (The Incentive Programme - Filming in Croatia, n.d.; The Hollywood Reporter, 2017; Variety, 2020)

In an article for the Los Angeles Times, the foreign correspondent Kaleem (2022) wrote that Hollywood has been looking for tax credits and rebates for a long time, now turning to Eastern Europe, where the countries are newer, and the currency is even cheaper. He added that streamers are responsible for a considerable portion of the filming activity in the region. Simultaneously, to these nations, the media productions brought employment, money, and tourists who wanted to see where their favourite shows were filmed, so it is a situation where everyone wins.

Greece joined the countries mentioned before, giving international filmmakers a 40% rebate, and, according to the Acting Director of the Hellenic Film Commission, in the four years the

program has been happening, more than 349 million euros were invested in Greece, both from national and international productions (Los Angeles Times, 2022).

Over the last few years, several big and famous TV programs and films have been shot in Europe, given the tax rebate programs offered by the countries. A list of recent media productions can be found in Appendix C (The Hollywood Reporter, 2019; Budapest Reporter, 2021; Variety, 2022; Los Angeles Times, 2022). The countries stated there - Bulgaria, Croatia, Czech Republic, Hungary, Lithuania, and Romania -are not among the ten most visited in Europe, except Croatia, which has been climbing the ranking in recent years, now being in 10th place (UNWTO, n.d.). As the correspondent Kaleem mentioned, these countries offer incentives for shooting there to increase their visibility and the number of international visitors.

The number and popularity of the productions identified are other key factors for choosing the countries to be analysed.

2.3 Film-induced Tourism

For a long time, film studios and merchandisers have “exploited the spin-off effects of movies” (Riley et al., 1998, p. 932), selling soundtracks and other forms of souvenirs of major motion pictures as part of the marketing campaign. Merchandisers can use movies, TV programs, or other videos to advertise items such as food or vehicles. However, only recently has the idea of using films to promote tourism been considered (Riley et al., 1998).

This form niche of tourism is referred to by different names, including Media Induced Tourism, Movie Induced Tourism, Film-induced Tourism, Cinematographic Tourist, and Media Pilgrim on a Media Pilgrimage (Macionis, 2004). Before the late 1990s, film-induced tourism was disregarded mainly by the academic literature (Beeton, 2006), but it gained attention, especially at the beginning of the 21st Century (Hahm & Wang, 2011).

Different authors have given different definitions of this phenomenon. However, most of them take the statement of Urry and Larsen in *The Tourist Gaze as a starting point*, suggesting that tourists seek environments and experiences that fall in the non-tourism category. “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 technologies, such as film, TV, literature, magazines, CDs, DVDs, and videos, constructing and reinforcing the gaze” (Urry & Larsen, 2011, p. 4).

For Beeton (2005), film-induced tourism refers to visiting sites where films (movies and TV programs) have been filmed, tours to production studios, and film-related theme parks. People then become film-induced tourists when they “seek the sights/sites they have seen on the silver screen” (Riley et al., 1998, p. 920), either because it was featured in a movie, video, or television (Busby & Klug, 2001).

Given its nature, film-induced tourism can be considered cultural tourism (Gjorgievski & Trpkova, 2012). Like literature, movie and television can influence the travel preferences and destination choices of individuals through their exposure to the attributes and attractions of destinations (Iwashita, 2003). This is personalised and unique to everyone since it depends on one’s interpretation of media images (Macionis, 2004).

It was precisely when and because researchers noted an increasing tourist influx caused by the popularity of certain movies that this phenomenon started being investigated. The media in question had not been produced with the intention of increasing the number of tourist visitations, nor as a marketing campaign, however, the effect was still felt and real (Gjorgievski & Trpkova, 2012). Thus, understanding why this happened, the motivations behind it, and how destinations could profit from it attracted investigators, and their proposals and findings will be presented in the following sub-topics.

As of this date, plenty of research has been done on this topic, and it can be divided and classified into four broad categories: the influence of film on the decision to travel; the film tourist; the impacts of film tourism on the numbers of visits and residents; and destination marketing activities related to film tourism (Hudson & Ritchie, 2006). The articles and papers published are mostly theoretical, apart from those that focus on the impacts and data of specific films on certain locations - a trending subject in recent years.

The most relevant literature on film-induced tourism, based on the number of citations and quality of the journals where it was published, has been summarized in Appendix D.

2.3.1 Motivations behind film-induced tourism

Considering the previously stated tourism motivations and Dann's (1977) "push and pull" theory, one can say there are similar motivations for travelling as there are for going to the movies (Mowen, 2000). If we think about it, what both motion picture and tourism industries propose are opportunities to revive, experience, see and learn new things through entertainment and pleasure (Gjorgievski & Trpkova, 2012).

The image of a country that we create in our minds is frequently sentimental, which has been shaped by other people's stories, books, and, to a large extent, by watching films shot there, as is the case of associating romance with Paris because the city has been the set of many romantic comedies (Vagionis & Loumioti, 2011). The development of destination image encourages information-seeking behaviour, which increases interest in a possible visit to the place. Thus, recognizing the impact films can have in attracting tourists, destinations use them to help promote and create a positive image of themselves (Hahm & Wang, 2011).

"The types of attractive qualities that induce people to travel are as diverse as the movies in which they reside" (Riley et al., 1998, p. 923). For these authors, parts of the media production that watchers consider captivating become icons (an actor, a theme, or the storyline, for example), visual or not, that people then attach to the location featured and which makes them want to visit it.

For Riley and Van Doren (1992), movies are a "pull" factor in tourist motivation within the push and pull framework. Macionis (2004) added to this by proposing that film as a pull factor can be divided into three concepts, which explain motivations for tourists to visit a specific film location: Place (location, scenery, destination attributes); Performance (storylines or plot, themes, genres); and Personality (cast, celebrity, characters). The push factors, or the internal drive, would then be ego enhancement, status/prestige, fantasy/escape, vicarious experience, and search for self-identity, as proposed by Dann (1977, 1981).

The most recent conceptual framework states that tourists are interested in visiting a destination due to push or pull factors (motivations) stirred by destination marketing activities; film-specific factors; or destination attributes (Hudson & Ritchie, 2006). For Beeton (2005), motivation is more complex, considering that tourists visit the film sites to re-live experiences or emotions found in the movie or TV program, to reinforce myth, storytelling, or fantasies, or

even for reasons related to status or celebrity hype. More recently, S. (Sam) Kim et al. (2019) proved the effectiveness of nostalgia as a film tourist motivation.

Film tourists can be divided into 1) the serendipitous, who happens to be at a destination featured in a media production; 2) the general, who is not exactly drawn to a film location but participates in activities related to film tourism while at the destination; and 3) the specific, who “must physically be at the sites of their favourite films, to stand in the footsteps of their movie heroes and re-live the special film moments” (Macionis, 2004, p. 95).

G. Croy and Heitmann (2011) created an adaptation of this model merged with McKercher’s (2002) classification of cultural tourists, coming up with five types of film tourists based on the experience sought and the importance the media production has in the decision to visit a destination. These go from the incidental film tourist, with shallow experience sought and low importance given to the film, to the purposeful film tourist, who seeks a profound experience and highly bases his decision to travel on the film, and who accounts for only a small percentage of film tourists (G. Croy & Heitmann, 2011).

It has, however, been found that specific tourists are a minority among the people visiting film locations (Araújo Vila et al., 2021; G. Croy & Heitmann, 2011; Macionis & Sparks, 2009; Rittichainuwat & Rattanaphinanchai, 2015).

2.3.2 Data on and the impacts of film-induced tourism

Although most motion picture films are not produced with the main purpose of inducing people to visit locations, it has been proven that this form of media can increase the awareness, appeal, and profitability of destinations through the impact of imagery and fantasy of the plot (Beeton, 2001; Hahm & Wang, 2011; R. Riley et al., 1998; R. W. Riley & Van Doren, 1992).

In their investigation, Tooke & Baker (1996) showed that films could increase awareness and visitor numbers at the featured locations through the example of the movie *Close Encounters of the Third Kind*. During the year after its release, there was a 74% increase in visitations to the Devil’s Tower National Monument in Wyoming, and even 11 years after the premiere, 20% of the respondents stated being aware of the site because of the movie.

Riley et al. (1998) conducted research using ten films and 12 film locations and came to similar conclusions, though they noted that the locations were sought out more when the film was

released. Still, they found a 54% increase in visitors for at least five years after the movie's premiere. This brought attention to a significant economic advantage to destinations where movies have been filmed - film tourism has a duration in time but can continue to bring visitors for several years after it was first released (Rewtrakunphaiboon, 2009).

One issue that Riley et al. (1998) encountered was that many locations did not have data to compare because they never counted visitors before, as they were not considered attractions prior to the release of the motion picture. This shows how films can turn the smallest of places trendy, but it also goes along with Mestre et al.'s (2010) statement that measuring and quantifying movies' actual impact on tourist visits is challenging.

Nevertheless, since this study, technology has evolved a lot, and with the help of the Internet, access to such information is much simpler and more direct. A survey by TravelDailyNews International (n.d.) showed that, in 2017, at least 80 million travellers chose their destinations mostly based on films.

From photoAiD's (2022) study on "Why Film Tourism Is in Vogue", which had over 1,000 American participants, resulted that 96% of them had visited places related to their favourite movies or TV shows at least once. Moreover, 44% of travellers agreed that their favourite movie or show was the main reason to visit a particular spot, and 78% are likely or very likely to choose their next vacation based on a media production they enjoyed. The respondents' most common reasons for doing this type of tourism were "to enjoy an immersive experience that lets you live out shows or movies' storylines and follow in the footsteps of famous characters", and "to experience the city's scenery shown in the movie or TV show".

In their Film Tourism Market Share, Trends, Outlook & Forecast – 2032, Future Market Insights (n.d.) states that the Film Tourism Sector was worth 66.7 billion dollars in 2022 and is projected to reach the amount of 128.78 billion dollars by 2032. This estimation can be attributed to the rise of pop culture, the high demand of consumers for related activities, and the growing popularity of tours to film locations.

Considering this data, local economies profit greatly from this form of tourism, which, as a destination marketing tool, can and should be used to strategically develop regions, including infrastructure development, increase in the number of jobs and employment, and, of course, boost tourism (Croy & Walker, 2003). For these authors, distant and less known locations' images can benefit even from negative exposure, such as a movie that did not do so well or a

harmful storyline. This is especially true for unknown destinations, which benefit even more from films creating destination awareness (W. G. Croy, 2011; Iwashita, 2006).

While Du et al. (2020) argue that the success of film tourism marketing depends on the success of the film itself since a popular movie can even start a trend among the public, Rittichainuwat and Rattanaphinanchai (2015) claim that most specific film tourists are prompted to go on a pilgrimage film trip by their favourite movie, not a successful movie.

Destinations should not expect that, just because they were featured in a media production, their tourism will automatically grow or bring them advantages because this is not always the case (Beeton, 2004a). There are four marketing activities that destinations must develop to promote and benefit from film tourism: proactive efforts to encourage producers and studios to film at their location; efforts to produce media publicity regarding the film and its location; marketing activities that promote where the motion picture was shot after the production is over; and external marketing activities that increase film tourism potential (Hudson & Ritchie, 2006).

Moreover, it is fundamental that destination management organizations and film commissions try to guarantee that the most alluring aspects of locations are portrayed in media productions, ensuring that the image projected is as suggestive as possible to draw the attention and interest of viewers (Araújo Vila et al., 2021).

However, not everything is positive. As the number of visitors increases, so do other problems, such as crowding or loss of privacy. This can be an issue, particularly in small rural villages with fragile environments, which are more susceptible to these problems if they become popular too quickly. For this to be avoided, it is crucial that, when filming happens, residents, local businesses, and others are consulted so that a successful community plan is created (Beeton, 2006, 2008b).

3. Methodology

This chapter presents and describes the methodology used during the study, to answer the research question. It is divided into three subtopics for a better understanding, starting with the research approach, followed by an explanation of the primary data collected, and finalizing with a description of the techniques used for the data analysis.

3.1 Research Approach and Hypotheses Development

The research approach was developed taking into consideration the research question “Do films (movies and TV series) set in less popular destinations influence travellers’ interest in visiting the countries?” and the main objectives of this dissertation:

1. Investigate if the awareness of movies and TV series set in the four destinations increases people’s intentions to visit the countries.
2. Understand if this effect is more pronounced in the case of TV series compared to movies.
3. Study if there is a profile of people (based on travelling and film-watching habits) more prone to be interested in film-induced tourism in these locations.

First, and to develop a deep understanding of the three realities considered in this research – tourism industry, film industry, and film-induced tourism - exploratory research was done through an extensive literature review and analysis of existing secondary data, all summarized in the previous chapter.

Exploratory research gives researchers a better knowledge of a research problem and its context before further investigation. Qualitative research collects and analyses non-standardised and non-numerical data to understand concepts, opinions, or experiences, whereas quantitative research collects and analyses numerical data for statistical analysis (Saunders et al., 2009).

Three hypotheses were developed for each objective based on the literature review and topics found in the respective chapter.

Different authors have argued and proved that films could improve destination awareness, appeal, and, ultimately, the number of visitors they receive (Beeton, 2006; H. Kim & Richardson, 2003; R. Riley et al., 1998; Tooke & Baker, 1996) since they prompt tourists to

travel to such locations (Beeton, 2001; S. Kim & Long, 2012; Macionis, 2004; Macionis & Sparks, 2009). In their studies, Iwashita (2006) and Croy (2011) stated how lesser-known destinations benefit even more from the awareness created by film than those already famous.

Thus, the first hypothesis of this research is:

H1: The interest/willingness to visit less popular European destinations increases if people know they are featured in movies and TV series.

Connell and Meyer (2009) have suggested that the usage of “film-induced tourism” means that, in part, the importance of TV programs as inducers of tourism is underestimated. Especially because, despite being inclusive, the term disregards the different characteristics between movies and TV content.

For Beeton (2005), the main difference between the two is the screening period. In the case of TV dramas, audiences are typically exposed to a longer screening period, which can lead to audiences developing a stronger affinity with the storylines, locations, and a particular character’s likeness. Movies typically are a unique or relatively short-lived phenomenon, though there is the option of repeat viewing (S. Kim et al., 2009).

Although both types of productions aim to elicit their audiences’ (emotional) engagement, one can argue that movies do not achieve the same level of audience engagement due to the serialization, intimacy, and continuity that characterize TV series (S. Kim & Long, 2012).

Based on this, the second hypothesis is:

H2: The effect of film on the willingness/interest to visit these is more pronounced in the case of people who prefer TV series over movies.

In their research, Roesch (2009), Blaha (2012), and Abd Rahman et al. (2019) found that the types of movies and TV series that led the most to this form of tourism were of the fantasy, science fiction, and romance genres, as is the case of *Lord of The Rings* (2001-2003), *Harry Potter* (2001-2011), *Twilight* (2008-2021), *Moulin Rouge* (2001), *Julie and Julia* (2009) and *Midnight in Paris* (2011).

Kim et al. (2019) considered the sociodemographic, psychological, and behavioural characteristics as moderators of the role of nostalgia in film tourism in their research. Inspired

by this, the author considered it important to study how travel and film-watching habits can influence people’s desire to travel to film locations.

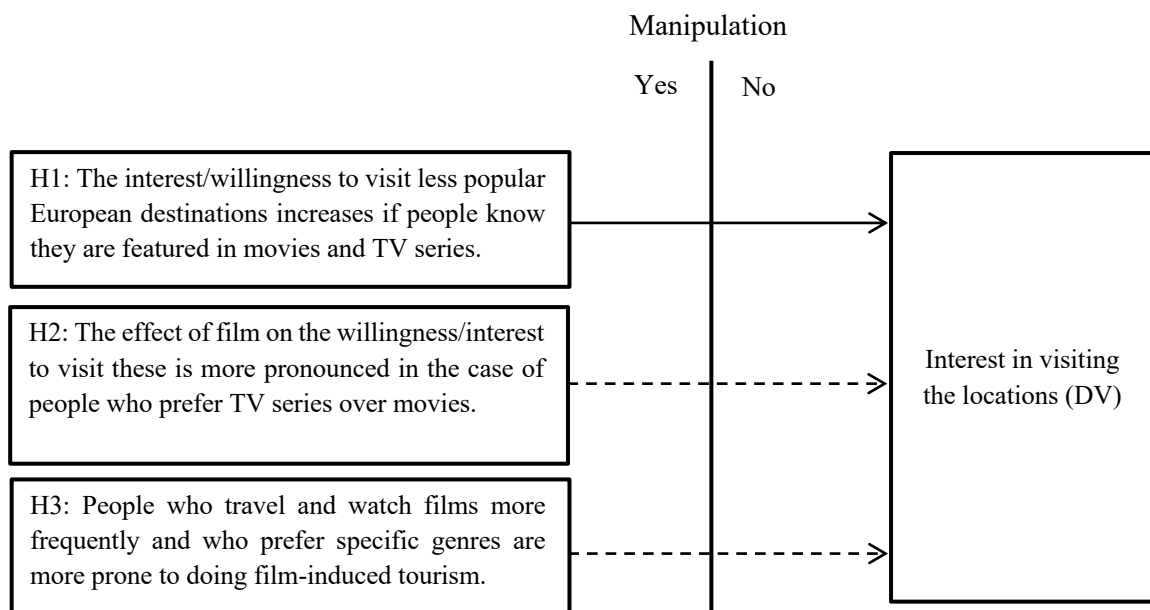
Therefore, the last hypothesis of this research is:

H3: People who travel and watch films more frequently and who prefer specific genres are more prone to doing film-induced tourism.

The conceptual mode (Figure 1) was created based on the studies of H. Kim and Richardson (2003) and S. Kim et al. (2019).

Figure 1

Conceptual Model



The secondary data found related to the ranking of European destinations, as well as the number and popularity of international productions being shot in Central and Eastern Europe, led to 4 countries being chosen to investigate: Croatia, Hungary, Lithuania, and Romania (ForwardKeys, n.d.; UNWTO, n.d.; Statista, 2023; The Hollywood Reporter, 2017; Budapest Reporter, 2021; Vourlias, 2022).

Croatia is a country that has been climbing in the rankings, now in the top 10 according to Statista, and where very famous productions have been shot, specifically the TV series *Game of Thrones*. Given its increasing popularity, it was selected as a means of comparison and

indicator of the potential benefits of this type of tourism for other countries. Hungary receives plenty of visitors, but not enough to be considered a most popular destination; plus, it has been the stage of numerous media production, thus being considered important to study. Lithuania is among the least visited countries in Europe, and Romania is not considered popular. However, both countries have been the filming locations of trending movies and TV series, therefore representing the topic being studied in this dissertation.

Explanatory research was chosen to fulfil this study's objectives and test the formulated hypothesis, allowing researchers to examine and explain links between variables (Saunders et al., 2009). The strategy used was an experiment to determine the likelihood that a change in one independent variable will result in a change in a second dependent variable. The data collected with this method, all quantitative, was the primary data that returned the outputs and results discussed in the next chapter.

3.2 Experiment Conception

There are different designs within the experiment strategy, however, the one chosen for this research was a classical experiment, which includes a control group. This means there is an experimental group, which is exposed to a stimulus, and a control group, where no intervention happens, with the two sets of answers being recorded and compared. The control group is needed to eliminate threats to internal validity and bias, such as other possible explanations for the change in the studied variable (Hakim, 2000; Saunders et al., 2009).

The experiment was conducted online, and the answers were recorded using a questionnaire available in Portuguese and English. Firstly, there was a pilot/pre-test of the experiment, with ten respondents, to test what needed improvement.

Four questions were added after the received feedback, and afterwards, the questionnaire was ready to be distributed through this link: <https://shorturl.at/hsEM9>. It was developed using Qualtrics (<https://www.qualtrics.com/>). This survey creation tool allows for experiments to be run using its randomization tool, both for the order of the statements shown and for the allocation of people to the CG or EG.

The survey was open from the 19th of April to the 30th of April, receiving a total of 612 answers, from which, after the cleaning of the data, 466 were considered valid for analysis. Based on Hair et al.'s (1998) recommendation that the sample should be of 5 to 10 answers per

questionnaire question, a total of 26, in this case, between 130 to 260 were needed to be considered statistically relevant, which was achieved and exceeded.

3.2.1 Sampling

The questionnaire used for the experiment was distributed online, mainly reaching family, groups of friends, classmates, and acquaintances of family members and friends. Because of this, the sample selection falls in the non-random sampling methods category called convenience sampling (Etikan et al., 2016), where participants are selected due to being easily available, meaning they are the most convenient to be selected for the sample. This method is highly used but comes with possible bias and less accurate results than desired.

The study of Macionis and Sparks (2009) included only people interested in travelling and in cinema or watching films, as the investigators considered that it was the purposive sample for the research. Based on this, the questionnaire included two screening questions to ensure that the respondents like to, or plan to, travel abroad and enjoy movies and TV series, therefore having the necessary profile to answer the following questions. Considering that no known previous study has tried to explain or conclude which age group/generation or gender is more adept or prone to engage in film-induced tourism, the experiment did not target specific ages/generations or genders.

In an experiment, the sample size of the control group must be the same as that of the experimental group, and participants are randomly assigned to one of the groups (Saunders et al., 2009). This was possible with the functionalities available in Qualtrics, ensuring that both groups are evenly sized.

3.2.2 Structure of the questionnaire

The questionnaire had a total of 26 questions, divided into six groups. Firstly, there was an introduction stating the purpose of the survey, assuring that the data collected was anonymous, indicating an estimation of the time necessary to fill it, and the author's email.

Each block had a small opening sentence to guide respondents. The questions and scales used were based on what was previously done by other authors and found during the literature

review. The complete questionnaire can be found in Appendix E, and Appendix F consists of a summary table, assigning the authors to the questions based on or adapted from their research.

Group 1 contained the screening questions, therefore ensuring that only people who usually travel abroad, or plan to in the future, and who enjoy watching movies or TV series answered the following questions. This was based on the research of Macionis and Sparks (2009).

The second group was related to movie and TV series preferences, asking participants their preferred genres of motion picture, as Roesch (2009) and Abd Rahman et al. (2019) found that movies of the fantasy, science fiction, or romance genres mainly create film-induced tourism. To test H2, they were also asked whether they watched more movies or TV series or if it was about the same.

People's interest in film-induced tourism was evaluated in group 3. Here, inspired by D'angelo et al. (2006) and Macionis and Sparks (2009), interviewees were asked about their willingness to visit a location because a movie or a TV series was set or filmed there. According to their answers, they would then be asked where they would go and induced by which media production, plus to rate their interest in film-induced tourism activities based on Beeton's (2005) definition of this form of tourism.

If participants were at least somewhat likely to visit a location due to a movie or TV series, they were presented with group 4, where they were shown ten reasons for doing film-induced tourism and asked about their level of agreement. These reasons were taken from the research of Macionis (2004) and Macionis and Sparks (2009).

Group 5 was where the experiment took place (Table 1). One by one, in a random order to avoid bias, participants were shown a collage of photos and a paragraph about Croatia, Hungary, Romania, and Lithuania. Then, for the EG, there was a stimulus (further explained in the next subtopic) that the CG did not. Finally, their interest in visiting or booking a trip to each country was evaluated (hereafter called the "Interest in visiting the countries"), following what was done by Hahm and Wang (2011) and Hudson et al. (2011).

Lastly, there was a group dedicated to demographics: travelling frequency, who they usually travel with, how many movies or TV episodes they watch per week (on average), their age, gender, occupation, level of education and country of residence. These questions were taken from D'angelo et al. (2006); Diaconescu (2018); Hudson et al. (2011); and Singh and Best (2004).

Table 1*Stimuli Attribution*

	Control Group	Experimental Group
No Stimuli	X	
Stimuli		X

3.2.3 Stimuli Development

In the fifth group of questions, after they saw the pictures and the informative paragraph about one country, participants allocated to the EG were presented with a stimulus, as was previously done by Hahm and Wang (2011). It consisted in making people aware that popular movies and TV series had been shot in Croatia, Hungary, Romania, or Lithuania.

The EG saw a block that started with a sentence similar to “You may not know, but Croatia was also the place where famous movies and TV series have been filmed. Here are a few of them:”. This was followed by the title and two photos for each movie and TV series - one focusing on the country’s landscape and the other showing a scene, or the backstage of a scene, shot in said landscape/country. In the case of the movie *Dune: Part Two*, it was only possible to show a picture of news reporting it was being filmed in Hungary.

Two movies and two TV series were shown by country, except for Lithuania, which just had TV series of interest to be shown. The decision of the titles used came from what was found in the literature review about major production in Central and Eastern Europe, summarized in Appendix D.

3.2.4 Measurement

A 5-point Likert scale was chosen to measure the different indicators being studied in the experiment, as it is not too broad nor narrow, being easy to understand while giving different possibilities to respondents without overwhelming them (Likert, 1932). Firstly scales of 7-points were used, but after the participants’ feedback of the pilot survey, which reported being challenging to choose among the seven items, these were narrowed to 5.

For the question “How likely are you to visit a city/country because a movie [TV series] was set or filmed there?” the scale used went from “Extremely unlikely” to “Extremely likely”.

To measure people’s interest in doing the four film-induced tourism activities, the choices went from “Definitely not” to “Definitely yes”. Their level of agreement with the main reasons for doing film-induced tourism, as well as with the sentences related to the interest in visiting each country was measured from “Completely disagree” to “Completely agree”.

Since two people from the pilot survey had already visited at least one of the four countries, a question about whether they had considered X as a destination was added for each of them – Croatia, Hungary, Romania, and Lithuania - both to the CG and EG. The possible answers were “Yes”, “Yes, and I have visited it”, or “No”.

3.3 Data Analysis

Since the gathered data was quantitative, it had to be analysed using statistical analysis software. For this research, IBM SPSS Statistics 28 was chosen, given the easiness of use, the outputs returned, and the author’s familiarity with it.

To obtain the required results, descriptive statistics were asked to find means and standard deviations, along with frequency statistics, both for the CG and EG. Crosstabulation and Chi-Square tests were done to assess if there were significant differences between the two groups.

Before further investigation, the scale’s reliability in measuring “Interest in visiting the countries” was analysed, through Cronbach’s alpha. To test H1, t-tests, ANOVA and MANOVA were performed to find if the group to which people belonged had a significant impact on the evaluated five types of interest in visiting the countries studied.

Lastly, and to test H2 and H3, these inference statistics were also used to see if the interaction of other variables with the group variable were significant, therefore working as moderators.

4. Results and Discussion

In this chapter the results obtained are analysed and explained using the methodology described before to test the hypothesis formulated, ultimately answering the research question “Do films (movies and TV series) set in less popular destinations influence travellers’ interest in visiting the countries?”. The chapter is divided into two topics “Results” and “Discussion” – the first presents the results of this particular study, the second relates these findings to previous research, putting them in context.

4.1 Results

The findings of the experiment, conducted in the form of an online questionnaire, will be laid out in this section, which was split into four topics for a better understanding.

4.1.1 *Cleaning the Data*

From the questionnaire that was distributed, 612 answers were collected. However, after deleting the people excluded by the screening question and who had already visited the countries and deleting the incomplete and inaccurate responses, we were left with 466 valid answers – 236 from the control group (50.6%) and 230 from the experimental group (49.4%).

Before proceeding to the analysis, it was also necessary to aggregate the answers of the “Interest in visiting the countries” of EG and CG into new single variables. To facilitate the analysis, “I plan to get more information about X” was labelled as “Information”; “I am interested in visiting X” as “Interest”; “I want to visit X in the future” as “Want”; “I am likely to visit X in the next 12 months” as “Visit”; and “I have the intention to book a trip to X soon” as “Book”. A dummy variable where 0 meant the person was from the control group and 1 from the experimental group was also created.

Moreover, eight more dummy variables were created. The first are related to respondents travelling and film-watching habits: “Frequent Flyer”, where people who travel at least 3 or 4 times a year were classified with 1, meaning they are frequent flyers, and the others with 0; “Frequent Flyer Abroad”, following the same logic, but considering people who travel abroad at least 3 or 4 times; and “Frequent Watcher”, attributing 1 to participants who watch at least 3 or 4 movies or episodes per week, and 0 to the others.

Two dummy variables related to media productions were created one for people who preferred to watch TV series over movies and one for people who chose fantasy and/or adventure as some of their favourite genres. Again, if they met the criteria, the participant was coded with 1, and if not, with 0.

Finally, the last three variables came from questions 5 and 6 regarding the likelihood of visiting a country/city because a movie or a TV series was filmed or set there. For people who chose “Somewhat likely” and “Extremely likely” in the case of the movies, they were classified as 1 in the “Likely Movies” variable. The same was done for TV series, resulting in the variable “Likely Series”. The third “LFIT” was a sum of both, where 1 meant people who were likely to do film-induced tourism because of a movie and/or TV series, and 0 people who were not likely.

4.1.2 Scale Reliability Analysis

Even though the scale to measure people’s interest in the countries came from studies previously done by Hudson et al. (2011) and Hahm and Wang (2011), before any further analysis, it was still necessary to assess its reliability.

A common statistic used to measure internal consistency is Cronbach’s alpha, which evaluates the correlation between multiple items in a scale. These should all be related and measured similarly (Suescún et al., 2022).

Table 2 shows the test results performed for the scale used for the four countries, both for the CG and for the EG. According to George and Mallery (2003), values of 0.7 to 0.9 more are considered “acceptable” and “good” alphas, while 0.91 and above are labelled as “excellent”. Therefore, the scale used is excellent in all eight cases (4 countries x 2 groups).

To further prove this, Inter-Item Correlation Matrix (Appendix G) was also asked for each scale, and since every value is at least 0.2, one can say that the items are quite homogenous. Several of them have values higher than 0.5, which could suggest that items are so similar that they are repeated and that perhaps factor analysis should be done to aggregate variables (Piedmont, 2014). However, Suescún et al. (2022) only suggest removing items from the scale if Cronbach’s alpha improves by 0.01 or 0.02 when doing so, which does not happen in any of the cases.

Table 2*Cronbach's alpha*

	Cronbach's Alpha	Highest Cronbach's Alpha if item deleted	Number of items
Croatia CG	0.832**	0.834	5
Croatia EG	0.864**	0.843	5
Hungary CG	0.885**	0.877	5
Hungary EG	0.866**	0.858	5
Romania CG	0.881**	0.889	5
Romania EG	0.884**	0.875	5
Lithuania CG	0.889**	0.888	5
Lithuania EG	0.873**	0.862	5

* $p < 0.05$; ** $p < 0.01$; *** $p < 0.001$

4.1.3 Sample Characterization

Once the data was ready for analysis, the first step was to see the profile of the participants in the experiment. For that, descriptive statistics were performed for the participants in general and by group using Crosstabs to see if they had similar characteristics (Table 3). This proved to be correct, through Chi-Square Tests, with almost all variables being independent. Only the travelling frequency proved to be significantly different between the two groups, with the control group having more people who do not travel every year, which may have impacted the results (Table 4).

The questionnaire was primarily answered by women, which, although not ideal, is, in fact, common, as women tend to respond to online surveys significantly more than men (Smith, 2008).

Respondents' age is quite well distributed among the different age groups, however, the two more frequent are 18-25 and 26-35 years old. Most people stated being full-time employed, with students being the second largest percentage.

Concerning the highest level of education received, the most common is "Bachelor Degree", followed by "High School Certificate" and "Master's Degree".

94% of people who answered the questionnaire are currently living in Portugal, with the other 6% of responses coming from 16 different countries (Appendix H).

Table 3*Demographic Characterization*

Demographics		Total		CG	EG
		466		236	230
Gender	Female	321	68.9%	69.1%	68.9%
	Male	140	30%	29.7%	30.4%
	Non-binary	3	0.6%	0.8%	0.4%
	Prefer not to say	2	0.4%	0.4%	0.4%
Age	Less than 18	3	0.6%	0.4%	0.9%
	18-25 years	112	24%	23.7%	24.3%
	26-35 years	103	22.1%	23.7%	20.4%
	36-45 years	65	13.9%	14.4%	13.5%
	46-55 years	86	18.5%	18.6%	18.3%
	56-65 years	75	16.1%	13.6%	18.7%
	66 or more	20	4.3%	5.1%	3.5%
	Prefer not to say	2	0.4%	0.4%	0.4%
Occupation	Full-time employed	308	66.1%	68.2%	63.9%
	Part-time employed	10	2.1%	2.5%	1.7%
	Unemployed	22	4.7%	5.5%	3.9%
	Student	79	17%	15.3%	18.7%
	Retired	40	8.6%	7.2%	10%
	Prefer not to say	7	1.5%	1.3%	1.7%
Highest level of education received	Less than High School Certificate	27	5.8%	7.2%	4.3%
	High School Certificate	118	25.3%	22.5%	28.3%
	Post-secondary diploma	28	6%	4.2%	7.8%
	Bachelor's Degree	162	34.8%	18.7%	16.1%
	Post-Graduate Diploma	39	8.4%	8.1%	8.7%
	Master's Degree	83	17.8%	18.6%	17%
	PhD Degree	7	1.5%	2.5%	0.4%
	Prefer not to say	2	0.4%	-	0.9%

Table 4*Chi-Square (On average, how often do you travel per year? × Group)*

	Value	df	Significance
Pearson Chi-Square	11.719	3	0.008

Table 5 presents the travelling and film-watching habits of participants. Regarding their travelling habits, many travel once or twice a year, but most do not travel abroad yearly. When they travel, they do it mostly with their family or partner. Only a small percentage of people do not watch movies or TV series regularly or every week, with the others watching at least 1-2 movies or episodes per week. Their favourite genres are comedy, romance, and crime (Appendix I).

Table 5

Travelling and Film-watching Habits

		Total		CG	EG
		466		236	230
Travelling frequency	I don't travel every year	125	26.8%	32.6%	20.9%
	Once or twice a year	188	40.3%	34.3%	46.5%
	3 or 4 times a year	91	19.5%	21.2%	17.8%
	More than 4 times a year	62	13.3%	11.9%	14.8%
Travelling abroad frequency	I don't travel every year	266	57.1%	58.1%	56.1%
	Once or twice a year	153	32.8%	29.7%	36.1%
	3 or 4 times a year	30	6.4%	8.9%	3.9%
	More than 4 times a year	17	3.6%	3.4%	3.9%
Usually travels with...^a	Alone	42	9.0%	8.5%	9.6%
	Partner	188	40.3%	38.1%	42.6%
	Family	302	64.8%	68.2%	61.3%
	Friends	112	24%	25.4%	22.6%
	Other	7	1.5%	1.7%	1.3%
Number of movies or episodes watched per week	I don't watch every week	46	9.9%	8.5%	11.3%
	1-2 per week	154	33%	29.7%	36.5%
	3-4 per week	152	32.6%	37.4%	27.8%
	5 or more per week	114	24.5%	24.6%	24.3%

^a Sum higher than 100% as participants could choose 1 or 2 options

4.1.4 Film-induced Tourism (in general)

More descriptive statistics were done for groups of questions 3 and 4 related to the interest and reasons for doing film-induced tourism. They showed that 44.85% of people were somewhat

likely to visit a city/country because a movie was filmed or set there, while 41.20% would be somewhat likely to do it because of a TV series. Only 7.08% and 8.37% are extremely likely to do tourism induced by movies and TV series, respectively (Appendix J).

A paired-sample t-test showed that we could not reject that the samples have equal means, as the p-value >0.05, so there is no significant difference in people’s interest in film-induced tourism led by movies or TV series (Table 6).

Table 6

Paired Sample T-test (Q.4 and Q.5)

Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of Difference		t	df	Sig.	
			Lower	Upper			One sided	Two sided

For the people who said to be somewhat or extremely likely to do this type of tourism, they would be, in general, somewhat interested in all activities related to it, especially in visiting the attractions shown in the movies/TV series – activity with higher mean and lower standard deviation (Table 7).

Table 7

Interest in Film-Induced Activities (level of agreement)

Film-induced tourism activities	Mean	Std. dev.
Visit the movie/TV series set/studio.	3.78	1.126
Visit the attractions shown in the movie/TV series	4.12	0.813
Do a movie/TV series themed tour	3.80	1.078
Visit a movie/TV series theme park	3.91	1.042

The most agreed reasons for doing so would be “to see the scenery and landscape in real life”, “to have a unique experience” and “to “add something special to [their] trip”; while the least would be “to feel close to my favourite actor/actress” and “to imagine [they were] a character in the movie/TV series”. This last reason is also the less consensual among participants, having the highest standard deviation (Table 8).

Table 8*Reasons for Doing Film-induced Tourism (level of agreement)*

Reasons	Mean	Std. dev.
To see the scenery and landscape in real life	4.48	0.750
To personally experience the storyline of the movie/TV series	3.32	1.316
To take photos at filming locations	3.90	1.070
To have a unique experience	4.23	0.926
To feel close to my favourite actor/actress	2.91	1.331
To share the experience with others when I return	3.62	1.170
To imagine I was a character in the movie/TV series	3.00	1.433
To add something special to my trip	4.21	0.867
To feel excited to be on a filming location	3.63	1.264
To buy merchandise of the movie/TV series or souvenirs of the location	3.04	1.350

When it comes to having considered the four countries as a destination before, the majority had already done it for Croatia, and more than a third for Hungary. However, Romania and Lithuania had never been considered by more than 2/3 of respondents. Even though these answers were disregarded, it is still relevant to state that only a small percentage of people had visited the countries before, with Croatia being the most visited in the past (Appendix K).

Before analysing the results of the experiment, testing if there are significant differences between the answers of the CG and the EG to group 5, firstly, descriptive statistics were performed for the 20 questions concerning the four countries to see the general panorama. These can be found in Table 9 in the next section.

The total means have values between 1.96 and 3.95, therefore ranging from “somewhat disagree” to “somewhat agree”. Croatia has the highest values in all variables, while Romania and Lithuania have the lowest. The level of agreement is generally higher for the intention to get information about the country, the interest in visiting the country, and the wish to do in the future.

4.1.5 Inference Statistics

To see if the group people were attributed to (independent variable), thus the manipulation, had an impact on the levels of agreement to each question (dependent variables), ANOVA and

independent t-test were conducted for every DV to assess if there were differences between the means of the different groups.

Table 9

Descriptive Statistics, ANOVA and T-test

Measurements		Means			F test	t-test
		Total	CG	EG		
Croatia	Information	3.76	3.79	3.73	0.410	0.641
	Interest	3.94	3.93	3.94	0.013	-0.115
	Want	3.95	3.94	3.97	0.148	-0.384
	Visit	2.37	2.31	2.43	1.032	-1.016
	Book	2.47	2.42	2.52	0.356	-0.923
Hungary	Information	3.42	3.37	3.47	0,878	-0.937
	Interest	3.53	3.47	3.60	1.326	-1.151
	Want	3.51	3.46	3.57	1.047	-1.023
	Visit	2.16	2.11	2.22	1.125	-1.061
	Book	2.20	2.10	2.30	3.395*	-1.843*
Romania	Information	3.29	3.31	3.28	0,100	0.317
	Interest	3.34	3.36	3.32	0,111	0.333
	Want	3.32	3.35	3.30	0,165	0.406
	Visit	1.96	1.89	2.03	1.868	-1.367
	Book	2.06	1.98	2.13	1.894	-1.376
Lithuania	Information	3.24	3.23	3.26	0.070	-0.264
	Interest	3.18	3.14	3.22	0,556	-0.745
	Want	3.20	3.20	3.21	0,016	-0.128
	Visit	2.01	1.92	2.10	2.880*	-1.697*
	Book	2.05	1.96	2.15	3.213*	-1.793*

* $p < 0.10$

With a confidence level of 95%, no statistical difference was found, as the p-value is higher than 0.05 in all the cases, thus not allowing to reject the null hypothesis that there is no difference in the means. However, if a 90% level is considered, the F and t-test of three variables have a p-value < 0.10 , therefore one could say that being in the EG had a positive effect on the intention to book a trip to Hungary and Lithuania soon, as well as in the likelihood of visiting Lithuania in the next 12 months, though not entirely statistically relevant.

Given that this IV proved not to be significant for the DVs being studied, the interactions of “Group” with other dummy variables were tested, based on the hypothesis formulated, this time using MANOVA. Multivariate analysis of variance is an extension of the ANOVA, testing if the independent grouping variable concurrently explains a statistically significant amount of variance in the dependent variable (*MANOVA - Statistics Solutions*, n.d.). The results of the most relevant tests can be found in Table 10.

Table 10

MANOVA

Country	Q	Group × LFIT	Group × TV Series preference	Group × Frequent Flyer × Frequent Watcher × Genres	Group × Frequent Flyer <i>Abroad</i> × Frequent Watcher × Genres
		F test	F test	F test	F test
Croatia	Information	11.124***	0.422	0.836	0.524
	Interest	6.965***	1.322	0.923	0.789
	Want	6.112***	0.833	0.722	1.014
	Visit	0.863	0.922	2.499**	2.369**
	Book	1.489	1.112	2.027**	2.158**
Hungary	Information	8.099***	0.472	0.687	0.924
	Interest	7.931***	0.659	0.729	1.157
	Want	7.380***	0.435	0.373	0.547
	Visit	0.977	3.046*	2.942***	2.446**
	Book	2.092	2.956*	2.466**	2.434**
Romania	Information	12.019***	0.217	1.379	1.183
	Interest	9.340***	0.661	1.897*	1.528
	Want	10.077***	0.520	1.464	1.585
	Visit	1.933	3.192*	2.585***	2.390**
	Book	1.953	2.911*	2.217**	2.154**
Lithuania	Information	9.389***	1.034	0.812	0.973
	Interest	7.761***	0.658	1.003	1.366
	Want	6.190***	0.299	1.058	1.274
	Visit	1.689	2.874*	3.553***	3.100***
	Book	2.537	4.114**	2.815***	2.107**

* $p < 0.05$; ** $p < 0.01$; *** $p < 0.001$

What these show is that people's interest in film-induced tourism moderates the impact of the group they belong to on some of their answers, meaning that if people are extremely or somewhat likely to visit a country because of a movie or TV series, then the stimuli is significant on the certain DVs. This is valid for the intention to get more information about the four countries, for the interest in visiting them, and for wanting to do it in the future.

On the other hand, since the interaction of "Group" × "TV series preference" is significant, it means that if people prefer TV series over movies their likelihood of visiting the countries and intention on booking a trip soon increases, except in the case of Croatia.

The variable "Genre" was created based on the most common genres of the productions used in the manipulation – adventure, and fantasy. Firstly, the interaction of "Group" with each of the 12 genres was tested through MANOVA. Since "Adventure" and "Fantasy" also proved significant for more variables, to simplify, only these genres were considered.

Frequent flyers (abroad or in general), people who watch media production regularly and enjoy adventure and fantasy have higher levels of agreement in the EG, compared to the CG, related to their likelihood of visiting all the countries and intention of booking a trip to them soon. Moreover, the model, including "Frequent Flyer" positively impacts the interest in visiting Romania.

The simple interaction of "Group" with each of the previous variables was quite significant, except for the case of "Genre". However, this one, when included in the interaction with the others increased the significances, reason why it was considered relevant.

4.2 Discussion

This topic discusses the previously presented results, interpreting them in light of the objectives and hypothesis formulated. They will also be put into the context of the previous research of other authors.

Starting with film-induced tourism in general, the findings of this study are similar to the ones that others have published (Buchmann et al., 2010; Hudson et al., 2011; Macionis & Sparks, 2009; R. W. Riley & Van Doren, 1992), where “place” was a primary motivator for doing this type of tourism, as participants mostly manifested the desire to visit the attractions shown in the movies/TV series and to see the scenery and landscape in real life.

- **Objective 1:** Investigate if the awareness of movies and TV series set in the four destinations increases people’s intentions to visit the countries.
 - **H1:** The interest/willingness to visit less popular European destinations increases if people know they are featured in movies or TV series.

Firstly, this research found that, just as Mestre et al. (2010) had referred, the measurement and quantification of movies and TV series’ impact on tourists’ interest and visits is indeed a challenge.

While the group to which people belonged proved not to be significant, through the ANOVAs conducted, this was not true if people were separated based on their likelihood to do film-induced tourism.

People from the EG who were likely to do film tourism had higher intentions to get more information about the four countries, interest in visiting them, and desire to do it in the future. This can be explained by the work of Macionis and Sparks (2009), G. Croy & Heitmann (2011), Rittichainuwat & Rattanaphinanchai (2015), and Araújo Vila et al. (2021), who found that only a small percentage of people are specific or purposeful film tourists, therefore choosing their destinations based mostly on media productions. The others, as pointed out by Croy (2011) and Araújo Vila et al. (2021), will not be directly influenced by the productions. Instead, these will be quite subtle tourism motivators, creating viewer awareness.

Nevertheless, even if higher, people still have little interest in visiting these countries, especially in the case of Romania and Lithuania, which had the least consideration as destinations before this study. These results are less favourable than what was found by other authors, as is the case

of Hahm and Wang (2011) and Du et al. (2020) or example, most likely because of the type of stimuli used – watching a movie versus seeing titles and pictures of media productions.

However, as in those studies and in the research of D'angelo et al. (2006), overall, participants declared wanting to search for more information about the countries, which can lead to a higher interest in visiting them. The results also corroborate Beeton's (2004a) statement that being featured in a media production is not enough to increase tourism in the destination.

All in all, H1 can be partially accepted.

- **Objective 2:** Understand if this effect is more pronounced in the case of TV series, compared to movies.
 - **H2:** The effect of film on the willingness/interest to visit these is more pronounced in the case of people who prefer TV series over movies.

As S. Kim and Long (2012) mentioned, previous research has been conducted mostly around movies, disregarding the value TV programs (series or soap operas) can have for tourism. These authors also emphasised the need for further research into the potential effects of various media forms on tourists' desire to travel to sites used for film tourism.

This study tried to do so, but the measurements used proved not to be the best. Two stimuli, one with movies and another with TV series, should have been applied.

However, the MANOVA conducted on “Group” x “TV series preference” revealed that, for Hungary, Romania, and Lithuania, it was statistically significant that people from the EG who watched more TV series than movies had higher levels of agreement in the likelihood of visiting the countries in the next 12 months and booking a trip to them soon. Since for Lithuania only TV series were shown, this makes even more sense, as people were only exposed to famous TV series titles.

Kim et al. (2009) had already stated how TV series, due to their length, could generate more engagement among viewers, giving them more time to connect with the plot and characters, which, in turn, could create interest in the locations where these were filmed. In fact, Bolan (2017), who spent months following forums about *Game of Thrones* (a TV series with 8 seasons), found that many fans expressed a desire to travel to the sites and partake in what they consider to be genuine GOT activities and experiences.

Given the results obtained, H2 cannot be completely rejected or accepted.

- **Objective 3:** Study if there is a profile of people (based on travelling and film-watching habits) more prone to be interested in film-induced tourism in these locations.
 - **H3:** People who travel and watch films more frequently, and who prefer specific genres are more prone to doing film-induced tourism.

The results of the MANOVAs of “Group” × “Frequent Flyer” × “Frequent Watcher” × “Genres” and “Group” × “Frequent Flyer Abroad” × “Frequent Watcher” × “Genres” showed that there is indeed a profile of people who were more influenced by the stimuli, thus having higher levels of agreement for eight or nine of the 20 variables being studied.

There is no previous research regarding the relationship between the frequency of travelling and watching movies or TV series and the interest in film-induced tourism, thus, no comparison can be made.

However, the results of the contribution of “Genre” to the significance of the model adds to what was found previously by Roesch (2009), Blaha (2012), and Abd Rahman et al. (2019) that films of the fantasy, science fiction or romance genres mostly induce this type of tourism. These last two genres were not significant in this study. However, considering that most of the media productions chosen were of the fantasy or adventure genres, it makes sense that the stimuli mainly influence people who prefer these.

In view of the results, H3 can then be accepted.

Table 11 summarizes the conclusions of the three hypothesis testing.

Table 11
Hypothesis Summary

	Accepted	Partially accepted	Rejected
H1		X	
H2		X	
H3	X		

5. Conclusions and Limitations

5.1 Main Findings & Conclusions

The purpose of this dissertation was to understand if movies and TV series filmed in less popular destinations can impact the tourism of said locations. It aimed to ultimately answer the research question, “Do films (movies and TV series) set in less popular destinations influence travellers’ interest in visiting the countries?”.

Given that it was impossible to cover all destinations, based on the secondary data found related to the ranking of European countries by international tourist arrivals and popular productions filmed there, the cases of Croatia, Hungary, Romania, and Lithuania were chosen for this research.

To obtain the needed results, primary data was collected through a classical experiment conducted online, receiving a total of 612 answers, from which 466 were considered valid for analysis.

Based on the previous studies of other authors, three hypotheses were developed. The first, “The interest/willingness to visit less popular European destinations increases if people know they are featured in movies or TV series” was partially confirmed by the developed tests. While it proved not to be true for people in general, it was found that the likelihood of doing film-induced tourism moderated the effect of the stimuli on the interest in the countries. People likely to do this form of tourism had higher intentions to get more information about the four countries, interest in visiting them, and desire to do it in the future.

The second hypothesis, “The effect of film on the willingness/interest to visit these is more pronounced in the case of people who prefer TV series over movies” was created based on the previous recommendation of other authors (S. Kim et al., 2009; S. Kim & Long, 2012), to test the differences between movies and TV series as inducers of tourism. The measurements used proved not to be adequate for the conclusions wanted. However, it was still possible to corroborate that people’s preference for TV series moderated their interest in visiting Hungary, Romania, and Lithuania. Therefore, this hypothesis was also partially validated.

The third and final hypothesis “People who travel and watch films more frequently, and who prefer specific genres are more prone to doing film-induced tourism” was inspired by findings related to the higher influence of these genres on tourists’ motivations to travel (Abd Rahman

et al., 2019; Blaha, 2012; Roesch, 2009). The results of the interaction of the “Group” variable with others allowed to accept this hypothesis. It was confirmed that people who travel frequently, especially to other countries, who watch more movies or TV series and enjoy the adventure or fantasy genres showed a higher likelihood of visiting all the countries and intention on booking a trip to them soon.

Overall, the study found that despite the increased interest in the cases mentioned, the interest in visiting those destinations remained low, particularly for Romania and Lithuania. These results differ from previous studies that used different stimuli in their experiments (Hudson et al., 2011; Liu et al., 2020). Nevertheless, participants expressed a desire to seek more information about the countries, indicating the potential for increased interest in the future.

All in all, and answering the research question, movies and TV series can partially impact the interest of people in visiting them, however being featured in a media production alone is not enough to enhance tourism in less popular locations (Beeton, 2004a), although it can improve awareness and provoke interest. Understanding the profile of people prone to this type of tourism is essential, starting with their travelling and film-watching habits. As suggested by other authors (Araújo Vila et al., 2021; G. Croy & Heitmann, 2011; W. G. Croy, 2011), additional marketing efforts, taking advantage of the exposure created by the productions and developing compelling experiences are crucial for film-induced tourism to happen.

5.2 Managerial / Academic Implications

The findings of this dissertation have significant managerial implications, especially for destination marketing organizations in lesser-known locations.

It was proved that understanding the influence of media productions on travellers’ interest in visiting less popular destinations and the motivations behind it can help destinations take advantage of the fact that they were featured in movies or TV series and, this way, attract tourists. However, this will not happen without destination marketing organizations’ proactive efforts, either by collaborating with film producers, developing film-tourism-related activities (such as movie-themed tours), or creating promotional campaigns highlighting the link between popular productions and the destination.

For countries yet to be featured in popular movies or TV series, the cases studied of countries offering tax incentives for film producers showed how partnerships between filmmakers and destinations can be mutually beneficial. While destinations gain exposure through the motion pictures, the producers benefit from unique locations/settings and tax rebates.

This dissertation contributes to the existing literature on film-induced tourism by focusing on less popular destinations, a research gap it aimed to partially fill. It expands the understanding of how media productions influence travel decisions and highlights the potential of film-induced tourism in promoting destinations that are not considered popular.

The results reinforced the findings that films mostly create awareness of destinations, not directly impacting the number of visitors a country featured in a media production receives (Du et al., 2020; Hahm & Wang, 2011). Moreover, from the study rose that “place”, meaning the location and tourist attractions, is the number one motivator for film-induced tourism, which is particularly relevant in the light of the research of Macionis and Sparks (2009), G. Croy & Heitmann (2011), Rittichainuwat & Rattanaphinanchai (2015) and Araújo Vila et al. (2021), related to the high number of general film-tourists compared to the low proportion of specific film-tourism.

Regarding the different effects of movies versus TV series on this form of tourism, this study could not provide substantial results, but it did present a starting point for research already considered necessary by Kim et al. (2009) and S. Kim and Long (2012).

5.3 Limitations and Further Research

Despite the findings and contributions of this research, a few limitations should be addressed.

Firstly, due to time and resource constraints, the experiment was distributed using the non-random convenience sampling method, meaning that results and conclusions are less representative of the population.

Moreover, 94% of answers came from Portuguese people, limiting the findings' relevance. Such is aggravated by the fact that, since the author is from the Azores, there is a high likelihood that a large portion of answers came from people of the archipelago. Given the price, the fact that the only way to visit other countries is by plane and that there are few direct flights,

participants' interest in visiting the four countries could have been highly influenced by the region of residence.

Furthermore, the type of stimuli used may have been less effective, but it was the best possible due to the constraints mentioned. If participants had seen a movie, TV series episode, or even a short clip, as other research has done (Du et al., 2020; Hudson et al., 2011), the results could be different. Especially considering that this research disregarded if people knew or were fans of the productions shown, which obviously impacts the results.

It is also important to note that this research was based on intentions and interests rather than actual behaviour, which is often very different, especially when answers are collected online in a non-controlled environment.

Considering everything said before, further research could be conducted using on-site pretest-posttest experiments, where participants are shown a production filmed in a lesser-known country. It would be even more significant if resourcing to cross-cultural analysis to test for differences.

This dissertation tried to prove that TV series significantly motivated tourists to visit certain countries more than movies, however, it did not have the data needed. Thus, experimental studies using different stimuli could be run in the future, with different EG, where one saw only movies and other TV series filmed in the studied countries so that results could be compared, and tests be done to confirm it. Such should also be done for different genres to see how media production characteristics impact film-induced tourism.

To get more than statistical data, the author also recommends researching this topic using quantitative and qualitative research to the motivations behind people's answers.

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Appendices

Appendix A

International Tourist Arrivals by (Sub)region

	(million)				Share (%)	Change (%)			vs. 2019	
	2019	2020	2021*	2022*		2022*	20/19	21/20*	22/21*	21/19*
	World	1465	409	455	917	100	-72.1	11.2	101.6	-69.0
Advanced economies ¹	778	222	244	516	56.2	-71.5	9.9	111.7	-68.7	-33.7
Emerging economies ¹	688	187	211	401	43.8	-72.8	12.7	90.0	-69.3	-41.6
<i>By UNWTO regions:</i>										
Europe	744.5	241.9	304.7	584.9	63.8	-67.5	26.0	92.0	-59.1	-21.4
Northern Europe	83.7	23.3	21.0	68.7	7.5	-72.1	-9.8	226.5	-74.9	-18.0
Western Europe	205.1	83.5	87.7	178.1	19.4	-59.3	5.1	102.9	-57.2	-13.2
Central/Eastern Eur.	151.7	46.7	57.2	90.1	9.8	-69.2	22.4	57.6	-62.3	-40.6
Southern/Medit. Eur.	303.9	88.3	138.7	248.0	27.0	-70.9	57.0	78.8	-54.4	-18.4
- of which EU-27	539.8	185.1	225.9	435.3	47.5	-65.7	22.0	92.7	-58.2	-19.4

Source: UNWTO, 2023

Appendix B

Best Performing Destinations in 2022

Best performing destinations

International tourist arrivals, 2022 vs 2019



Destinations**	Tourist arrivals 2022 vs 2019	Destinations**	Tourist arrivals 2022 vs 2019
1 st Dominican Republic	+5%	11 th United Arab Emirates*	-17%
2 nd Turkey	0%	12 th Colombia	-19%
3 rd Costa Rica	0%	13 th Qatar*	-25%
4 th Mexico	0%	14 th Spain	-26%
5 th Jamaica	-5%	15 th Ireland	-31%
6 th Pakistan	-5%	16 th France	-31%
7 th Bangladesh	-8%	17 th Brazil	-34%
8 th Greece	-12%	18 th Denmark	-34%
9 th Egypt	-15%	19 th Switzerland	-35%
10 th Portugal	-16%	20 th Sweden	-37%

■ Europe
 ■ Americas
 ■ Asia Pacific
 ■ Africa & Middle East
 Source: ForwardKeys Air Ticket Data.
 * Excluded 1 night stays from analysis
 ** Out of top 40 destinations in 2022

Source: ForwardKeys, 2022

Appendix C

Famous Productions by Producer and Country in Eastern Europe

Country	Producer(s)	TV/Film productions
Bulgaria	Nu Image, Rogue Marble, Millennium Films, Nimar Studios	<i>The Expendables</i>
Croatia	Walt Disney Pictures	<i>Star Wars: The Last Jedi</i>
Croatia	Legendary Pictures	<i>Mamma Mia! Here We Go Again</i>
Croatia	HBO	<i>Game of Thrones</i>
Croatia	HBO	<i>Succession</i>
Croatia	Amazon Prime Video	<i>The Wheel of Time</i>
Croatia	Lionsgate	<i>The Hitman's Wife's Bodyguard</i>
Czech Republic	Fox Searchlight Pictures	<i>Jojo Rabbit</i>
Czech Republic	Columbia Pictures and Marvel Studios	<i>Spider-Man: Far From Home</i>
Hungary	Legendary Pictures	<i>Dune: Part Two</i>
Hungary	Netflix	<i>The Witcher</i>
Hungary	Netflix	<i>Shadow and Bones</i>
Lithuania	HBO	<i>Chernobyl</i>
Lithuania	Netflix	<i>Stranger Things</i>
Romania	Tim Burton/Netflix	<i>Wednesday</i>
Romania	Sky Studios and Canal Plus	<i>Django</i>

Sources: The Hollywood Reporter, 2019; Budapest Reporter, 2021; Variety, 2022; Los Angeles Times, 2022

Appendix D

Relevant Literature and Research on Film-induced Tourism

Author(s), year	Theme	Film/Tv-series	Location
Riley & Van Doren, 1992	Influence of films and TV programs on the decision to travel	N/A	N/A
Riley, 1994	Influence of films and TV programs on the decision to travel	N/A	N/A
Tooke & Baker, 1996	The effect of film on visitor numbers to screened locations	<i>Close Encounters of the third Kind</i>	Devil's Tower National Monument in Wyoming, USA
Schofield, 1996	Cinematographic images of a city	N/A	Manchester, England
Riley et al., 1998	Reasons and impacts of film-induced tourism	<i>Gettysburg; Dances with Wolves; Thelma and Louise; Close Encounters; Field of Dreams; Steel Magnolias; JFK; Last of the Mohicans; Fugitive; Little Women</i>	Pennsylvania; South Dakota; Fort Hays KS; Utah; Wyoming; Dyersville IA; Natchitoches LA; Dallas TX; Chimney Rock NC; Dillsboro NC; Concord MA
Beeton, 2001, 2004a, 2004b	Impacts of film tourism on the numbers of visits and on residents	<i>Sea Change; Story of the Kelly Gang; Ned Kelly (1970); Ned Kelly (2003); The Lord of the Rings</i>	Australia and New Zealand
Busby & Klug, 2001	Challenge of measurement	<i>Notting Hill</i>	Notting Hill, UK
Croy & Walker, 2003	Development of rural tourism with the help of film	Films produced in New Zealand	New Zealand
Iwashita, 2003	Social constructionism and tourism	N/A	UK
H. Kim & Richardson, 2003	Impact of movies on destination image	<i>Before Sunrise</i>	Vienna
Macionis, 2004	The film tourist	N/A	N/A
Singh & Best, 2004	Motivations of Visitors	<i>The Lord of the Rings</i>	Hobbiton Movie Set
D'angelo et al., 2006	Cause-effect relationship of tourism and movies	N/A	N/A
Hudson & Ritchie, 2006	Promoting destinations via film tourism	N/A	N/A
Iwashita, 2006	Media representation of the UK as a destination for Japanese tourists	<i>Harry Potter and the Philosopher's Stone; Sherlock Holmes</i>	UK
Beeton, 2008	Impacts of film tourism on the numbers of visits and on residents	<i>Heartbeat; Harry Potter</i>	Goathland, North Yorkshire, England

Bolan & Williams, 2008	The influence of film on tourism choices	N/A	N/A
O'Connor et al., 2008	Film-induced tourism and destination branding	Yorkshire-based film and television series	Yorkshire, UK
Kim 2009	Impact of TV dramas on tourism	Korean TV dramas	South Korea
Buchmann et al., 2010	The tourist experience in film tourism	<i>The Lord of the Rings</i>	New Zealand
Croy, 2010	Destination image management	<i>The Lord of the Rings</i>	New Zealand
Frost, 2010	Impacts of film tourism on the numbers of visits and on residents	22 films set and filmed in the Australian Outback	Australian Outback
Mestre et al., 2010	Impact of movies on destination image	Movies set and showing Spain	Spain
W. G. Croy, 2011	Economic contributions of film tourism	N/A	N/A
Hahm & Wang, 2011	Film-induced tourism as a vehicle for destination marketing	<i>Lost in Translation</i> and other Japan-filmed movies	Japan
Vagionis & Loumiotis, 2011	Movies a tourism marketing tool	N/A	N/A
Larson et al., 2013	Developing pop culture destinations	Twilight movies	Forks, USA
Mitta & Anjaneyaswamy, 2013	Influence of films and TV programs on Indians' travelling decisions	N/A	N/A
Pan & Tsang, 2014	Factors associated with film-induced tourism	<i>Crocodile Dundee</i> (1986) and <i>Australia</i> (2008)	Australia
Pratt, 2015	Economic impact of increased film tourism	<i>Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan</i>	Kazakhstan
Rittichainuwat & Rattanaphinanchai, 2015	Travel motivation of film tourists	N/A	Korea
Bolan, 2017	Film-tourism potential	<i>Star Wars, Game of Thrones</i>	Ireland
Treutz et al., 2018	Impacts of film tourism on the numbers of visits and on residents	14 movies filmed in Hungary	Different filming sites in Hungary
S. (Sam) Kim et al., 2019	Nostalgia film tourism	N/A	N/A
Topler, 2019	Film tourism as a tool of tourism development	<i>Outlander</i>	Scotland
Du et al., 2020	Impact of a film on tourist behavior	<i>Lost in Thailand</i>	Thailand
Ng & Chan, 2020	Impact of Korea TV dramas on young Hong Kong adults	Korean TV dramas	Korea

Teng & Chen, 2020	Celebrity fan-destination and film-induced tourism	N/A	Korea
Nieto-Ferrando et al., 2021	Impact of film and television on the image of destinations	N/A	N/A
Sousa et al., 2021	Movie Tourism and Attracting New Tourists in the Post-Pandemic Period	N/A	Portugal
Araújo Vila et al., 2021	Determinants of film-induced tourism	Spanish TV series	Spain
Wright et al., 2021	Impacts of film tourism on the numbers of visits and on residents	Twilight movies	Forks, USA
Dasić, 2022	Films as a tourism marketing tool	N/A	N/A

Appendix E

Experiment Questionnaire

Introduction

This study is being conducted as part of an experiment for my Masters' Dissertation on Tourism Marketing at Católica Lisbon School of Business and Economics.

The survey is anonymous, and data collected will be kept strictly confidential. Only aggregated results will be presented on the final dissertation.

The survey is expected to take about 8 minutes to complete. If you have any questions or doubts, please send an email to s-inmelo@ucp.pt.

If you are willing to participate on this study, please continue by clicking on the "-->" arrow.

Thank you in advance for your time,

Inês Melo

Group 1 – Screening questions

1. Do you usually travel abroad or would like to in the near future?

(If the answer is "No"; the questionnaire will end)

- a. Yes
- b. No

2. Do you like watching movies or TV series?

(If the answer is "No", the questionnaire will end.)

- a. Yes
- b. No

Group 2 - Movie and TV series preferences

In this section I will ask you some general questions about your movie or TV preferences.

3. What are your preferred genres of film (movie or TV series)? Select up to 4 choices.

- Action
- Adventure
- Animated/ Cartoons
- Comedy
- Crime/ Mystery
- Drama
- Fantasy
- Horror
- Musical
- Romance
- Science Fiction
- Thriller

4. Which one do you watch more frequently - movies or TV series?

- a. I watch more movies than TV series.
- b. I watch both equally.
- c. I watch more TV series than movies.

Group 3 – Interest in film-induced tourism

In this section I will ask you questions related to your interest in doing film-induced tourism in the near future.

Film-induced tourism is a niche form of tourism in which visitors explore locations and destinations that became popular due to their appearance in movies and television series. This type of tourism can also include tours to production studios, as well as movies or television-related parks (Beeton, 2006; Hudson & Ritchie, 2006).

5. How likely are you to visit a city/country because a **movie** was set or filmed there?

- a. Extremely unlikely
- b. Somewhat unlikely
- c. Neither likely nor unlikely
- d. Somewhat likely

e. Extremely likely

6. How likely are you to visit a city/country because a **TV series** was set or filmed there?

- a. Extremely unlikely
- b. Somewhat unlikely
- c. Neither likely nor unlikely
- d. Somewhat likely
- e. Extremely likely

7. Where would you go and because of which movie/ TV series? – **Open ended***

8. Would you be interested in the following film-induced tourism activities?*/**

5-point Likert scale from “Definitely not” to “Definitely yes”

- a. Visit the movie/TV series set/studio
- b. Visit the attractions shown in the movie/TV series
- c. Do a movie/TV series themed tour
- d. Visit a movie/TV series theme park

***Statements shown in random order*

**Questions 7 and 8 are only displayed if “Somewhat likely” or “Extremely likely” was chosen in questions 5 and/or 6.*

Group 4 – Reasons for doing film-induced tourism (*only displayed if “Somewhat likely” or “Extremely likely” was chosen in questions 5 and/or 6*)

9. Rate your level of agreement with the next sentence for each of the following reasons.*

“For me, the main reasons for travelling to a movie/TV series location would be...”

- a. To see the scenery and landscape in real life
- b. To personally experience the storyline of the movie/TV series
- c. To take photos at filming locations
- d. To have a unique experience

- e. To feel close to my favourite actor/actress
- f. To share the experience with other when I return
- g. To imagine I was a character in the movie/TV series
- h. To add something special to my trip
- i. To feel excited to be on a filming location
- j. To buy merchandise of the movie/TV series or souvenirs of the location

**Statements shown in random order*

Group 5 – European destinations (interest in visiting them)*

**Countries shown in random order*



Croatia (officially the Republic of Croatia), is a country at the crossroads of Central and Southeast Europe.

The country is known for its gorgeous waterfalls; beautiful islands; ancient roman ruins; the Croatian Honey; fabulous Christmas Markets; pag Cheese and Lavender fields.

Source: What Is Croatia Famous for? – Travel Drafts, (n.d.)

Experimental group stimuli

You may not know, but Croatia was also the place where famous movies and TV series have been filmed.

Here are a few of them:

Game of Thrones (2011-2019)



Star Wars: The Last Jedi (2017)



Mamma Mia: Here We Go Again! (2018)



The Wheel of Time (2021 – Present)



10. Have you considered Croatia as a destination before this survey?

- a. Yes
- b. Yes, and I have visited the country.
- c. No

11. Rate your level of agreement with the following sentences.

5-point Likert scale from “Completely disagree” to “Completely agree”

- a. I plan to get more information about Croatia.
- b. I am interested in visiting Croatia.
- c. I want to visit Croatia in the future.
- d. I am likely to visit Croatia in the next 12 months.
- e. I have the intention to book a trip to Croatia soon.



Hungary is a landlocked country in Central Europe, situated in the Carpathian Basin.

Despite its relatively small size, the country is home to numerous World Heritage Sites, UNESCO Biosphere Reserves, the **second largest thermal lake** in the world (Lake Hévíz), the largest lake in Central Europe (Lake Balaton), and the largest natural grassland in Europe (Hortobágy).

For this reason, it is often called the **land of waters**, and the thermal lakes.

Source: Study in Hungary - Basic Information about Hungary, (n.d.)

Experimental group stimuli

In case you didn't know, these famous movies and TV series were or are being filmed in Hungary.

The Witcher (2019 - Present)



Black Widow (2021)



Shadow and Bones (2021 - Present)



Dune (2021) - in studio -, and Dune: Part Two (November 3, 2023)



12. Have you considered Hungary as a destination before this survey?

- a. Yes
- b. Yes, and I have visited the country.
- c. No

13. Rate your level of agreement with the following sentences.

5-point Likert scale from “Completely disagree” to “Completely agree”

- a. I plan to get more information about Hungary.
- b. I am interested in visiting Hungary.
- c. I want to visit Hungary in the future.
- d. I am likely to visit Hungary in the next 12 months.
- e. I have the intention to book a trip to Hungary soon.



Romania is a country of southeastern Europe. It is the twelfth-largest country in Europe and the sixth-most populous member state of the European Union.

Romania is famous mainly for its **Dracula legend, stunning castles, and charming old towns**. There is also a strong sense of cultural identity which is reinforced by the delicious traditional foods and unique urban legends. Like many other Balkan countries, Romania is known for its natural landscapes including the Black Sea and the Danube River.

Source: 25 Things Romania Is Known and Famous For - Nomads Unveiled, (n.d.)

Experimental group stimuli

Besides, there are a few well-known movies and TV series that were filmed there, and you might not know. Here are a few examples:

Ghost Rider: Spirit of Vengeance (2011)



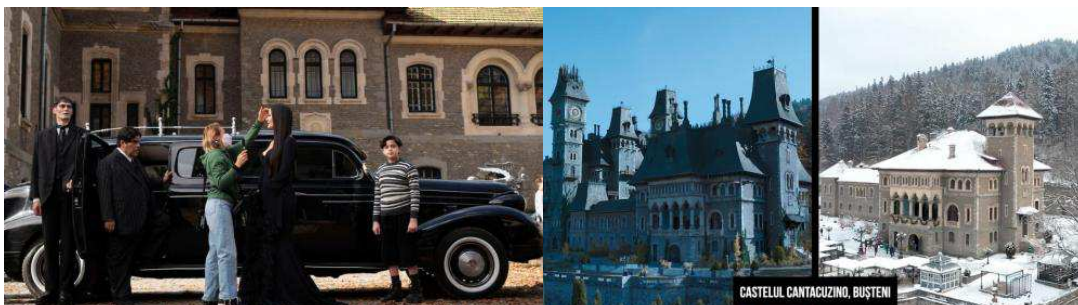
The Nun (2018)



Killing Eve (2018 - 2022)



Wednesday (2022 - Present)



14. Have you considered Romania as a destination before this survey?

- a. Yes
- b. Yes, and I have visited the country.
- c. No

15. Rate your level of agreement with the following sentences.

5-point Likert scale from "Completely disagree" to "Completely agree"

- a. I plan to get more information about Romania.
- b. I am interested in visiting Romania.
- c. I want to visit Romania in the future.
- d. I am likely to visit Romania in the next 12 months.
- e. I have the intention to book a trip to Romania soon.



Lithuania is one of three Baltic states and lies on the eastern shore of the Baltic Sea.

Lithuania is famous for **its landscapes, flatlands, abundant forests, lakes, and marches**. In addition, the seaside with its sandy beaches where amber may be found and the Curonian Spit with its impressive images and dunes attract tourists as well.

Source: About Lithuania, n.d.)

Experimental Group Stimuli

Did you know that some scenes of these TV series were shot in Lithuania?

Stranger Things (2016 - 2024)



Chernobyl (2019)



16. Have you considered Lithuania as a destination before this survey?

- a. Yes
- b. Yes, and I have visited the country.
- c. No

17. Rate your level of agreement with the following sentences. (Completely disagree -> completely agree)

- a. I plan to get more information about Lithuania.
- b. I am interested in visiting Lithuania.
- c. I want to visit Lithuania in the future.
- d. I am likely to visit Lithuania in the next 12 months.
- e. I have the intention to book a trip to Lithuania soon.

Group 6 – Demographics

In this final section, I will ask you some demographic questions. Remember that all these answers are confidential and will be used only for analysis purposes.

18. On average, how often do you travel per year?

- a. I don't travel every year
- b. Once or twice a year
- c. 3-4 times a year
- d. More than 4 time a year

19. On average, how often do you travel *abroad* per year?

- a. I don't travel every year
- b. Once or twice a year
- c. 3-4 times a year
- d. More than 4 time a year

20. Who do you usually go on holiday with? (Select up to 2 options.)

- a. Alone
- b. Partner
- c. Family
- d. Friends
- e. Other (please specify):

21. How many movies and/or TV series episodes do you watch, on average, per week?

- a. 1-2 per week
- b. 3-4 per week
- c. 5 or more per week
- d. I don't watch every week/ I don't regularly watch movies or TV series.

22. Gender

- a. Female
- b. Male
- c. Non-binary
- d. Prefer not to say

23. Age

- a. Less than 18
- b. 18-25
- c. 26-35
- d. 36-45
- e. 46-55
- f. 56-65
- g. 66 or more
- h. Prefer not to say

24. Occupation

- a. Full-time employed
- b. Part-time employed
- c. Unemployed
- d. Student
- e. Retired
- f. Housewife
- g. Prefer not to say

25. Highest Level of Education received

- a. Less than High School Certificate
- b. High School Certificate
- c. Post-secondary diploma
- d. Bachelor's Degree
- e. Post-Graduate Diploma
- f. Master's Degree
- g. PhD Degree
- h. Prefer not to say

26. Country of residence (select from the countries)

Appendix F

Experiment Summary

Group	#	Question	Author
1. Screening questions	1	Do you usually travel abroad or would like to in the near future?	Macionis & Sparks, 2009
	2	Do you like watching movies or TV series?	
2. Movie and TV series preferences	3	What are your preferred genres of film (movie or TV series)?	Roesch, 2009; Abd Rahman et al., 2019
	4	Which one do you watch more frequently - movies or TV series?	
3. Interest in film-induced tourism	5	How likely are you to visit a city/country because a movie was set or filmed there?	D'angelo et al., 2006; Macionis & Sparks, 2009
	6	How likely are you to visit a city/country because a TV series was set or filmed there?	
	7	Where would you go and because of which movie/ TV series?	
	8	Would you be interested in the following film-induced tourism activities?	
4. Reasons for doing film-induced tourism	9	Rate your level of agreement with the next sentence for each of the following reasons. "For me, the main reasons for travelling to a movie/TV series location would be..."	Macionis, 2004; Macionis & Sparks, 2009
5. European Destinations (shown in random order)	Experimental group Stimuli:		
	I	Present movies and TV series filmed in Croatia	Hahm & Wang, 2011
	10	Have you considered Croatia as a destination before this survey?	
	11	Rate your level of agreement with the following sentences:	Hudson et al., 2011; Hahm & Wang, 2011
	Experimental group Stimuli:		
	II	Present movies and TV series filmed in Hungary	Hahm & Wang, 2011
12	Have you considered Hungary as a destination before this survey?		
13	Rate your level of agreement with the following sentences	Hudson et al., 2011; Hahm & Wang, 2011	

6. Demographics	III	Experimental group Stimuli: Present movies and TV series filmed in Romania	Hahm & Wang, 2011
	14	Have you considered Romania as a destination before this survey?	
	15	Rate your level of agreement with the following sentences:	Hudson et al., 2011; Hahm & Wang, 2011
	IV	Experimental group Stimuli: Present movies and TV series filmed in Lithuania	Hahm & Wang, 2011
	16	Have you considered Lithuania as a destination before this survey?	
	17	Rate your level of agreement with the following sentences:	Hudson et al., 2011; Hahm & Wang, 2011
	18	On average, how often do you travel per year?	D'angelo et al., 2006
	19	On average, how often do you travel abroad per year?	D'angelo et al., 2006
	20	Who do you usually go on holiday with?	Diaconescu, 2018
	21	How many movies and/or TV series episodes do you watch, on average, per week?	Diaconescu, 2018
	22	Age	
	23	Gender	
	24	Occupation	
	25	Highest level of education received	
	26	Country of residence	Hudson et al., 2011

EG Stimuli	Title	Movie/ TV Series	Genre
Croatia	<i>Game of Thrones</i>	TV Series	Fantasy/ Adventure
	<i>Star Wars: The Last Jedi</i>	Movie	Science Fiction
	<i>Mamma Mia: Here We Go Again!</i>	Movie	Musical/ Romance
	<i>The Wheel Of Time</i>	TV Series	Fantasy/ Adventure
Hungary	<i>The Witcher</i>	TV Series	Fantasy/ Adventure
	<i>Black Widow</i>	Movie	Action/ Adventure/ Sci-Fi
	<i>Shadow and Bone</i>	TV Series	Fantasy/ Adventure
	<i>Dune: Part Two</i>	Movie	Action/ Adventure/ Sci-Fi
Romania	<i>Ghost Rider: Spirit of Vengeance</i>	Movie	Action/ Adventure/ Fantasy
	<i>The Nun</i>	Movie	Horror/ Thriller
	<i>Killing Eve</i>	TV Series	Thriller/ Action
	<i>Wednesday</i>	TV Series	Comedy Horror/ Fantasy
Lithuania	<i>Stranger Things</i>	TV Series	Horror/ Mystery/ Sci-Fi
	<i>Chernobyl</i>	TV Miniseries	Drama

Appendix G
Inter-Item Correlation Matrixes

Table G1

Inter-Item Correlation Matrix Croatia CG

	Information	Interest	Want	Visit	Book
Information	1.000	0.705	0.734	0.238	0.307
Interest	0.705	1.000	0.856	0.330	0.392
Want	0.734	0.856	1.000	0.366	0.415
Visit	0.238	0.330	0.366	1.000	0.727
Book	0.307	0.392	0.415	0.727	1.000

Table G2

Inter-Item Correlation Matrix Croatia EG

	Information	Interest	Want	Visit	Book
Information	1.000	0.708	0.667	0.451	0.435
Interest	0.708	1.000	0.930	0.436	0.429
Want	0.667	0.930	1.000	0.396	0.405
Visit	0.451	0.436	0.396	1.000	0.875
Book	0.435	0.429	0.405	0.875	1.000

Table G3*Inter-Item Correlation Matrix Hungary CG*

	Information	Interest	Want	Visit	Book
Information	1.000	0.818	0.754	0.432	0.417
Interest	0.818	1.000	0.898	0.465	0.477
Want	0.754	0.898	1.000	0.454	0.466
Visit	0.432	0.465	0.454	1.000	0.875
Book	0.417	0.477	0.466	0.875	1.000

Table G4*Inter-Item Correlation Matrix Hungary EG*

	Information	Interest	Want	Visit	Book
Information	1.000	0.820	0.739	0.339	0.372
Interest	0.820	1.000	0.877	0.381	0.422
Want	0.739	0.877	1.000	0.391	0.420
Visit	0.339	0.381	0.391	1.000	0.895
Book	0.372	0.422	0.420	0.895	1.000

Table G5*Inter-Item Correlation Matrix Romania CG*

	Information	Interest	Want	Visit	Book
Information	1.000	0.852	0.818	0.369	0.431
Interest	0.852	1.000	0.921	0.379	0.451
Want	0.818	0.921	1.000	0.388	0.474
Visit	0.369	0.379	0.388	1.000	0.823
Book	0.431	0.451	0.474	0.823	1.000

Table G6*Inter-Item Correlation Matrix Romania EG*

	Information	Interest	Want	Visit	Book
Information	1.000	0.785	0.716	0.446	0.486
Interest	0.785	1.000	0.858	0.453	0.487
Want	0.716	0.858	1.000	0.435	0.481
Visit	0.446	0.453	0.435	1.000	0.888
Book	0.486	0.487	0.481	0.888	1.000

Table G7*Inter-Item Correlation Matrix Lithuania CG*

	Information	Interest	Want	Visit	Book
Information	1.000	0.838	0.784	0.474	0.446
Interest	0.838	1.000	0.902	0.468	0.452
Want	0.784	0.902	1.000	0.466	0.446
Visit	0.474	0.468	0.466	1.000	0.864
Book	0.446	0.452	0.446	0.864	1.000

Table G8*Inter-Item Correlation Matrix Lithuania EG*

	Information	Interest	Want	Visit	Book
Information	1.000	0.788	0.738	0.399	0.420
Interest	0.788	1.000	0.893	0.423	0.428
Want	0.738	0.893	1.000	0.422	0.431
Visit	0.399	0.423	0.422	1.000	0.864
Book	0.420	0.428	0.431	0.873	1.000

Appendix H

Country of Residence

Country	Frequency	Percentage
Angola	1	0.2%
Bahamas	1	0.2%
Belgium	2	0.4%
Brazil	2	0.4%
Canada	4	0.9%
Finland	1	0.2%
France	4	0.9%
Germany	1	0.2%
Italy	1	0.2%
Ivory Coast	1	0.2%
Jordan	1	0.2%
Portugal	438	94%
Spain	2	0.4%
Sweden	1	0.2%
United Kingdom	2	0.4%
United States	3	0.6%
Venezuela	1	0.2%

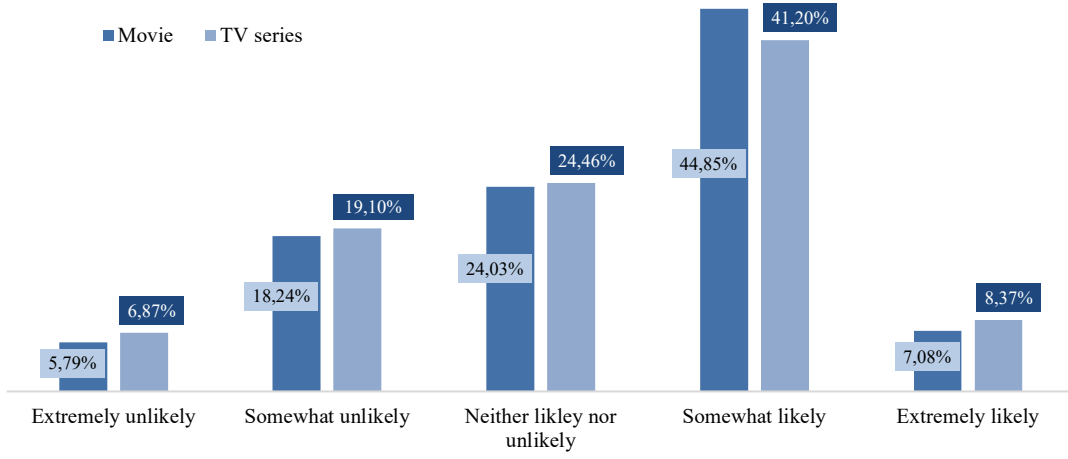
Appendix I
Preferred Genres of Film

Genre	Frequency	Percentage	Percentage of Cases ^a
Action	181	10.9%	38.8%
Adventure	134	8.1%	28.8%
Animated/ Cartoons	87	5.3%	18.7%
Comedy	250	15.1%	53.6%
Crime/ Mystery	212	12.8%	45.5%
Drama	126	7.6%	27%
Fantasy	122	7.4%	26.2%
Horror	31	1.9%	6.7%
Musical	76	4.6%	16.3%
Romance	242	14.6%	51.9%
Science Fiction	77	4.7%	16.5%
Thriller	115	7%	24.7%

^a Participants could choose up to 4 genres

Appendix J

Likelihood of Visiting a Country/city Because of a Film



Appendix K

Previous Consideration of the Countries as Destinations

