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THE EFFECT OF FILM ON DESTINATION IMAGE AND TOURISTS' DESTINATION SE- LECTION



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ELOKUVAN VAIKUTUS KOHDEIMAGOON JA TURISTIN KOHDEVALINTAAN

Opinnäytetyöni käsittelee elokuvaturismia ja elokuvien ja TV-sarjojen vaikutusta kohteen imagoon ja matkailijan kohdevalintaan. Käsiteltäviin asioihin kuuluvat myös kohteen markkinointi elokuvan avulla ja filmifanien ja -turistien toiveet ja odotukset kuvauspaikkavierailuja koskien. Toimeksiantajana opinnäytetyölle on Rovaniemen kaupungin matkailupäällikkö Tuula Rintala-Gardin.

Opinnäytetyöni koostuu sekä kattavasta kirjallisuuskatsauksesta, että kvalitatiivisesta tutkimuksesta. Kirjallisuuskatsaus esittelee elokuvaturismia kansainvälisten esimerkkien ja määrittelyjen avulla, sekä käy läpi markkinointikeinoja, elokuvan vaikutusta kohdeimagoon sekä kuvaamisen suoria ja epäsuoria hyötyjä alueelle. Kvalitatiivinen tutkimus koostui primääriaineistona käytetystä kyselystä, sekä sekundaariaineistona käytetystä Internetblogista. Kyselyä levitettiin suomalaisille Emmerdale TV-sarjan faneille ja kyselyn avulla tahdottiin saada selville suosittu TV-sarjan vaikutus Englannin kohdeimagoon ja vastaajien matkapäätöksiin, sekä selvittää mahdollisen kohdevierailun onnistuneisuus, sisältö ja vierailusta heränneet tunteet ja ajatukset. Sekundaariaineisto käsitteli aihetta enemmän nimenomaan elokuvien kautta ja aineisto analysoitiin teemoittelun avulla, jotta pystyttäisiin löytämään ne tekijät jotka elokuvassa eniten motivoivat ihmisiä matkustamaan elokuvan kuvauspaikoille.

Elokuvat ja Tv-sarjat voivat vaikuttaa merkittävästi kohdeimagoon. Suositujen elokuvien näkyvyys ympäri maailmaa on toista luokkaa kuin perinteisen suoran kohdemarkkinoinnin, ja ne luovat tietoisuutta kohteesta, sen maisemista, kulttuurista ja tavoista. Näin ollen elokuvat ja Tv-sarjat voivat luoda kiinnostusta kohteesta yleisesti, ei pelkästään elokuvien kuvauspaikoista. Parhaat mahdollisuudet elokuvaturismille syntyvät, kun alueen matkailutoimijat tekevät yhteistyötä tuotantoyhtiön kanssa ja voivat käyttää elokuvamateriaalia kohdemarkkinointimateriaalina.

Useat elokuvan tai TV-sarjan aspektit vetävät turisteja kuvauspaikoille. Muiden fanien kanssa keskustelu ja tapahtumien muistelu, sekä erityisesti valokuvaus, ovat tärkeitä aktiviteetteja kuvauspaikoilla. Kaikki elokuvaturistit eivät kuitenkaan välttämättä ole elokuvan suuria faneja; osa saattaa olla sattumalta saanut selville että heidän lomakohteessaan on tutun elokuvan kuvauspaikkoja, ja sisällyttää niillä vierailun lomaohjelmaansa. Kauniit maisemat ovat suurin motivaatiotekijä kuvauspaikoille tai kyseiseen maahan matkustamiseen, ja usein elokuvat tuovat kohteen esiin erittäin positiivisessa valossa.

ASIASANAT:

elokuvaturismi, TV-turismi, kohdemarkkinointi, kohdeimago

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THE EFFECT OF FILM ON DESTINATION IMAGE AND TOURISTS' DESTINATION SELECTION

The present bachelor's thesis explores film tourism and the effect of films on destination image and tourists' destination selection. Other aspects that are discussed are destination marketing with a film and film fans' and -tourists' hopes and expectations considering their location encounter. The thesis was commissioned by The Head of Tourism in the city of Rovaniemi, Tuula Rintala-Gardin.

The thesis consists of an extensive literary review and a qualitative research. The literary review presents film tourism with the help of international examples and definitions, and examines the ways of marketing with a film, film's effect on destination image, and direct and indirect benefits of filming for the region. The qualitative research consists of primary and secondary data; the primary data were collected by conducting a survey for the Finnish fans of the British TV-series *Emmerdale*, and the secondary data were gathered from a film tourism blog on the Internet. The aim of the survey was to explore the impact of popular TV-series on the respondents' destination image of England together with the effect of the series on their vacation destination selection. In addition, if the respondents had visited the filming locations, the trip's content and the thoughts and feelings awakened by the visit were studied. The secondary data considered more specifically movies, and the data were analyzed by grouping it, to find out which factors motivated the respondents most to travel to film locations.

Films can have a significant influence on the destination image. The visibility of popular films is much broader than that of traditional direct destination marketing and they create awareness of the destination's scenery, culture and customs. Hence, films can create general travel interest towards the whole country. The best chance for film tourism to develop emerges when regional tourism stakeholders co-operate with the production company and are allowed to use film related imagery as destination marketing material.

Many aspects in movies and TV-series draw people to the destination. Discussing with other fans and reminiscing the events of the film, and especially photographing, are very important activities. However, all film tourists do not need to be big fans of the film; some may find out that a familiar film has been filmed in their holiday destination when they are already there, and this may prompt them to visit the location as one part of their holiday. Beautiful landscapes are the most important motivational factor for film tourists wanting to experience the film location, and often films bring forth the destination in a very positive light.

KEYWORDS:

film tourism, film-induced tourism, destination marketing, destination image

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1 Introduction

Film-induced tourism is relatively young form of tourism. However, more and more research has been conducted during the last decade, as the positive impacts caused by film productions to the destination have been noticed. Film-induced tourism presents new perspectives to the tourist's decision making process and to the image formation of the destination. Due to the great distribution of big movie productions, marketing a place with a film can be seen as an effective practice.

This study was commissioned by Chief of Tourism of the city of Rovaniemi, a northern city in Finnish Lapland that also strives to benefit of film-induced tourism. It is to be wished that this bachelor's thesis can give some valuable information about the challenges and benefits of film-induced tourism, and some tips of how to utilize films in destination marketing.

The research question of this study is the following: How do films affect destination image and tourist's vacation decision making? It also concentrates on how destinations can be marketed as the shooting places of movies or TV-series. Major part of this thesis is literary review, presenting the topic from the results of earlier research, and I hope this gives the reader a comprehensive picture about the topic and the possibilities of film-induced tourism. Some of the main sources are the following publications: "Film-induced tourism" (2005) by Sue Beeton and "The experiences of film location tourists" (2009) by Stefan Roesch.

I start by introducing the concept of film-induced tourism, defining the term and giving a short overview of its history. In my thesis I usually use the word "film" to describe both movies and TV-programs, since they both attract visitors to their locations in quite similar ways. To clarify the term I also present the most well-known and studied example of film-induced tourism, that of New Zealand and "Lord of the Rings"-movies. After this I shortly go through Finland's situation as a country developing film tourism, especially in Lapland.

In the next part of this study I go through much earlier research about destination marketing with film and how film production may affect the destination image. I also look into the direct and indirect economic benefits that film productions can bring to a region in different phases of film making and its release. In the end I give two different case studies about countries that are benefiting and developing film tourism; British Isles and Iceland, according to the wishes of the commission. From British Isles I also give an example about a remote location that experienced big increases in tourism after getting recognized as a filming location of popular Tv-series. Also the challenges of this are explored in brief.

The research is conducted using mostly qualitative research method. I wanted to find out how film fans feel their favorite movies or TV-series can affect the selection process of their holiday destination, how they found information about it and what activities they undertook in the location. Also the effect on the destination image is explored. A questionnaire of qualitative nature was distributed for the Finnish fans of popular British "soap opera", Emmerdale. Also secondary information is used by analyzing a film tourism blog from year 2007, where the discussion participants discussed about how films had affected their destination selection. With the research I wish to bring forth the viewer's/tourist's view on the topic. I hope it will provide information about the best ways to market film locations, also remote ones, and give ideas about what film tourists expect to see and do in the destination they visit.

2 Defining film-induced tourism

Film-induced tourism is a form of tourism in which tourists are motivated by movies and TV-series to travel to a certain destination. They may travel to the shooting locations to see the places where the particular film was made or they may just get the inspiration to travel to, for example, particular country because of how it was presented in the screen. Based on the motivation behind the trip, the tourists can be divided into film tourists who are interested in the screened place in general, and film-induced tourists who want to see the specific shooting locations of the film. (Roesch 2009, 6-7).

Beeton (2005, 10-11) divides film-induced tourism to various forms that each have their own characteristics as seen in Table 1. For example, she divides film-induced tourism into "On-location tourism" and "Off-location tourism", meaning the location where the tourism happens. On-location film tourism includes visiting in the shooting locations of specific film, possibly making the visit one of the main reasons for the trip. Off-location tourism includes visits to for example film studios and theme parks. Films can also generate tourism in a wider, even national, sense. Films may raise general interest about a certain country for example, where the story is based. In this kind of case the filming locations themselves are not of great importance to the visitor as he/she just wants to experience the country or an area as a whole, motivated by something he/she saw in the screen.

Another example of the wider effect films may have on tourist destinations is the impact caused by historical films. Films like "Braveheart" (1995) and "Shakespeare in Love" (1998) are both films that have a strong, historical main character that has once lived. These kinds of films may create interest in visiting the real places connected with these characters, opposed to the ones used in the shooting of the movie. City of Stirling in Scotland, with the William Wallace monument, had big increase in the amount of tourists after the movie "Braveheart" was released, even though the city itself wasn't used as a shooting scene of the movie. (Olsberg 2007,14.) Films also create tourist attractions. While in some cases, the locations shown in the film are already tourist attractions that have long been visited by tourists already before the filming, some locations become attractions solely because of their exposure in the film. This happens especially when the film crews have left pieces of set behind to the location. The "Lord of the Rings" movie trilogy that was filmed in New Zealand gives many examples about locations that became tourist attractions to the fans of the movies, just because it is known that shooting was done in these particular places (Roesch 2009, 10.)

Table 1. Forms and characteristics of film tourism (Beeton 2005, 10-11.)

<i>Form</i>	<i>Characteristic</i>	<i>Example</i>
<i>On-Location</i>		
Film tourism as primary travel motivator	The film site is an attraction in its own right – strong enough to motivate visitation	Isle of Mull (<i>Balamory</i>)
Film tourism as part of a holiday	Visiting film locations (or studios) as an activity within a larger holiday	
Film tourism pilgrimage	Visiting sites of films in order to 'pay homage' to the film; possible re-enactments	Doune Castle (<i>Monty Python</i>); <i>Lord of the Rings</i> sites
Celebrity film tourism	Homes of celebrities; film locations that have taken on celebrity status	Hollywood homes
Nostalgic film tourism	Visiting film locations that represent another era	<i>The Andy Griffith Show</i> (1950s era); <i>Heartbeat</i> (1960s era)
<i>Commercial</i>		
Constructed film tourism attraction	An attraction constructed after the filming purely to attract/serve tourists	Heartbeat Experience (Whitby, UK)
Film/Movie tours	Tours developed to various film locations	On Location Tours
Guided tours at specific on-location set	Tours of specific sites, often on private land	Hobbiton
<i>Mistaken Identities</i>		
Film tourism to places where the filming is only believed to have taken place	Movies and TV series that are filmed in one place that is created to look like another; often in other countries for financial reasons; known as 'runaway productions'	<i>Deliverance</i> , Clayburn County (movie filmed there, but set in Appalachia)
Film tourism to places where the film is set, but not filmed	The films have raised interest in a particular country, region or place, where the story is based, not where it was actually filmed	<i>Braveheart</i> , Scotland (movie filmed in Ireland)
<i>Off-Location</i>		
Film studio tours	Industrial tours of working film studios, where the actual filming process can be viewed.	Paramount Studios
Film studio theme park	Usually adjacent to a studio, specifically built for tourism with no actual filming or production taking place	Universal Studios

<i>One-off Events</i>		
Movie premieres	Particularly those outside traditional sites such as Hollywood	<i>Lord of the Rings: Return of the King</i> (New Zealand); <i>Mission Impossible II</i> (Sydney)
Film festivals	Many cities hold film festivals that attract film buffs and fans for the event	Cannes, Edinburgh
<i>Armchair Travels</i>		
TV travel programmes	The successor to travel guidebooks and written travelogues	<i>Getaway</i> , <i>Pilot Guides</i>
Gastronomy programmes	Many cooking shows take the viewer to various places around the world	<i>Cook's Tour</i>

2.1 Brief history of film-induced tourism

Before the development of TV and film industry, the written works and art motivated people to travel. Especially during the era of Romanticism in 18th and 19th century, there was much admiration of natural landscapes in the arts of the time, motivating a lot of nature-based travel. In the mid-20th century however, films and television developed to reach mass populations and to affect people's travel decisions in the same kind of way literature and arts did in the past. (Beeton 2005, 4-6.) However, literature still has its place in creating images, since many films are based on books and areas are promoted to tourists with the names of famous authors (Kim & Richardson 2003, 219). Example of this is the "Brontë country" in Northern England, the home for famous author sisters (Brontë Country).

One of the earliest films to generate tourism to its filming location is "The Sound of Music" (1965) that was filmed in Salzburg, Austria. The film is considered as a classic all around the world and the city still receives around 300 000 tourists annually that want to see the filming sites. Majority of these visitors also state that visiting the locations of "The Sound of Music" is the main purpose for their trip. (Roesch 2009, 8.)

In the 1970's and -80's both mass tourism and big film productions developed, generating more film-induced tourism. Promotion and marketing of the films became more global with big budgets, sharing the images of big blockbuster movies all around the world. (Roesch 2009, 8-9.)

2.2 An example of film-induced tourism: New Zealand

One of the most popular examples of the success of film-induced tourism comes from New Zealand. Popular fantasy movie trilogy "The Lord of the Rings" (2001,2002,2003) was filmed in New Zealand and the New Zealand tourism authorities used the trilogy successfully in their travel marketing.

Tourism New Zealand co-operated with New Line Cinema and created much marketing material for the international releases of the movies. By using images

from the films in travel marketing in Tourism New Zealand's website, and drawing strong links between imaginary Middle-Earth and New Zealand, they wished to improve people's awareness of New Zealand as a travel destination (Croy 2004, 8)

Tourism New Zealand marketed New Zealand as the "Middle-Earth" successfully with their International Media Programme. International media was invited to New Zealand around the premieres of the movies and the media coverage linking New Zealand as the filming location of "The Lord of the Rings" is estimated to have reached about 600 million people worldwide. Also the tourist numbers rose steadily over the three years when the movies were released, even though it is hard to say how big percentage of visitors came solely because of the movie trilogy. (Tourism New Zealand.)

The popularity of the trilogy caused the birth of many location tour operators, offering tours to some of the 150 filming sites around New Zealand, that were used in the shooting of the movies. There are tours of varying lengths and itineraries, both to the fans of the movies and the story, and to those of milder interest. (New Zealand Tourism Guide.)

2.3 Finnish Lapland; Future's film tourism destination?

In recent years in Finland especially Finnish Lapland has worked to develop film-induced tourism in the region. Lapland Film Commission was founded in 2008 to advertise both the varying locations and their free services to film producers. Their location database includes location pictures from both wilderness and urban areas, giving versatile image of the many options Lapland offers. (FLFC.) Lapland Centre of Expertise for the Experience Industry (LEO) works together with Lapland Film Commission to benefit of the possibilities of film-induced tourism and is also a part of a national project called Elma Experience Lab, that is aiming to make movie productions and film-induced tourism a profitable business for Finland's travelling industry. The project aims to increase the co-operation between film productions and tourism industry. (OSKE.)

The benefits of getting film crews to film in the area are acknowledged; up to 50 % of productions costs are spent in the filming area, for accommodation, transportation, food etc. Thus the travelling industry of the area gets great benefit of filming crews. In addition to this the possibility of successful films creating tourism to the region is known and internationally succeeded films can be seen as to be direct destination marketing. (Häkkinen 2008.)

Two Finnish movies that have recently had success internationally and can be seen also as good destination marketing strengthening Finnish Lapland's Santa Claus-brand are "Joulutarina" ("Christmas Story"), released in 2007 and animation "Niko-Lentäjän Poika" ("Niko & the Way to the Stars"), that was executed with Finnish-Danish- Irish-German co-operation and released in 2008.

"Niko-Lentäjän Poika" was seen by approximately 2 million cinema viewers in 2009. The movie premiered for example in Germany, Lithuania, Poland, Croatia and Austria (Helsingin Sanomat 2009.) It was also internationally most widely spread Finnish movie that won awards for example in Holland (Ilta-Sanomat, 2008). "Joulutarina" was spread to more than 10 countries and it won the audience award in Sarasota Film festival in USA, as the best foreign movie (Ilta-Sanomat 2008).

Good example of efforts towards developing film tourism in other part of Finland is the Film village in Kontiolahti, Eastern Finland. The film village consists of traditional, nostalgic village street with staged shop, vicarage, school etc. The first film productions were filmed in the village in 2006, and in addition to film productions, also tourists can have guided tours in the film village, especially during summer time. The village is part of a project that has a goal of developing business action and services related to film- and experience tourism. Also the development of marketing of film tourism is one of the goals. (SF Filmikylä.)

3 Film tourism destination

3.1 Tourist's decision-making process

A normal buying process usually contains six phases, as presented in Figure 1. The process's length depends on the complexity of the purchase. With a simple purchase that doesn't provoke much thought some of the phases can be eliminated; this is the case with, for example, the purchase of bus-ticket or milk from the grocery store. However, with more complicated purchases like buying a trip abroad, all the phases are gone through. Usually a lot of time and effort is used in booking all the different components of the holiday and considerable amount of information is searched to find the "perfect destination". In the post-purchase phase much evaluation of the visit is made to assess if the investment to the destination was worthwhile. (Oppermann & Weaver 2000, 178.)

Urry (1990, 3) considers daydreaming and fantasy as important reasons behind tourism and holidaymaking. The anticipation of pleasures and unique experiences comes from, for example, TV, movies, magazines and literature, constructing and shaping the way the tourist "gazes" places. The mental images tourists have of destinations can strongly affect the destination selection process and also the evaluation phase after the holiday. (Beeton 2005, 26.)

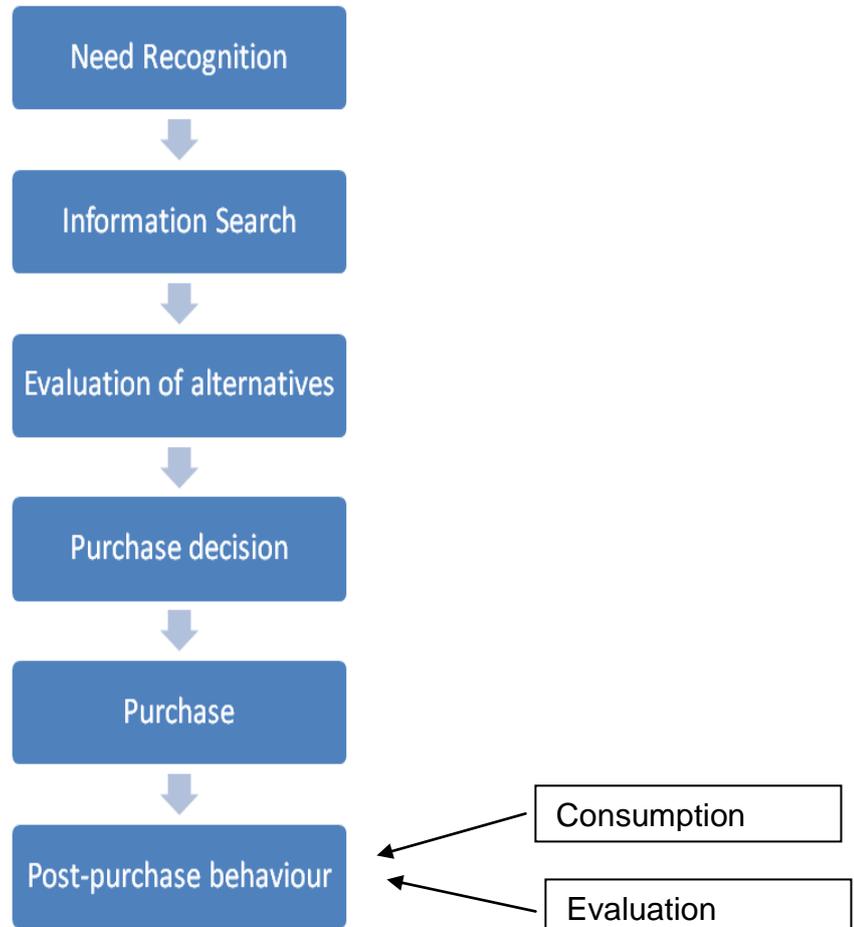


Figure 1. The buying process (Oppermann & Weaver 2000, 177.)

3.2 Marketing a destination to film tourists

As stated earlier, films may create new tourist attractions of places that were earlier unknown for tourism (Roesch 2009, 10). This may give to the destination a good competitive edge that differentiates it from its competitors in the area.

Visual media has a big position in destination's image formation, opposed to direct marketing. Often the effect of visual media is subtler, reminding more the effect of word-of-mouth which has often a considerable effect in vacation decision making and image formation in people's minds. Marketing with visual media is rarely developed primarily for image-creation purposes which causes the subtlety of this form of marketing. Films' natural scenery, exotic locations and

storyline themes may be the motivators for people to visit certain locations. As many tourism authorities have noticed the benefits of film induced tourism, they have attempted to encourage film-makers to shoot in their destinations by publishing brochures and offering good incentives for on-location filming. (Beeton 2005, 21, 54.)

There are many ways to market the destination as a filming place of a movie to the tourists, in all phases of movie-making and its release. During the on-location shooting phase there is a possibility for joint co-operation between the film- and tourism industry. Tools of promotion in this phase contain for example press reports about the filming or statements by the cast or crew about the destination. During the movie premiere the destination's tourism authorities can organize special screenings for press or parties after the premiere. One good way for effective destination marketing is to show commercials about the destination before the movie begins. (Roesch 2009, 33.)

Designing special homepages to Internet and making movie maps and location guidebooks can be done in any phase of the film-exhibition cycle. Especially VisitBritain has conducted many film-based internet pages and movie maps, most well-known case being the movie maps about the locations of popular "Harry Potter"- movies. (2001, 2002, 2004, 2005, 2007, 2009.) (Roesch 2009, 34.) Movie maps, both in Internet and as hard copies, have become a way to increase the interest in visiting the film sites, and many Destination Marketing Organizations (DMO's) are now utilizing them in their marketing.(Beeton 2005, 62.)

Location guidebooks can be effective help in promoting the destination as a film location. The best-known guidebook is probably Ian Brodie's "The Lord of the Rings Location Guidebook" that was published in 2002 and sold 290 000 copies worldwide between 2002 and 2006. The book gives directions to many film locations around New Zealand, with comments and photos from cast and crew. (Roesch 2009, 34.) Several location guidebooks have been published also, for example, in UK, many of them dealing with TV series filmed in different parts of the country. Also travel guide publishers such as "Rough Guide" and "Lonely

Planet" have started to add film location- based chapters in their guide-books.(Beeton 2005, 64.)

After the actual screening of the movie in cinemas it is possible to discuss with the film's distributor about adding destination marketing material to a DVD. The extra materials in DVD can include for example different kinds of travel documentaries and other material that brings forth the destination. (Roesch 2009, 37.) Also comments from the cast of the movie could prove useful; Celebrities are used a lot in advertising different products, and their positive comments may work also in enhancing destination image (Bolan & Williams 2008, 383). It can be said that celebrities add certain status to the places where they have been. This can create celebrity tourism, which also has many forms, one of them being visitations to filming sites. (Beeton 2005, 32-33.)

Also individual attractions and buildings, like hotels, that are screened in a film can use the publicity to promote themselves to the public. Also local museums can take advantage of films and launch exhibitions concerned with a history behind some particular film; example of this is the "Ancient Troy" exhibit that was reopened in Istanbul Archeological Museum after the release of movie "Troy" (2004). (Hudson & Ritchie 2006, 392.) Museums can have exhibitions also of purely imaginative movies, by presenting the props used in the film. Following the success of "Lord of the Rings", Te Papa Museum in Wellington, New Zealand, opened a "Lord of the Rings Motion Picture"- exhibition which was a great success; during the period of 2002-2003 that the exhibition was presented in Te Papa, over 325 000 people came to see it, breaking all earlier visitor records. After Wellington, the exhibition toured all around the world and over a million people saw it. (Museum of New Zealand.)

After the film's release there are also many other possibilities for film-related tourism product development, ways to inform and allure film tourists to travel to the region and see the real filming locations. One of the most basic ways is to signify a place as a filming location with for example signposts or photo boards. These can prove especially important if the location is in no other way instantly recognizable as a film location; a certain landscape for example. In this kind of

case the signpost can convince the film tourists about the place's authenticity. (Roesch 2009, 40.)

Film sets, either original or re-constructed, often attract film tourists to the location. There are not many cases of original film sets staying in place after filming, mostly because of the fear of copyright breaches, environmental issues and the fact that film sets are not built to last indefinitely after filming. However, after filming it is possible for tourism stakeholders or landowners to reconstruct the original set. Examples about set reconstruction are for example the Samurai village built in New Zealand's North Island, where a part of the movie "Last Samurai" (2003) was filmed, and the construction of the "Platform 9 3/4" sign in London's King's Cross Station, where parts of Harry Potter movies were filmed. (Roesch 2009, 41-42.)

Sometimes filming locations don't particularly need any marketing to attract visitors, since film fans can be very active in finding the filming spots themselves. Film fans search information about the filming locations on their own and then spread the information to other fans by word-of mouth. Locations that had important parts in movies such as "Pirates of the Caribbean" and "Captain Corelli's Mandoline" received large amounts of visitors even though they were not promoted as shooting locations by any destination management organization. (Roesch 2009, 31-32.)

Hudson & Ritchie (2006) have made a model for exploiting film marketing opportunities, as can be seen in Figure 2. The model presents five factors that all have influence in developing successful, productive film tourism. In addition to the aforementioned ways of marketing and developing film tourism, like websites, maintaining film sites and co-operating with the production company, the model also stresses the destination- and film specific factors that may play part in the development and success of film tourism in the area. The model shows the various possible ways of marketing the destination with the help of a film, and concludes the factors in the film and in the destination that best contribute to the birth of successful film tourism destination.

DESTINATION MARKETING ACTIVITIES

Before Release

- Appoint an executive or public relations specialist to deal with film studios directly
- Actively promote the destination to film studios
- Offer grants and tax credits to encourage studios to use the location
- Be actively involved in location scouting
- Plan carefully to maximize the impacts of post-production exposure
- Carefully assess a film's merit in terms of its promotional value
- Negotiate end credits for the destination
- Negotiating and/or produce a "making of the film" feature
- Engage the film's stars to promote the film location
- Provide images for media or tour operators to use in promotions (on CD rom or website)
- Ensure media coverage of the film mentions the film location
- Sponsor the film directly
- Plan activities to promote other tourism sectors such as art, crafts, food, wine, music and fashion

After Release

- Invite travel media to special release of the film
- Post signage and interpretation at the location
- Sell film memorabilia
- Replicate or maintain film icons/sites/scenes/sets to maintain authenticity
- Host events that continue the pull of the film beyond its natural audience peak
- Develop a dedicated website for potential tourists
- Post links on website to film tours run by local tour operators
- Engage in joint promotional activity with inbound tour operators
- Package additional attractions to lengthen tourist stay
- Work collectively with other public organizations and tourist authorities to promote film locations
- Promote hotels and guest houses that were used in films
- Engage in joint promotional activity with film companies
- Create electronic link to the destination on the film website
- Have guided tours and/or film walks
- Produce film and site maps for tourists
- Create exhibitions or displays of memorabilia from the film
- Attract continuous media attention to the location at each release window (dvd etc.)

DESTINATION ATTRIBUTES

- Scenery
- Sets
- Backdrop
- Icons
- Awareness
- Brand

FILM-SPECIFIC FACTORS

- The success of the film
- Identifiable and accessible locations
- Relevance of the story to the location/dear link
- Amount of exposure/length of time on the screen
- An image tourists want to explore or discover
- A film location that has an emotional attachment
- Untainted environments
- A location that has a physical icon that viewers can identify with

FILM COMMISSIONS AND GOVERNMENT EFFORTS

- Lobbying
- Tax breaks
- Scouting services
- Dedicated websites
- Active promotion

LOCATION

- Resources
- Cost
- Taxes
- Labor
- Expertise

Film
Tourism

Figure 2. A Model for exploiting film marketing opportunities (Hudson & Ritchie 2006, 390.)

3.3 Film's impact on destination image

Image is the sum of beliefs, attitudes and impressions towards a certain phenomenon (Weaver & Oppermann 2000, 109). Even though destination images are not always based on facts, they have considerable effect in the buying decision. Often destination images are born through media or word-of-mouth, and of certain places everyone has some kind of perception in their mind, even though they have never visited the place. (Middleton 2001, 126-127.)

There has been a lot of research to understand the destination image formation process. According to Kim & Richardson (2003, 219-222), destination image consists of both cognitive and affective components. The cognitive components mean the known facts about a destination, the affective ones the subjective feelings towards the destination. The destination image is a result of both of these components and often the affective responses are formed as a function of cognitive responses. Mass media, also including films, can greatly influence destination images and inform people of places they may not have any earlier experience. They also bring forth the concepts of identifying and emphasizing with the movie characters and wanting to participate on the "characters life" through visiting the film location.

According to Baloglu and McCleary (1999, 870) destination image consists of personal- and stimulus factors. Personal factors, like values, motivation and age affect the perception of a destination. Stimulus factors that have an effect on the destination image consist of the information gathered about the destination, and the previous experiences about it, as can be seen in the following figure 3.

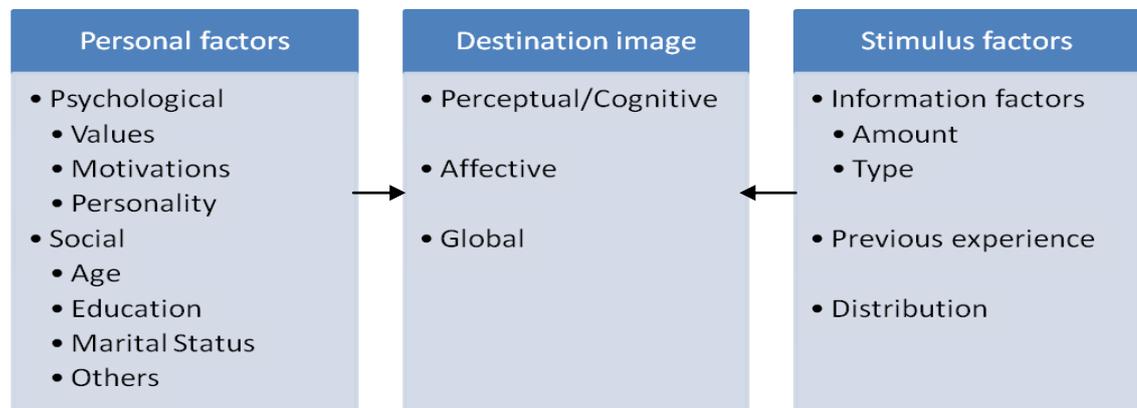


Figure 3. A general framework of destination image formation (Baloglu & McCleary, 1999, 870.)

Both movies and TV-series can be seen as very effective image-creation tools. They can create a sense of familiarity in the viewer, especially with TV-series that are consumed during long time periods. Films bring forth culture, customs and landscapes, adding the knowledge and awareness about the destination in viewers mind, stimulating the urge to travel to the destination. Especially films that present authentic features, like landscape, culture or important landmarks, tend to attract tourists to visit the location. (O'Connor 2010, 122-123.) For a major part of people acquiring information visually is most effective. In addition to feature films and TV-series, visual media includes for example TV-commercials and documentaries, and also postcards, brochures and paintings. (Roesch 2009, 25.)

In destination imaging feature films and TV-series belong to the unofficial imaging media, because the tourism marketers haven't actively installed them to promote a destination, and they contain unintended images of the destination; possibly also negative ones. Unofficial imaging media has many advantages; it is free for the community and often has bigger reach of audiences than most official imaging media efforts like brochures and other advertising. Also the fact

that the promotion is unintended might make the audience more responsive to it. (Roesch 2009, 26-27.) Movies, as unofficial imaging media, can be called also as organic images about the destination, not directly meant for tourism marketing. Induced images, on the other hand, are the ones purposefully created for marketing the destination for visitors. (Kim & Richardson 2003, 217.)

When a consumer is buying an intangible product, such as a vacation, positive images are very important. Since the tourist can't really test the destination beforehand, the image he or she has got from marketing and through word-of-mouth matters a lot to the destination selection. While making the decision the positive images of a destination portrayed in a movie can have considerable effect in enhancing the destination image in consumer's mind. A movie can either reinforce the destination image, or even develop a new image to the potential destination. Sometimes, with successful movies, a country and a movie are automatically linked together, which can be said to be the case with for example Scotland and "Braveheart", Thailand and "The Beach" and New Zealand and "The Lord of the Rings". (Bolan & Williams 2008, 383-385.) Films can both generate tourism to specific locations that had their part in the story, and to the country in general. Movies and TV-series can create broader interest towards the whole country, not just to individual shooting locations. (Olsberg 2007, 5.)

If the film is successful and the image it presents is favorable to the area, then sometimes the region may name and brand itself using the film name. Known examples are for example promoting Scotland as "Braveheart country" and New Zealand as the "Home of Middle-Earth". Branding a whole region like this can give interested film fans a good start in beginning to get to know the area and specific sites better. (Olsberg 2007, 29.)

Since feature films and other form of visual media are not intentional destination promotion tools they may also mediate images that are traditionally thought of as negative. Even though most tourists hope safe, carefree vacations, gloomy characters and creatures like Count Dracula and Loch Ness Monster draw visitors to places that are linked with them. The location for the movie "Beach" got very famous after the release of the movie, even though the story itself told

about a community of backpackers whose dream turned into nightmare. (Roesch 2009, 32.) It can be concluded that storylines don't necessarily have to be positive to attract visitors and for many tourists for example the landscapes matter more than the negative aspects of the storyline (Beeton 2005, 24).

It must be noted, however, that movie- and TV-productions differ in importance and promotional capability. Some films create more lasting impressions than others, and this can be because of the plot, characters or/and the setting that stays in people's minds. Also, naturally, the productions of big production companies usually have more influence and they spread further than those of smaller independent companies. (Beeton 2005, 57.) Also stories with strong narrative, characters and story that can create a strong emotional impact on viewers can be seen to have much film tourism potential. The location and the landscape matters too, and often tourists travel to locations that play important part in the story and are not just "backdrops" for the action. One notable fact about successful films that create a lot of film tourism is, that many of these movies are based on literature and best-selling books. In this case the story already has a pre-existing brand, and a fan base. "The DaVinci" code was a hugely popular book presenting many real life locations in the story. Later the story was filmed into a movie, but the increased amounts of visitors to the story's locations around England and France were probably caused by the book rather than the movie. On the other hand, fantasy movies like Harry Potter are based on popular books, and in this case the movie directs the fans to the shooting locations, generating film tourism. (Olsberg 2007, 11, 15, 18.)

All in all, destination image is a blend of the authentic and the imagined. The image is formed through the straight marketing efforts of tourism organizations and the perceptions about a place received indirectly from other sources, such as feature films or TV-series. All these components form the destination image in the tourist's mind. (Bolan & Williams 2008, 383.)

3.4 Direct and indirect benefits of film productions to the area

Film productions bring economic benefit to the area where they are executed in many ways. First of all it must be noted that filming crews can comprise of even hundreds of people who will all need accommodation, transport and food services in the filming destination. This means that the phase when the filming is proceeding is often very profitable for the area's tourism businesses. (Häkkinen 2008.) In addition to tourism sector, also the transportation sector and small trade, like set construction and other building work, benefit of film productions. Local work force, like builders, craftspeople and other film crew can get good profit from filming; especially in case of on-going TV-series. These effects can be called as "primary value creation effects". The post-production effects, the indirect effects induced by film to the region, can include for example the increased visitation numbers to the region and also the positive effects on destination image. The promotional value gained by the film is also a part of post-production effects. (Roesch 2009, 49-50.)

Because of the many possible good implications caused by film productions, many regions have established film commissions to help film producers with location scouting and by offering information and consulting about the area. The ideal case is, if film tourism is hoped to be developed, that tourism stakeholders co-operate with film commission in tempting producers to the area, and later with the production company itself, so that the destination marketing with film can be as productive and effective as possible. (Roesch 2009, 14, 50.)

Depending on the success of the film, the film tourism caused by it can bring noticeable economic benefit on different locations connected with the film. Some examples are the massive 300 % increase in visitors at Wallace Monument in Scotland, a year after the release of "Braveheart" (1995), the 40 % increase of American tourists to Normandy, France, after the release of "Saving Private Ryan" (1998) and the "fully-booked for next three years"-status of The Crown hotel in Amersham, England, because it was used as a location for a movie "Four weddings and a funeral" (1994). (Hudson & Ritchie 2006, 389.) Many locations that were before filming awaking no interest in tourists, can start

attracting visitors after the film has been released. Film-induced tourism can also ease the seasonality problem so often existing in tourism business; visiting filming locations can happen all-year round. (O'Connor 2010, 124.)

3.5 The problem of authenticity

One aspect to be thought about with film induced tourism is authenticity. Sometimes films have been shot in different places than in those that they depict. For example "Braveheart" that told the story of a Scottish hero was mainly shot in Ireland, and "Saving Private Ryan" that tells about invasion of Normandy was mainly shot also in Ireland instead of in France. In cases like these the film tourists may base their knowledge in false information and face disappointment in the destination, when their expectations are not met. (Beeton 2005, 39.) Roesch (2009, 75-77) calls filming locations that may depict a real place but are shot elsewhere, as disguised locations. Also he notes the issue of authenticity with disguised locations, because of the danger of tourists getting false information and experiencing the "real" location less impressive and interesting than in the screen. However, quite often film tourists are aware of the possibility that places depicted on the screen may be located somewhere else. Braveheart (1995) gives a good example of this; as said before, the William Wallace monument's visitor numbers in Stirling, Scotland, increased after the movie was released even though the movie was filmed mainly in Ireland. The Stirling city council also decided to erect a statue of Mel Gibson as William Wallace to the foot of the monument hill. The other statue became a tourist attraction as well, even though it has no connection to any filming location.

For some tourists the shooting locations may be disappointments because of their ideal views about authenticity in the location; they may feel disappointed if the shooting location is somehow too "ordinary" or modern, or the people living in the location don't behave or dress similarly as those in the movie or TV program. (O'Connor 2010, 49.)

However, when talking about authenticity in film-induced tourism, and tourism in general, there are many problems even with the mere definition of the term.

Films often deal with completely imaginary and fictional events, worlds and creatures as is the case with blockbuster movies like "Lord of the Rings" and "Star Wars". The fantasy and the imaginary nature of the locations of these kinds of movies doesn't still stop film-induced tourism to shooting locations, on the contrary. The "authenticity" people seek is just a bit different as they merge the real and the imaginary and attempt to "escape the reality" and immerse themselves into the myth. When a story is as loved and widely known as for example "The Lord of the Rings" many people may feel some kind of emotional connection with the story and it's themes, wanting to physically be present in the location where they feel the story has happened. For devoted film tourists the place transforms from being the place where the filming happened, to a place that was seen in the screen. They can have the feeling of both the real and the imaginary places. (Buchanan, Moore & Fisher 2010, 230, 239-244.)

4 The significance of film-induced tourism to travel industry: Case studies British Isles and Iceland

4.1 British Isles: The allure of history and fantasy

Numerous TV-series and movies that have been filmed in different parts of Great Britain and Ireland have contributed in creating and strengthening the country's image. Historic movies, comedies presenting the "British humor" and TV-series that have deserved a kind of cult-status among the fans, have all awakened interest to travel to Britain and Ireland. Both the whole country and specific locations and sights can be seen to have benefited of films shot in these countries. (Olsberg 2007, 5.)

Britain has marketed the numerous filming locations of the country for a long time. Already in the beginning of 1990's The British Tourist Authority (BTA), nowadays called VisitBritain, published the first official movie map as a hard copy

brochure, later also making it available in Internet as an extended version. Both the hard copy, and the Internet map, listed both movie and TV-program locations all over England, Scotland, Wales and Ireland. (Beeton 2005, 62.)

The UK has for long used movies and TV-series to enhance and maximize the positive image of an area. They have had, and continue to have, several film campaigns advertising the filming locations in UK, and places that are presented in films but maybe filmed elsewhere. Sometimes the promoted places also take fictional brand names. (Roesch 2009, 26.) Examples of film campaigns on internet are for example the VisitBritain website www.visitbritain.us/campaigns/film/ and the movie website that markets the filming locations of the North of England in www.enjoyenglandsnorthcountry.com/movies/.

The website titled "The best of British film and TV" is a VisitBritain website that can be found from www.visitbritain.us/campaigns/film/. The website contains a lot of information about British movies and TV-series and interested viewers can for example choose a movie from a movie list of recent movies filmed at least partly in Britain, and then get to know the film locations around Britain. The webpage also has "What's new" part in their menu bar, presenting the newest movie campaign. In May 2010 it is about the new Robin Hood movie, with Russell Crowe and Cate Blanchett in the main roles. The Robin Hood main page greets the viewer with a title "Welcome to Robin Hood Country" which can be seen as re-imagining the region to fit the fictional image given in the movie. Also the website of "England's North Country" gives plentifully information about shooting locations in the North of England. In addition to movie maps and alphabetical list of filming locations in different parts of England, the site also presents even hotels and other accommodation used by film stars, so that the tourist might really "follow the footsteps of their favorite actors."

In the case of Great Britain some characteristics about tourism inducing locations can be noted. Great Britain is full of old, historical buildings, like churches, cathedrals and castles, and their visibility in a movie often increases tourism to these sites. Also rural villages and their idyllic surroundings, that are often

common in especially British TV-series, have proved to be popular visiting locations for tourists. However, also urban areas attract film tourists, especially London that "plays part" in several popular movies and TV-series. As the primary tourist destination in UK, London gets much benefit of the branding of UK in films; the positive image created by movies and TV-series about the whole Britain can very probably attract tourists to London in particular. (Olsberg 2007,4, 25.) In Scotland, the landscapes of Scottish Highlands have been used in several movies, and this has increased tourism interest to the area. In the 1990's many successful movies were shot in Scotland, and it is approximated that Braveheart (1995) alone inspired about 500 000 American to visit the area of Stirling in Scotland. In addition to this VisitScotland made a research in 1996 about the effect of two popular films both released in 1995, Rob Roy and Braveheart, and the research indicated that about 20 % of all tourists to Scotland felt that one of these films had affected their decision to travel to Scotland. (O'Connor 2010, 51, 124-125.) Also the area of Yorkshire attracts many film tourists because of the several popular TV-series filmed in the area. The filming of TV-series Heartbeat started in North-Yorkshire in 1991 and it is still shown all around the world. The village of Goathland, where much of the series has been filmed, has experienced massive increase in tourist numbers, probably mainly because of the series (Beeton 2005, 76.) In the time period of 1991-1993 the tourism to Goathland increased by 41 % (O'Connor 2010, 48).

4.2 Remote location benefiting of film tourism: Case study Isle of Mull

In this chapter concentration will be in a more remote British location and the impact of children's TV - series on the location's tourism and the destination image that for many people changed a lot due to the series.

Isle of Mull is the largest of the Hebridean islands, located in the west coast of Scotland, with a population of approximately 3000. The islands are well-known for their variety of wildlife and scenery and many old castles. Annual tourism numbers to the island are about 400 000, and children's TV-series "Balamory"

was in big part in increasing the visitation to Mull's "capital", Tobermory. (Connel & Meyer 2008, 197; Isle of Mull, Scotland)

"Balamory" is a TV-program for pre-school children that began to air in 2003. It is a children's drama with human characters and life-based stories, also containing interactive content, like sing-along songs. (BBC.) Balamory was filmed in Tobermory and the colorful houses of the town were important feature in the series. The series was very popular, and every 20-minute episode had approximately 750 000 viewers in 2004. The series was also transferred to DVD and it can be watched in BBC's digital channel called "Cheebies". (Connel & Meyer 2008, 198.)

Balamory's success made Tobermory a very popular destination especially among families with young children, making the tourist numbers grow with about 150 000/year (Connel & Meyer 2008, 198). In spring 2003, when the show was aired in national TV, first signs of interest towards Mull and Tobermory as the filming place of Balamory started to show; the enquiries to Mull's Tourist Information Centre increased by 43 % from April to July, and 94 % in August, compared with the same periods in 2002. As the tourist numbers rose in 2003, there was a significant increase in the numbers of young families visiting the islands. (Connel 2004, 767.)

Like quite often with film-induced tourism, devoted film tourists find the filming locations they are interested in also without much marketing, and this was the case also with Balamory. However, Tobermory was also marketed as the location of Balamory, and the location was featured in national press and TV. Also a web page with Balamory-content was launched by "Holiday Mull", the local tourism association. (Connel 2004, 767, 772.)

Tourism to Mull has traditionally been wildlife tourism, people seeking natural beauty, outdoor activities and tranquility. Even though movies have been filmed in Mull in the past, Balamory was the first film production to cause mass film tourism to the area. From the local community the "toddler tourism" got both negative and positive feedback. While a majority of tourism businesses in the

island and in Tobermory benefited of Balamory-tourism because of increased tourist numbers, there were also problems with capacity especially with accommodation and transport providers. It also must be taken into account that in a small location with many conservation sites and limited infrastructure, increased tourism must be managed carefully and sustainably. (Connel 2004, 768; 2008, 198.) Also other remote locations that got famous as film locations in UK have suffered same kind of capacity-, and also overcrowding-, problems as Isle of Mull. Examples are for example the village of Esholt where "Emmerdale" was filmed for a long period of time, and the village of Goathland, where "Heartbeat" was filmed. In Goathland there were problems especially with the increased amount of vehicles and the lack of parking space, and with overcrowding that both the visitors and the community found disturbing. (Tooke & Baker 1996, 92.)

4.3 Iceland and developing film tourism

When the commission for this bachelor's thesis was received, including Iceland and their developing film tourism into the thesis was requested. However, very little information was found about the tourism side of film business in the country; most of the information was about film commissions marketing the country to international film makers.

Iceland has recently gained some attention as a filming location for big Hollywood movies. Movies like "James Bond: Die another Day" (2002), "Flags of Our Fathers" (2006) and "Stardust" (2007) have partly been filmed in Iceland. International film-makers are attracted to the country by advertising the unique and varying landscapes of Iceland and by the promise of 20 % imbursement of costs from State Treasury. Also the high technical standard of production companies and the easiness of coming and working in Iceland are emphasized. (Film in Iceland.) The direct economic benefit gained from foreign movie production can be remarkable; for example "Flags of Our Fathers" (2006), starred by Clint Eastwood, generated more than 3 million € to the tourism industry, consisting of for example accommodation, car hire and entertainment. (Häkkinen 2008.)

Even though Iceland is promoting the country for film producers, there is no co-operation between Icelandic Film Commission and Icelandic Tourist Board in marketing Iceland also for film tourists. However, the value of films as promotional material is recognized and foreign markets, especially India and Japan, are being approached by using the films as marketing material. (Tomasson, E. Film Commissioner in Film in Iceland.)

5 Film fans as film tourists; expectations and experiences in filming locations

5.1 Qualitative research method

Research can be divided into quantitative and qualitative research. In quantitative research the data is measured by numbers and the data can be gathered in tables, to be analyzed with statistical methods. Qualitative research is comprehensive research that concentrates on people and their opinions and where the target group is chosen to suit the purpose of the research, rather than taking a random sample, which is common in quantitative research. However, quantitative and qualitative research shouldn't be considered as opposites to each other. Quantitative and qualitative approaches can complete each other, and methods from both of these can be used when doing research. (Hirsjärvi *et al.* 2005, 127, 130-131, 155.)

In qualitative research the sample that is studied is usually rather small, even though some lengthier researches may also gather quite considerable amount of it. With a smaller sample it is possible for the researcher to get deeper into the opinions, thoughts and feelings of the respondents. (Davies 2007, 239-240.)

Common methods for acquiring qualitative data are for example interviews, observation, questionnaires, and using existing data, like diaries etc. (Eskola & Suoranta 1999, 85.) Questionnaires in qualitative research often include both

measurable, demographic questions (for example age, gender etc.) but also many open ended questions that must be analyzed by grouping or using some other form of qualitative data analysis. (Valli 2007, 124.) Content analysis in qualitative research can be used to analyze any kind of written or otherwise recorded data, from TV-programs and website content to questionnaires' open ended questions. There are many possible approaches to doing content analysis; it can be counting words, finding repetitive phrases and/or interpreting and finding out the central meaning in the text that is studied. (Davies 2007, 181-182.)

5.2 Data and analysis

5.2.1 Primary and secondary data

A questionnaire concerning TV- program Emmerdale's effect on Britain's destination image was conducted. Emmerdale is a popular British TV-series filmed, and located, in North-Yorkshire. Emmerdale first aired in Great-Britain 1972 and is still ongoing. The series is located in a small British countryside village and it follows the rather eventful lives of its residents. In Finland Emmerdale first aired in 1997 and got very popular; in 2006 the series had about 400 000 viewers every weeknight. Emmerdale also has an active Finnish fan club that for example organizes trips to Emmerdale's filming location.(MTV3.)

During the years the series has mainly been filmed in three locations. In the beginning it was filmed in the village of Arncliffe, and after that, for a long time, the village of Esholt was used as the filming location. However, the filming got difficult in the village because of the continuously increasing tourist numbers, and nowadays much of the filming is done in a studio village near Harrogate. The tourist visits to the studio village are restricted only to Fan Club members in an annual "Emmerdale Club" weekend. However, also Esholt is still popular location for Emmerdale-, and other soap opera, fans. (MTV3; Yorkshire Dales.)

In this study film-induced tourism has been considered from the viewpoint of both movies and TV-series, and most of the tourism-inducing characteristics are

similar in both movies and TV-series. However, TV-series are often viewed regularly, over long periods of time, and can have stronger effect on viewer's opinion about the place than single film. (Olsberg 2007, 18.) I made a questionnaire that was passed to some members of Finnish "Emmerdale" Fan Club. I also spread the questionnaire to other Finnish Emmerdale fans in the social networking website Facebook. The questionnaire had eight questions, both open-ended and multiple choice, even though the open ended questions were in majority. My goal was to find out through personal experiences how a long-running TV-series had affected the destination image of Northern-England and how the possible visit in the filming location was organized and did it meet the respondent's expectations.

I have also used Mr. Peter Bolan's blog, called "Movie Tourism Group" (<http://mediatourism.blogspot.com/>) as my secondary data. Mostly the comments are from the year 2007 and the discussion in the blog concerns much the same topics of which also I am interested in; film's effect on destination selection, the issue of authenticity and the factors in films that make people want to travel to film destinations. In qualitative research the use of this kind of already existing data is easy, since there are countless sources to choose from. Existing data can be divided into five categories:

- the data of earlier research
- statistics
- personal documents like letters, diaries etc.
- organizational documents
- products of mass communication and culture

(Eskola & Suoranta 1999, 119.)

Since the data used in this study, both the primary and secondary, give respondents the freedom to express their thought and opinions by their own words, they can be considered as narratives. Narrative research is a form of qualitative research. Narrative data can consist of interviews or free literary responses where the respondent can express their views by their own words. Also for example diaries or other documents that haven't been produced with research intent in mind belong to narrative data. In its most simple form narrative data is any material based on storytelling and free speech. (Heikkinen 2007, 147.)

Narrative can also be a way of handling the gathered data. There can be seen to be a difference between analysis of narratives and narrative analysis. Analysis of narratives attempts to categorize the narratives to different categories, when narrative analysis attempts to produce a new story basing on the narrative data. Narrative analysis doesn't concentrate on categorizing the data like analysis of narratives. (Heikkinen 2007, 148-149.) In this study the analysis of narratives is used, as is explained in the following chapter.

5.2.2 Data analysis

Grouping is a form of analysis for qualitative data. By grouping the data to certain categories, it is possible to find and bring forth themes that answer to the research question, and these themes are attempted to be found and separated from the text mass. It is common to use quotes from the responses that have been organized into themes, and it is important that the empiric data and the theory are linked in the text. (Eskola & Suoranta 1999, 176.)

Quotes can be used to describe the text in at least four ways. Firstly, the quote can be used to explain some interpretation the researcher has made. Secondly it can act as an example about the whole data. Quotes can also invigorate the text and they can also be used in reducing the text into stories. (Eskola & Suoranta 1999, 176.)

The data of this study has been analyzed by using grouping from the viewpoint of theory-based analysis. In theory-based analysis some existing theory or

model is used in analyzing the data. In the research the theory is described and it directs the analysis. (Tuomi & Sarajärvi 2003, 99-100.) There are two main theoretical subtexts used in grouping and analyzing the data of this study.

In the analysis of the questionnaires Stefan Roesch's (2009) research about the experiences of film tourists taking part in "The Lord of the Rings", "Star Wars" and "Sound of Music" location tours, was important, and his results concerning important film location attributes, the importance of the tour group and the different ways to experience the film locations were compared and used as a help in analyzing the questionnaire responses. In the analysis of the secondary data I have used as a help Macionis's (2004) theory of push and pull motivation in film induced tourism, as can be seen in Table 2. The model divides the pull factors into three main groups, named "place", "personality" and "performance" and also presents a set of push factors that may influence the tourist to travel to a filming location. The model of Macionis is more specifically described in chapter 5.3.2.

Table 2. Push and pull motivation in film-induced tourism. (Macionis 2004, 90.)

Pull Factors (Film)			Push Factors (Internal Drivers)
Place	Personality	Performance	
Location Attributes	Cast	Plot	Ego-enhancement
Scenery	Characters	Theme	Status/Prestige
Landscapes	Celebrity (stars)	Genre	Fantasy/Escape
Weather			Vicarious experience
Cultural origin			Search for self-identity
Social origin			
Activity origin			

5.3 The results from questionnaires responses and blog discussion

5.3.1 Questionnaire concerning TV-series Emmerdale's impact on Britain's destination image and holiday decision making

The questionnaire was spread to Finnish Emmerdale fans through Emmerdale Fan Club and Facebook's fan groups. There were 20 respondents in total, 18 women and two men. The age range was from 27 to 52, and 53 % of the respondents were 40 years or more.

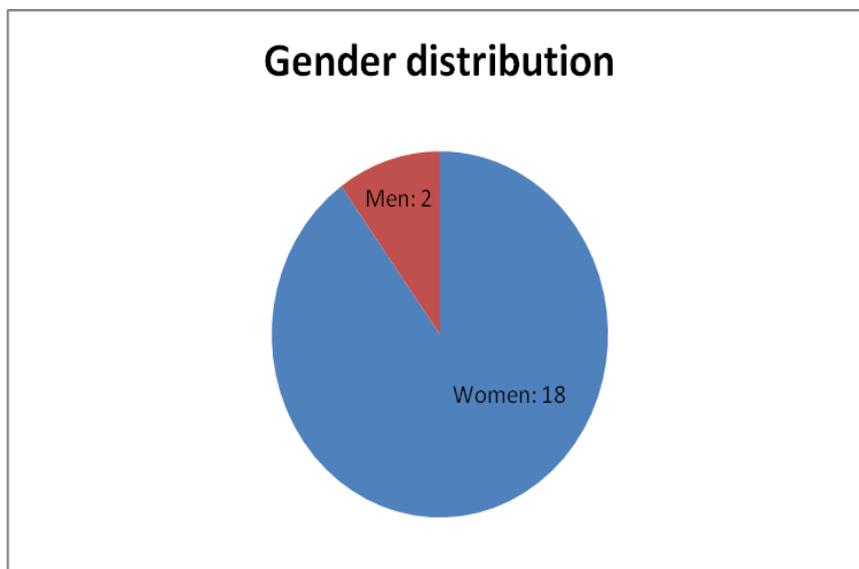


Figure 4: The gender distribution of Emmerdale questionnaire

19 of the respondents had followed the series for more than five years, one of them 3-5 years, so all the respondents are loyal viewers, or fans, of the series

The responses to the question: "Has Emmerdale affected your opinions about Great-Britain?", were clear, since 13 answered "yes" and seven answered "no".

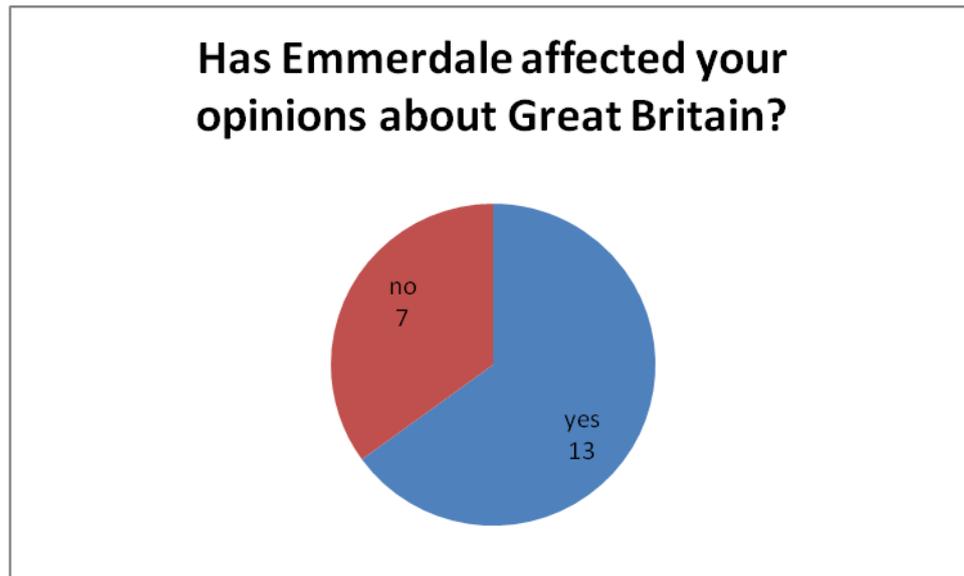


Figure 5: Responses to question: "Has Emmerdale affected your opinions about Great-Britain?"

Landscapes were mentioned in majority of responses. Seven respondents mentioned landscapes and how they had got from Emmerdale an impression about a beautiful country. Two of the respondents also mentioned that because of the series and the pretty landscapes they have started to feel attracted towards the Yorkshire Dales region. Series have affected the image by strengthening their opinions about a beautiful country with impressive landscapes in the countryside. Also culture or cultural origin, which Macionis (2004) categorizes as being part of the motivating factor "place", was mentioned in five responses, and many respondents felt they have learnt a lot about English culture and customs, feeling that the series describes a life in a countryside village in quite a realistic way. The respondent in the following quote brought forth some very specific factors about English culture that she felt she had learned from the series: *"I have got certain idea of English pub culture and the concept of teatime"*. Other responses that described learning about or strengthening views of specific cultural features brought forth for example conservatism and class differences:

" It has strengthened my view about England as quite conservative country. - -"

"Because of the series I have become aware of certain social class differences. - -"

The overall image from these answers is that the respondents felt they had clearer image of Northern England in their minds thanks to the series. Emmerdale had created for most of them an idea about the life in a small village in Yorkshire, even though in few responses it was mentioned that there were some "unrealistic" soap opera and dramatic plot elements, that couldn't be considered so realistic, as mentioned in the following quote: *"The series shows you some English culture and everyday life. For me it looks like the series gives quite a realistic picture of country village's life, with some soap opera elements.."* There were few responses that described the weather also, as seeming to be cold, windy or rainy, but that didn't seem to have a negative effect on the desire to travel to the location.

The negative responses brought forth different explanations. One had got the same kind of idea from many other TV-series, one thought the series a bit too caricatured and one thought firmly that fiction is fiction and she bases her opinions on facts. For the other three respondents England was already a familiar, and well-liked, country and the series hadn't affected their perceptions, gained by earlier travel experience, about it. One of these three respondents however felt that Emmerdale has given her some ideas about how life in a countryside village could be, and she perceived the image quite realistic. One of the respondents wasn't quite sure about Emmerdale's effect; she thought that many TV-series and books had had an effect on the destination image, probably also Emmerdale, but on a more subconscious level.

Emmerdale had awakened interest about Great-Britain as a travel destination to all but one of the respondents. Main reason was definitely the landscapes which people wanted to see for real. Landscapes were mentioned in 17 responses. Also characters were mentioned a lot (in six responses) and respondents seemed to have got a positive impression of British people through the series, as in the following response: *" The characters feel like normal, regular people, the kind that could really exist. Would be nice to get to know people like them".*

The culture was mentioned straight in four responses and some responses brought the culture forth in indirect way: *"Just the British way of life"*, *"the atmosphere and the way of life"* and *"the whole picture"* being factors in the series that made them want to travel to Britain. All in all the series had given a very positive image of Yorkshire, the way of life, landscapes and people. The one respondent who answered negatively to the question had actually travelled to Emmerdale filming locations, but she explained her "no"-answer interestingly: *"Interest towards England has come from all TV series and books I have seen/read about England. Emmerdale inspired me to travel to "Emmerdale", which I didn't so much consider as a part of England, more like some inaccessible fairytale land.. Now that I have travelled there I see the series more "english" and watch the series with "new eyes". "*

11 of the respondents had travelled to Britain at least partly inspired by the series. 9 out of 11 of the respondents that had traveled to Britain had visited the filming locations. All visitors seemed to be very satisfied in their experience, when asked if their expectations were fulfilled about the filming locations. Every respondent's expectations were fulfilled and two mentioned that they were exceeded. Three said they didn't have many expectations about the trip and everything went great and the trip was full of pleasurable surprises. Seeing the real locations was important for the respondents and many mentioned that the landscapes were even more beautiful than when seen in the screen. *"The trip fulfilled expectations. Aidensfield was just as remembered and the Home Farm was wonderful. That was exactly what I wanted to see; the real locations!"*

The respondents of this questionnaire didn't seem to have problems with what Roesch (2009, 151-154) called "spatial location discrepancies". These mean that the imaginary places differ of the real location in recognition value, which often means that the location was made to look different in screen with the help of visual effects; for example some elements of the landscape or surrounding region can be removed, or something more can be added. In the case of big blockbuster movie like "The Lord of the rings" the locations can differ a lot from the ones shown in the screen. That is not always negative, since the partici-

pants can compare the locations to the ones seen in the movie and movie fans often have some knowledge about the locations and the technical aspects of movie making, generating realistic expectation about the locations.

In Emmerdale's case, where not so much visual effects are used, the respondents didn't mention many surprises in the way the locations seemed in real life. The locations and landscapes were "*more natural than I thought*" and two respondents mentioned that the landscapes were even more impressive seen live than from the TV screen. The natural location features are an important part of the film locations existential attractiveness, together with the high recognition value of the location. (Roesch 2009, 202-206.) The praise of the landscapes and the familiar buildings and places in Emmerdale locations showed that value and importance of the two, adding to the perceived quality of the location tour. One of the respondents was surprised about the smallness of the studio village, because it looks bigger in the series: "*I had not many expectations, so everything was great. Landscapes were even more beautiful when seen live. The smallness of many of the places was weird, because it looks bigger in TV. But it was beautiful everywhere and interest towards England jus increased during the trip.*"

In the next question the feelings experienced and activities undertaken in the destination were explored. Respondents who had visited the locations didn't seem to miss any particular activities in the locations, it was enough just "to be in the place". Photographing was obviously done a lot and many respondents mentioned the unreal feeling they got when in the location: "*We were just hanging around and wondering could this be really true?! Was weird to be in the same place you had seen from your home sofa. In Esholt I went to Woolpack and sat in the familiar bench, of course photographing a lot.*" All the location-visitors had taken part in an organized group trip, usually organized by the Finnish Emmerdale Fan Club. The group with whom the trip was made was deemed important and many respondents mentioned reminiscing with others about the events in the series. As Roesch (2009, 181) states, the group interaction is often important in film watching and film tourism, since the experiences

are wanted to be shared with like-minded people. Roesch's research concerning participants of "Lord of the Rings", "Star Wars" and "Sound of Music" location tours concludes that the group interaction with other fans is often wished and sought for, and may influence the quality of the experience a lot. The following respondent gives a lot of value to a good and like-minded guide and group and she also told me that she had got good friends from her Emmerdale trips:

"- - Also the guide was very excited about the trip, as was the whole group. At home not many friends knew about Emmerdale, but here I was "with my own kind". Also English people were very friendly and we were treated so well at the studio. My first Emmerdale-trip in -98 was my best ever trip abroad!"

Just walking around, peeking inside the windows, taking photographs and talking with same-minded people seemed to be activities enough for the respondents, as can be seen in the following response: *"We admired and explored familiar places and things. Took photos and wondered the fact that we're really here. It was like being a part of the life in the series. We also reminisced the events in the series."* One respondent told of more "film-related" activities the group had done in the location: *"We went along with the group everywhere, eating vinegar eggs as in the series and drinking the same drinks. We also went to a cattle auction, like they do in the series. It was a real experience for us with all the smells, and maybe a bit of an experience also for the auction people, because we were taking so many photos!"* This same respondent also mentioned buying Emmerdale-related souvenirs. It was obvious from all the responses considering the location tour experience that the respondents were very satisfied with the trip and the things they had seen and done. All location visitors also answered positively to the question: "Would you recommend this kind of trip to your friends and other Emmerdale-fans?", which also marks the Emmerdale trips as well succeeded experiences.

Also, 10 out of 11 that had been inspired to travel to GB because of Emmerdale were interested both about the filming locations and England in general. One of

the respondents was interested especially about England in general, and hadn't visited any filming locations. One of the respondents had been interested about both the locations and GB in general, but hadn't visited particular Emmerdale-locations during her trip. These results fit well to the theory mentioned before in this study, about films' capability to increase travel interest towards the country in whole. Especially in Britain, where numerous movies and TV-series, many of them watched all around the world, have contributed in creating a "British brand" (Olsberg 2007,20.) In different parts of the questionnaire many respondents mentioned also other British TV-series that had increased their interest towards England and encouraged them to travel there.

The information about Emmerdale locations was mainly attained from Internet, more specifically from Emmerdale's Finnish and English internet pages. Other source was the fan club for six location tour participants. Also magazines, a book describing Emmerdale locations and fan-made web pages were mentioned in singular responses. Internet's importance in searching film locations and planning a trip was obvious and expected. Also Roesch (2009, 200) stated that internet was in a big role for the movie tour participants while planning and booking the trips. Three respondents mentioned their friends as information sources about the Emmerdale-location tours.

All the respondents that hadn't visited the film locations would like to do so in the future. Also the two respondents that had been travelling in other parts of GB partly inspired by the series, would like to particularly visit the Emmerdale locations. As a reason three respondents mentioned being long-time fans of the series. The following quote brings forth a long-time viewer's strong connection towards the series and its events: *"I've been following the series for so long that it almost feels real. I'd like to visit the place where it is filmed, the pub, the shop, the home farm."* Another respondent was very curious about the filming location and its physical structure: *"Would be nice to see the locations live. Is it really filmed in a village or are the houses just sets? Is Emmerdale really a big or small village and does Woolpack have so relaxed atmosphere as in the series?"* Also three respondents who had already visited the locations answered to this

question, telling that they would like to go again, since there is always something new and exciting to see. One of these three said she would also like to travel around Northern-England, not just in the filming locations, because she really fell in love with the region last time he took part in an Emmerdale-trip.

Film location tourist can have very differing motivations and expectations about the film locations; some may have deep, emotional connection to the place, wanting to experience the imaginary; others may be more interested about the technical aspects of filming and just want to see locations live. Whatever the motivations, usually film tourists want to experience the imaginary world of film through visiting the real places. (Roesch 2009, 209-210.)

The last question wanted to chart a bit how influenced the respondents had been by other TV-series or movies when thinking about a holiday destination. 12 out of 20 answered that other series/movies had affected their destination selection or had made them want to travel to particular location.

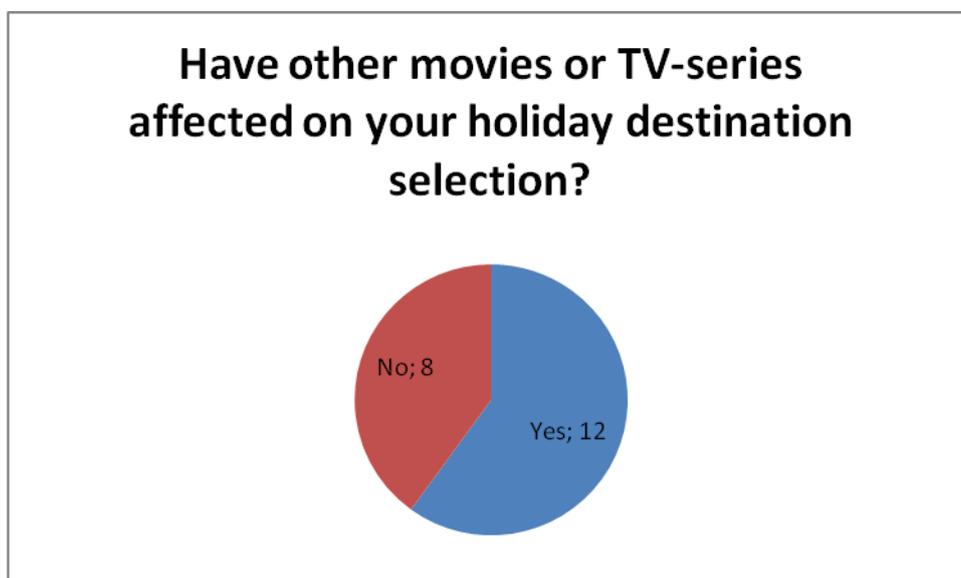


Figure 6: Responses to question: "Have other movies or TV-series affected on your destination selection?"

Five of them mentioned the other popular British TV-series "Heartbeat" which is often included in organized group trips' visiting itinerary. Four of the respon-

dents mentioned visiting other British TV locations during the Emmerdale trip. Below some other responses to the question:

I would like to go to Sweden to visit "Beck" locations. I have been in Ireland because of "Father Ted"

In many movies you can see Big Ben, doubledeckers and cabs that exist only in England. Also London Eye and -Bridge have been shown in many movies and it would be nice to see them really. London centre has been shown in many programs, that awakens the wanderlust..

I would like to travel to NZ because of LOTR, haven't been able to go yet

-- CSI New York has made me want to visit in NYC

In Finland: Karjalan Kunnaila and Helmiä ja sikoja have affected decision to travel to North-Karelia. While I was in Sicily I wanted to visit one place because of Godfather. In the same I trip travelled to an island where in the 50's a film called Stromboli was filmed.

Heartbeat, Midsommer Murders, Build a new life in the country etc.

5.3.2 "Movie tourism group" blog discussion

The blog responses in two discussion chains, titled "What factors about a movie make you want to visit the place" (Discussion 1 = D1) and "Do movies influence you to travel to certain places?" (Discussion 2 = D2) have been gone through with the help of Macionis's theory of three motivational pull factors of place, personality and performance, and a set of possible push factors or internal drivers. In both discussion chains it was common that the respondents considered the question by mentioning one or several examples of movies they felt had somehow affected on their holiday decision or made them want to travel to certain place. In D1 where the specific influencing factors in movies were asked, some respondents considered different factors in general, thinking what factors usually caught their attention and got them interested of the movie, or as in D2, mentioned some movies and the affecting factors in them.

From the text all mentions to Macionis's theory were marked to find out what were the most important factors attracting people to visit the film location. Discussion 1 is first gone through with the grouping basing on Macionis's model, and after that the main points from Discussion 2 are presented, also basing on the same theory.

Place

"Place" as a possible pull factor for film tourist can include destination attributes such as landscapes and scenery, weather and cultural origin. Spectacular landscapes in a movie can definitely promote the destination very positively and attract visitors to see the landscapes themselves. Place as a motivational factor would seem to be the most common of the three. Thus for example the movie maps can be seen as an effective way of marketing; people want to know where the sites and landscapes of their favorite movies can be found. (Macionis 2004, 90-91.) "Place" as a motivational factor was mentioned in majority of the blog responses. In D1 22 out of 27 responses mentioned scenery or landscape as important factors, in most cases meaning the natural setting, as in the following quote:

" I like the scenery most. I love the photography and images in large epic movies in natural settings."

However, also urban places and cities seen in movies can have an effect on the destination selection:

"The different films which influenced me to visit Japan brought different factors into play I feel. With The Last Samurai and to some degree Memoirs of a Geisha it was the natural scenery that took my breath away. With Lost in Translation in particular and also Memoirs it was the urban scene and modern culture that influenced me strongly. As a result I visited both urban and natural settings during my trip to experience the different scenery and culture the country had to offer."

One of the respondents had been strongly affected by the scenery of the movie, even though the story and movie itself didn't impress him. As mentioned earlier in this study, the negative storyline doesn't always stand in way for film tourism, if the location itself is deemed attractive. (Beeton 2005, 24.)

"With the film 'In Bruges' it was definitely the scenery of the city that was depicted on film that made us want to visit. The storyline or the characters definitely did not, in fact they might have put some people off, but seeing the city itself, the buildings and the canals etc really made us want to go there.

Personality

Personality as a pull factor means the motivation to travel to the location because of favorite character or the celebrity/movie star that has acted in the film. Celebrities have a considerable pulling power and often movie stars are used in marketing the filming location to attract visitors. People can also link a location and a memorable movie character together, which may induce him/her to travel to the destination. (Macionis 2004, 92.) In nine responses the factor "personality" was brought forth. In many cases the visit to film location was motivated by a fandom to for example director or some of the characters as in following examples:

"I love the films of Pedro Almodovar. The colours, characters and spirit for life makes me want to be in Spain."

"What specifically made me want to see where Ryan's Daughters was shot... I believe it was a combination of things beginning with the director. I am a long-time fan of David Lean. Add to that the cast (all of whom did an incredible job), the scenery, the story, the characters - and the soundtrack which I played for months afterwards - and you have an irresistible package."

It can be noted from the responses about a fandom towards a director for example, that often also other motivations to travel are important; the story, scenery etc. also have an effect.

In the following response, also the nostalgic aspect of visiting a location known for famous movie characters is brought forth:

"In Jamaica we get a lot of people who are interested in visiting the beach location used for "Dr. No" (the scene where Ursula Andress comes out of the sea). That draws far more people than more recent films that were shot here. So in this case I feel it is the Ursula Andress and James Bond connection more so than just the beach scenery. Perhaps there is also a nostalgic aspect. Many people remember that scene from the 60's"

In Macionis's theory of film tourist's motivations, he also takes into account the push factors, also called as internal drivers. There can be a wide range of possible motivations, some examples being ego-enhancement, fantasy or escape and search for self-identity. It is also possible, as in the previous quote-example, that the tourist travels to film locations because of nostalgic reasons, wanting to visit a location of a long-time favorite movie and capture the feeling experienced in youth or childhood. It should be noted that pull and push factors are usually linked closely as motivations to travel to film locations. (Macionis 2004, 94.)

Performance

Performance contains the elements of the story, plot and/or genre of the film. People may have strong emotional connection to the storyline of the film, and they may want to capture some of the romance or adventure they have experienced when watching the film, by visiting the location where the drama happened. (Macionis 2004, 91.) 15 responses mentioned "performance", mostly described with words "story" or "storyline". In many responses the story was linked with for example nostalgic memories, emotional connection or the feeling of romance or adventure the respondent wanted to experience by visiting the location.

"Factors for me - mainly the story and to some extent the characters as part of that. A good story that hits home, something that really gets to me in some way and makes a lasting impact or impression. You then leave the cinema thinking about the film and maybe the seeds have then been planted to visit the place - to go there and experience or feel part of the story."

"I think it really depends on the movie itself. For me it is most usually the scenery. However, sometimes I am captured emotionally by a romantic or fairytale type storyline. I might actually believe that if I visit this idyllic setting, then I may experience some of the happiness that the characters have!"

In few responses the genre was mentioned as important and especially historical movies depicting real events in the history had awakened the interest to travel to museums or historical places:

"--A recent trip to Vietnam was, in part, inspired by wanting to visit and understand some of the country's history relating to the Vietnam War (or the American War as the vietnamese refer to it). Films like Apocolypse Now, Platoon and Good Morning Vietnam made me want to see the beautiful lush scenery and beach locations depicted by the films as well as visit some of the museums and war locations (dark tourism) of the events themselves highlighted by the films. The fact that these three films were not actually filmed in Vietnam is, to me, in this aspect meaningless. Movies may be criticised at times for glorifying, belittling or glamourising war but, if nothing else, they do bring the horrors of war to the attention of the masses.--"

In the discussion chain titled "Do movies influence you to travel to certain places?" there were 68 responses to the question and 62 of them answered positively; respondents had either travelled motivated by a movie or would like to. Being "a huge fan of the movie/s" was one of the most repeated reasons for film tourism. In the following response one of the main motivational factors seems to be nostalgia, together with the level of fandom that was the main reason for the trip. Here the push factors of nostalgia and escape again show their importance as reasons to visit filming locations.

"Yes movies do influence me to visit places. Some friends and I visited Salzburg in 2001 because of our love for The Sound of Music. It was fascinating to visit sights like the Mirabell Palace and gardens and actually stand on the 'Do Re Mi' steps from the movie! We also took a trip to Mondsee which is east of Salzburg to visit the cathedral there which was used for Maria's wedding to Captain Von Trapp. Salzburg was a wonderful place in its own right but it meant so much more to all of us because of the association with the movie. In fact I am not sure if we would have gone there if we hadn't been such huge fans of the film."

Motivation may differ notably depending on what type of film tourist the visitor is. Macionis divides film tourists into three categories: serendipitous film tourists, general film tourists and specific film tourists. Serendipitous film tourists just happen to be in a destination portrayed in a film, even though their presence there is not affected by films in any way. General film tourists haven't been drawn to the destination by any specific film, but while being there they participate in film tourism activities. Specific film tourists have actively been seeking information about destination shown in a film and that is an important, or only, reason for their visit. (Macionis 2004, 87.)

Few respondents thought that movies didn't really affect their travelling plans, but if they happened to go to a place where a movie was filmed, they might visit the location if that wasn't too much trouble. These kinds of film tourists can be called the general film tourists, or as Roesch (2009, 6-7) describes, film tourists, who are interested about the location/country in general, but not so much interested about the specific filming locations. In cases like this it is important that there are markers in the destination that prove the location to be an authentic film location, and the locations should be made as accessible as possible for potential film tourists (Roesch 2009, 40.)

"I must admit I would not go out of my way to go to a country just because I had seen it in a film. But if I was in the country I'd make an effort to visit the location, within reason--."

"What I see in the movies wouldn't have a direct influence on me, I'd not travel anywhere cause of them but if am in that country anyway I might well check out some places."

Film's power to affect the travel plans subconsciously was considered in three responses.

"I believe movies have a very big impact on most people, even if they dont realize it right away... The big screen is all about the images, so i think that sometimes they get stuck in our heads and unconsciously (or consciously) make us want to visit the places we see."

All in all, even though the landscapes and the scenery were mentioned most in the blog responses, usually it wasn't the only reason that would motivate the respondents to visit the location. Many respondents mentioned combination of all Macionis's pull factors in the form of scenery, story, characters and even musical soundtrack. It is often the fandom of a certain movie or TV-series that attracts people to travel specifically to filming locations, and in these cases, there are definitely many motivational factors affecting to the destination choice. In the following response it is well described how several factors in a movie can affect on travel plans:

"I believe there are a variety of factors in movies that can influence your travel plans - not just any 1 in particular. When all factors (music, scenery, characters, escape) are combined with powerful effect, that always propels my wanderlust! The promise of glamour and adventure are often very compelling."

In D2 there was also some discussion concerning the authenticity of the location, and the possibility for disillusionment and disappointment when travelling to a location/country the movie depicted, just to later find out that the movie was shot elsewhere. Authenticity was briefly discussed earlier in this study and the respondents' thoughts about the topic brought forth same worries that for ex-

ample Roech (2009, 75-77) discussed; the tourists may feel they have received wrong information and be disappointed in the real location.

" - I find it interesting (and sometimes disappointing) that movies can turn out to be filmed in a different country from that projected on screen.-- Personally, as I stated in my earlier post, I believe this could lead to disillusionment and disappointment because you may not find what you saw on screen when you visit the place."

Push factors

Also push factors, as Macionis described them, came forth in many responses. The "emotional connection", "emotional significance" or "nostalgia/nostalgic element" were mentioned in 7 responses in D1. In these responses the close relationship to pull factors can be easily detected, since usually the emotional connection was felt towards the storyline or landscapes. In D2 the emotional connection was also brought forth. Even though most of the 62 responses answered the topic's question straight and described the locations they have visited influenced by film, also more specific stories about the reason behind the trip were described. In 12 responses push factors "nostalgia", "being a fan of the movie/s" and/or "having an emotional attachment to the film" were mentioned. Also one notable push factors, mentioned in both D1 (once) and D2 (three times), was visiting the locations for gaining status, or *"just to tell folks back home that they have been to see where such and such movie was filmed"*.

5.3.3 Discussion about the results

Certain aspects of film-induced tourism and the motivations of film tourists were repeated in both primary and secondary data, no matter that the primary data was about TV - induced tourism, and the secondary data considered more movies. In this short summary of both data the noted similarities will be gone through.

"Landscape" was the most repeated word in both data. Seeing beautiful landscapes/ places for real seemed to be the biggest motivational factor for respon-

dents in both data. The landscapes also affected to the destination image, making viewers aware of the beauty of the destination and awaking the desire to travel there. Landscapes and urban areas as factors attracting to travel were mentioned in a big majority of blog discussion responses and in the Emmerdale-questionnaire. Emmerdale viewers, who were all long-time fans of the series felt the series had added to their knowledge of England, especially the Yorkshire area, and the landscapes shown in the series were a big part of the attraction of the region and the desire to travel there.

However, despite the importance of landscapes to motivate film tourism, usually it was a combination of factors that made the respondents want to travel to the location. Fandom towards a movie or a TV-series often contains attraction to storyline, characters, actors, landscapes etc, and in many cases it is the whole picture that makes people want to travel to filming locations; they want to *be* in the place, feel like they were part of the world in the film.

Of course fandom and devotedness is not necessary for tourists to go to film locations. Even though fan club members and other long time fans may choose a destination based purely on the fact that a film was shot there, most people do have other reasons and motivation to travel to certain destination, and visiting film location might be just one of the many. Some tourists may not even realize before being on the spot that a film was done there and after finding that out might visit the locations if possible. Especially in blog discussion these different types of film tourists could be found. In Emmerdale questionnaire many of the respondents were members of the fan club, taking part in organized location tour trips, making visiting the film locations a main part of their holiday.

In the questionnaire the feelings experienced and the activities undertaken in the location were also explored, which was a factor not much considered in the blog discussion. Photographing as an activity was expectedly most popular. The feeling of awe felt in the locations became apparent in many questionnaire responses; for many it felt weird and almost magical to be in the actual place they had been watching from their TV- screens for years. The events from the series were reminisced with other fans and in fan club tours the like-minded group and

excited and experience guide were considered very important. From these "on-location" responses it can be concluded that for specific film tourists (Macionis 2004, 87) it is the experience in itself that matters, being in the place and gazing places. According to Roesch (2009, 209) the greater fan the tourist is of the series or the movie, the deeper the tourist wants to immerse into the imaginary world and undertake more specific film related activities like shot re-creation and filmic re-enactments. They both mean taking the part of some movie character, photographing oneself as a character in certain scene and/or imitating character's possible behavior in a certain location, role-playing in a way.

6 Conclusions

The research question of this bachelor's thesis wanted to explore the impacts of film on destination image and tourist's destination selection. From the research it became apparent that film may have significant effect on destination image and through this also to the destination selection. Long-time Emmerdale viewers described the series' effect in many ways, often feeling that their knowledge about Yorkshire and Britain in general could be lesser without the series, which tells about the films' awareness-raising aspects. Films can make the viewer feel more familiar with the destination, as they see images of the landscapes and aspects of culture from the film. Familiarity may create a sense of safety and this way affect to the destination selection.

In both movie blog discussion chains the major effect of landscapes was mentioned time and time again; stunning scenery clearly has a big part in shaping destination images through screen, and this became apparent also in Emmerdale-questionnaires. For most people acquiring information visually is most effective, and the visually stunning landscapes, together with exciting storyline and memorable characters, may well awaken desire to visit in the portrayed place and see it all for real.

In the Emmerdale questionnaire the respondents could all be called fans of the series since they had followed the series for several years and many had also taken part in the location tour. Those who hadn't visited the location yet would like to do so in the future, to see the places for real. The fandom factor was easy to detect in the responses to the questions why they would like to visit the locations; it was constantly repeated that after watching the series for so long they would like to see the places for real, to see if the landscapes were really that beautiful. For the fans that had visited the location the trip had always met their expectations, even exceeded them. Visiting the real locations was what they had wanted and both the filming locations and the landscapes had fulfilled their expectations; many even said that the landscapes were more beautiful than when seen from the screen.

Movie blog was useful because of the diversity of the respondents. Questionnaire respondents were all Emmerdale fans, many of them members of the series' Finnish fan club. In the blog the discussion was freer, concerning film tourism and the tourism-inducing factors of movies more generally. In the blog discussion the respondents were not necessarily great and long-time fans of the movies, but thought about the discussions' questions from the point of view of many movies they had seen, coming to the conclusion from that direction.

As a conclusion from both analyzed data film may affect to the destination image in many ways, especially if the viewer experiences the film as memorable, enjoying the storyline, acting and/or natural or urban landscapes in the film. Viewer might start thinking travelling to certain country or region after seeing a film and feeling attraction towards certain aspects of the film. Usually the image achieved from a film is a positive one and even though the viewer found some negative aspects from it, there may be other aspects that allure him/her to travel to the locations. If the viewer is a fan of the film visiting the location, seeing the specific filming spots and re-living the events of the film on the spot may be a main interest on a holiday, but the film location visit can well awaken broader interest towards the country. Because of the possibilities of film as indirect destination marketing, the co-operation between tourism- and film stakeholders is important so that the location gets mentioned and promoted as the filming place of the movie. Available information about the region in Internet and other channels of marketing may be in decisive role as the tourist considers travelling to the filming location.

For a more remote location that has not developed a strong brand and image in tourists' minds, films shot in the region can give considerable tourism benefit. Films give many options for marketing, and film fans are effective in finding the locations of their favorite movies; to make this easier, Internet marketing with film-specific websites including for example movie map is recommended. If the movie contains beautiful, memorable landscapes and other natural areas, these should also be signed in the map and accessibility to these locations should be ensured.

As photographing is in a big part of film tourism experience, this aspect of the visit should be made as easy and interesting as possible. Example of this is the shot re-creation. (Roesch 2009, 159.) Even though often it is enough just to pose in front of the familiar location, as became apparent from questionnaire responses, especially in the case of movies there may be some memorable, important scenes in certain recognizable places. In shot re-creation the tourist places him/herself in the place of the absent movie character, posing in the same way as the character in the movie. To simplify these kinds of activities the use of markers, like signs with a photograph of the certain scene, or an expert guide to note these important locations, is encouraged.

Even though the questionnaire brought forth good information about the effect TV-series may have on the viewers, a questionnaire probably wasn't the best way to get a deeper understanding of the respondents thoughts and feelings. There were also some flaws in the questionnaire, most clear of them being in the question "Have you travelled to Great Britain at least partly inspired by the series?" For those answering "yes" the later question was had they been interested more of the filming locations, England generally or both of them. However there were no clarifying questions for respondents that had travelled to England, but not to the filming locations. It would have been useful to know how the series exactly had influenced their trip to England, and did the image received from the series fulfill their expectations in their destination. This would have given good information about how a film can affect to the destination image of the whole country, not just that of the shooting location. A broader qualitative approach, such as an interview or observation during the location tour, would serve better in finding out the reasons behind the trip and the importance of the location encounter. Many responses brought forth the feeling of awe and disbelief of being in the place that had for years been existent only in TV screen. In future research also the more specific reasons behind a location tour trip, and the emotions experienced in the filming spot would be interesting to find out; this would also be help in marketing the film tourism destination in a most effective way.

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ATTACHMENTS

Attachment 1: Questionnaire for Emmerdale-viewers

Emmerdale kysely

Hei! Olen restonomiopiskelija ja teen opinnäytetyötäni elokuvien/TV-sarjojen motivoimasta matkailusta. Tämä kysely käsittelee aihetta "Emmerdale"- TV-sarjan näkökulmasta ja monet kysymyksistä ovat avoimia kysymyksiä, joihin sana on vapaa. Kiitos vastauksestasi!

1. Sukupuoli:

mies

nainen

2. Ikä: _____

3. Kuinka pitkään olet seurannut sarjaa?

alle vuoden

1-3 vuotta

3-5 vuotta

enemmän kuin viisi vuotta

4. Onko sarja vaikuttanut mielikuviisi ja mielipiteisiisi Englannista maana?

kyllä

ei

Perustelu

5. Onko sarja herättänyt kiinnostusta Englannista matkakohteena?

kyllä

ei

Jos vastasit "**kyllä**", mitkä seikat ovat vaikuttaneet kiinnostuksen heräämiseen; maise-
mat, juonikuviot, sarjan henkilöt tms?

6. Oletko matkustanut Brittein saarille ainakin osittain TV-sarjan motivoimana?

_kyllä _ei

Jos vastasit "**kyllä**", vastaa kysymyksiin **6a, 6b, 6c, 6d ja 6e**. Jos vastasit "**ei**", siirry
kysymykseen **7**.

6a. Oliko kyseessä

_itse järjestetty omatoimimatka _järjestetty ryhmämatka
_valmismatkapaketti

6b. Olitko kiinnostunut nimenomaan sarjan kuvauspaikoista vai yleensä Pohjois-
Englannista?

_kuvauspaikat _yleensä _molemmat

6c. Vierailitko sarjan kuvauspaikoilla?

_kyllä _ei

Jos vastasit "**kyllä**", vastaa seuraaviin kahteen lisäkysymykseen:
Vastasivatko kuvauspaikat odotuksiasi? Millaisia ennakko-odotuksesi olivat?

Attachment 2: Brief English translation of the questionnaire

1. Gender: male female

2. Age:

3. How long have you been following the series? less than a year 1-3 years
 3-5 years more than 5 years

4. Has the series affected on your opinions and perceptions of the country? yes no

Explanation:

5. Has the series awakened interest of England as a travel destination: yes no

If you answered "yes" what factors have affected on the awakened interest: landscapes, plot, characters....?

6. Have you travelled to Great Britain at least partly inspired by the series? yes no

If you answered "yes" move on to question 6a, 6b, 6c, 6d and 6e. If you answered "no", move on to question 7.

6a. Was your trip self-organized trip organized group trip package tour

6b. Were you mainly interested about the filming locations or England in general?

filming locations in general both

6c. Did you visit the filming locations? yes no

If you answered "yes" please answer the two following questions:

Did the filming locations fulfill your expectations? What kind of expectations did you have?

What did you do in the locations? What kind of feelings did the visit awake in you?

6d. Could you recommend the trip you made for your friends and other fans of the series?

yes no I don't know

6e. Where did you find information about the series' filming locations and the possibility to visit them? You can describe the sources more specifically in the lines behind the options.

Internet pages

Fan clubs

Guidebooks

Magazines/newspapers

Other, where?

7. Would you like to visit in the series' filming locations some day?

yes no

Explanation:

8. Have other TV-series or movies affected on your holiday destination selection?

yes

no

If some have, can you tell examples?