

UNIVERSITY OF MARIBOR
FACULTY OF TOURISM

Tilen Štruc

**FILM-INDUCED TOURISM: MOTIVATION
OF GAME OF THRONES' FANS TO VISIT
DUBROVNIK**

Bachelor Thesis

Brežice, October 2017

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Mentor: Dr. Andreja Trdina

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Fakulteta za turizem

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FILM-INDUCED TOURISM: MOTIVATION OF GAME OF THRONES' FANS TO VISIT DUBROVNIK

Film-induced tourism is a new, complex phenomenon. It connects two major industries: entertainment and tourism, both being on the rise. So far, the correlation between the two has not been subject to extensive research, thus receiving little academic attention. This study describes the field of film-induced tourism, its effects, forms and characteristics. Its focus is set on the motivation of Game of Thrones' fans to visit Dubrovnik, Croatia, or "King's Landing" as they know it from the series. The results of this study show that most of the Game of Thrones' fans would like to visit Dubrovnik. Results further prove that the more fans identify with the characters from Game of Thrones, the stronger the intent to visit Dubrovnik. In terms of motivation, pull factors proved to dominate push factors. However, results confirm that the stronger the identification with the Game of Thrones' characters, the greater the importance of push factors for visiting Dubrovnik.

Key Words: film-induced tourism, tourist motivation, Game of Thrones, Dubrovnik

FILMSKI TURIZEM: MOTIVACIJA OBOŽEVALCEV 'IGRE PRESTOLOV' ZA OBISK DUBROVNIKA

Filmski turizem je nov, kompleksen fenomen. Povezani sta dve večji industriji, turistična in zabaviščna, obe pa sta v porastu. Doslej povezava med njima ni bila obsežno raziskana in tako ni bila deležna pozornosti širših akademskih krogov. Ta študija opisuje fenomen filmskega turizma in njegove učinke ter lastnosti. Osredotoča se na motivacijo oboževalcev serije Igra prestolov za obisk Dubrovnika na Hrvaškem oziroma »Kraljevega pristana« kot ga poznajo iz serije. Rezultati študije kažejo, da si večina oboževalcev serije želi obiskati Dubrovnik. Rezultati tudi pokažejo, da bolj kot se oboževalci identificirajo z liki iz serije, tem bolj so motivirani za obisk. Na splošno so se povlečni motivi (pull faktorji) izkazali kot prevladujoči motivi za obisk Dubrovnika v primerjavi s potisnimi motivi (push faktorji). Toda, kot je razvidno iz študije, višja kot je identifikacija oboževalcev z liki iz serije, večja je tudi pomembnost potisnih motivov (push faktorjev) za obisk Dubrovnika.

Ključne besede: filmski turizem, motivacija turistov, Igra prestolov, Dubrovnik

UDK: 338.48-6(497.5Dubrovnik):791(043.2)

POVZETEK

Filmski turizem je večdimenzionalen pojav, ki zajema turistična potovanja na določene destinacije, prikazane v filmih. Je nova podzvrst kulturnega in pop-kulturnega turizma ter vključuje dodatna mejna področja. Zato je ključnega pomena za raziskave multidisciplinarni pristop. Motivacija je od nekdaj v središču raziskav na področju turizma in se v splošnem dojema kot pogonska sila vseh dejanj. Merjenje in raziskovanje motivacije sta torej nepogrešljiva. Ker je motivacija kot taka primarno psihološki pojem, sklepamo, da bi lahko bile obsežnejše psihološke raziskave pomembne za razumevanje filmskega turizma. Področje filmskega turizma vključuje tudi močan sociološki vidik, zato menimo, da je psihosociološki pristop ključnega pomena za razumevanje tega pojava (Parinello, 1996; Pearce, 1993; Pearce in Lee, 2005; Connell, 2012).

Game of Thrones oz. Igra prestolov je ameriška fantazijska drama v obliki televizijske serije in temelji na seriji romanov avtorja George-a R.R. Martin-a. Od druge sezone naprej jo snemajo v Dubrovniku. Njegova dobro ohranjena območja in zanimivosti, kot so zgodovinsko mestno jedro, mestno obzidje, utrdba Lovrijenac ter izjemno lepa pokrajina, so postali odlične lokacije za snemanje. V seriji je Dubrovnik ali Kraljevi pristan prestolnica sedmih kraljestev. Kot takšna je središče ključnih dogodkov in prizorov. Kraljevi pristan je predstavljen kot čudovito obmorsko mesto in dejstvo, da so znamenitosti del resničnega mesta, je močno vplivalo na gledalce, kar je povečalo turistično povpraševanje v Dubrovniku (Tkalec, Zilic in Recher, 2017).

Namen diplomskega dela je bil ugotoviti, ali televizijska serija Igra Prestolov vpliva na oboževalce tako, da bi želeli obiskati eno od številnih filmskih lokacij – Dubrovnik. Cilji diplomskega dela so: opisati filmski turizem in vlogo popularne kulture pri motivaciji za potovanje na določeno destinacijo; opisati učinke popularne kulture na turizem s pomočjo različnih primerov; pridobiti razumevanje motivacije potencialnega filmskega turista za obisk Dubrovnika; identificirati najpomembnejše motive oboževalcev za obisk Dubrovnika; pojasniti vlogo medijske konvergenca, fenovstva in identifikacije z liki v filmskem turizmu na izbranem primeru.

Raziskavo smo izvedli na osnovi teorije potisnih in povlečnih dejavnikov (*Push and Pull theory*) avtorice Macionis (2004), ki se je izkazala kot zelo koristna. Upošteva je obstoječe raziskave smiselno povzema in kategorizira večplastne in raznolike motive za potovanja na filmske lokacije. Vendar je bila dodelitev motivov različnim kategorijam samo za analitične namene, saj so se motivacije posameznikov izkazale za zapletene in večplastne in jih je bilo težko razločevati. Dejstvo, da lahko pri izbiri turistične destinacije na nas sočasno vpliva več motivov, predstavlja nadaljnji izziv za raziskave. Težava ni le, da se oboževalec morda ne zaveda notranjih gonilnikov, ampak tudi, da jih morda ne želi priznati niti sebi niti drugim. Tako lahko nekateri motivi ostanejo prikriti. Podobno je tudi pri identifikaciji oboževalca z likom iz serije. Identifikacija je umišljen proces, ki ga določa spremenjena zavest posameznika (Cohen, 2001). To bi lahko pojasnilo, zakaj so bili potisni dejavniki najmanj pomembni.

Za empirično raziskavo med oboževalci serije Igra prestolov smo uporabili spletni vprašalnik s 14 vprašanji zaprtega tipa. Vprašanja so vključevala tudi tri lestvice: merili smo stopnjo oboževanja serije, stopnjo identifikacije z liki iz serije in pomembnost 24 različnih motivov za obisk Dubrovnika. Vprašalnik je bil anonimen.

Ugotavljamo šibko pozitivno korelacijo med identifikacijo z liki iz serije in motivacijo za obisk Dubrovnika. Potrdili smo tudi, da močnejša kot je identifikacija z liki Igre Prestolov, pomembnejši so posameznikovi notranji gonilniki (ali potisni dejavniki). Korelacija med identifikacijo in motivacijo je bila šibko pozitivna, vendar statistično značilna.

Postavili smo 4 hipoteze, ki smo jih preverjali in na osnovi rezultatov zadržali. Večina oboževalcev serije bi rada obiskala Dubrovnik. Identifikacija z enim ali več liki iz serije poveča motivacijo za obisk Dubrovnika. Močnejša kot je identifikacija, pomembnejši so potisni (*push*) dejavniki. Prostor je prevladujoči dejavnik motivacije pri oboževalcih serije za obisk Dubrovnika.

Igra Prestolov vpliva na potovalne želje oboževalcev. Dejstvo, da večina anketirancev (81%) želi obiskati Dubrovnik, je nedvomno prispevalo k tej raziskavi z zagotavljanjem relativno obsežnega vzorca. Poleg tega je 11% izjavilo, da bi morda obiskali Dubrovnik, s čimer se vzorec dodatno razširi, to pa dokazuje, da je ciljna destinacija zaželena. Znamenitosti in atributi Dubrovnika (Place) so bili glavni razlogi za obisk mesta, sledijo motivi, povezani z osebnostjo (Personality) in pripovednim okvirjem (Performance); ter najmanj pomembni – potisni dejavniki (notranji gonilniki). Vendar pa lahko pomen ali pomembnost vsakega atributa izhajata iz različnega vira. Pomembnost določenega atributa je lahko posledica več motivacijskih sil, ki delujejo sočasno.

Menimo, da je raziskava uspešna, saj smo lahko preverili vse hipoteze, od katerih nobena ni bila ovržena. Vsi cilji so doseženi. Opisali smo filmski turizem in njegove učinke. Ugotovljena je bila najpomembnejša skupina motivov za potovanje v Dubrovnik. Opisana je bila tudi vloga oboževalskih skupin in kompleksne povezave med pop-kulturo, ustvarjanjem podobe destinacije ter turistično potrošnjo. Z izpolnitvijo namena in ciljev ta študija prispeva k dosedanji literaturi in raziskavam filmskega turizma.

TABLE OF CONTENTS

INTRODUCTION.....	1
Problem definition	1
Purpose and goals.....	3
Research hypotheses	3
Assumptions and limitations	4
Research methods	4
1 FILM-INDUCED TOURISM.....	6
1.1 Definition.....	6
1.2 Forms and characteristics of film-induced tourism	8
1.3 Film-tourist typology.....	10
1.4 Effects of film on tourism.....	11
1.5 Example 1: Lord of The Rings	12
1.6 Example 2: Harry Potter	13
1.7 Example 3: Captain Corelli’s Mandolin	15
2 FAN CULTURES AND MEDIA CONVERGENCE.....	17
3 TOURIST MOTIVATION.....	21
3.1 Push and Pull Motivation Theory in Film Induced Tourism	22
4 GAME OF THRONES AND DUBROVNIK: A SHORT CONTEXTUALIZATION FOR THE EMPIRICAL STUDY	25
5 RESEARCH DESIGN	27
5.1 Survey method	27
5.2 Sampling.....	28
5.3 Questionnaire design	28
5.4 Data collection	29
6 RESEARCH RESULTS.....	30

6.1	Sample description.....	30
6.2	Survey Analysis.....	31
6.3	Correlations.....	40
6.4	Hypotheses.....	43
	CONCLUSIONS AND RECOMMENDATIONS.....	44
	BIBLIOGRAPHY	47
	APPENDICES	i
	Appendix 1: Survey	ii
	Appendix 2: Facebook post.....	vii

LIST OF PICTURES

Picture 1: One of the houses at the Hobbiton movie set	12
Picture 2: A Harry Potter fan poses for a photograph at PLATFORM 9 3/4	14
Picture 3: Cephalonia, Greece	15
Picture 4: Penelope Cruz and Nicholas Cage in Captain Corelli's Mandolin.....	16
Picture 5: Aerial view of Dubrovnik	25

LIST OF TABLES

Table 1: Forms and characteristics of film tourism	8
Table 2: Impact of film on visitor numbers.....	11
Table 3: Visitor arrivals to Cephalonia 1999–2004.....	16
Table 4: Motivational push and pull factors in film-induced tourism	23
Table 5: The characteristics of quantitative and qualitative research	27
Table 6: Classification of push factors	36
Table 7: Classification of pull factors	36
Table 8: Pull vs. push factors	37
Table 9: Descriptive statistics of pull factors	37
Table 10: Correlation between fanship scale and intent to visit Dubrovnik	40
Table 11: Tests of normality	41
Table 12: Correlation between identification with the characters and visiting Dubrovnik	42
Table 13: Correlation between identification with the characters and push factors	42

LIST OF FIGURES

Figure 1: The emerging research dimensions of film tourism within a social science paradigm.....	7
Figure 2: Continuum of film-induced motivation	22
Figure 3: Gender of the respondents (n=111)	30
Figure 4: Age of the respondents (n=111)	30
Figure 5: Nationalities of the respondents (n=111).....	31
Figure 6: Familiarity with Game of Thrones' filming locations (n=111)	31

Figure 7: Visitation of Game of Thrones' filming locations (n=111).....	32
Figure 8: Interest in visiting a Game of Thrones' filming location (n=111)	32
Figure 9: Interest in participation in 'Game of Thrones'-related activities (n=103).....	33
Figure 10: Visitation of Dubrovnik (n=111).....	33
Figure 11: Desire to visit Dubrovnik (again) (n=111)	34
Figure 12: Motives for visiting Dubrovnik (n=103)	35
Figure 13: Fanship scale (n=111)	38
Figure 14: Identification with the characters (n=111).....	39
Figure 15: Great Houses' popularity (n=111).....	40

INTRODUCTION

Problem definition

Film-induced tourism is a relatively new and growing global phenomenon. It represents the link between two major industries on the rise: tourism and entertainment. Travel behaviour, influence of media and film-induced tourism are current issues of modern-age tourism. Walaiporn (2008) states that film-induced tourism is one of the fast-growing sectors of tourism industry and that its increasing popularity owes to the growth of entertainment industry as well as international travels.

Film-induced tourism has been defined from several different points of view and some of the definitions will be presented here, yet the simplest and most popular definition seems to have been set out by Hudson and Ritchie (2006, p 256), who identified it simply as tourists' visits to the destinations featured on television, video, or cinema screen. As extended by Beeton (2005), film-induced tourism involves various on-site activities, such as movie tours, visits of movie locations, individual film sets or theme parks because of a destination featured in a movie or a TV series. Film-induced tourism is a form of pop-culture tourism. This type of tourism is affected and defined by fan cultures, media convergence¹, collective consumption, narrative sedimentation² and spatial transformations. To shed a light on previously under-researched areas of pop-culture-tourism and its subcultures, Gyimóthy, Lundberg, Lindström, Lexhagen and Larson (2015) acknowledge 6 propositions, described in section 2 – Fan cultures and media convergence.

According to Walaiporn (2008), film-induced tourism is a new form of cultural tourism, which, due to insufficient understanding and information about the positive impact of entertainment industry on tourism, still receives little attention. Recent research

¹ "...the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behaviour of media audiences who will go almost anywhere in search of the kinds of entertainment experiences they want" (Jenkins, 2006, p. 2).

² Construction layers of narrative reality (Gyimóthy et al., 2015)

suggests that films can have a strong influence on the travel-decision process and do not only assure short-term tourism revenue but also long-term prosperity of the destination. The author further acknowledges an increase in numbers of tourists visiting destinations featured in films and television series, which are not or were not directly related to tourism promotion campaigns.

Hudson and Ritchie (2006, p. 392) state that, "... many tourism organizations have been slow to tap the potential benefits of film tourism. The impacts of film tourism still appear to be underappreciated by destinations even though they can be long lasting and have significant long-term economic and social effects." Furthermore, they point out that not much research on film tourism has been conducted and more research is required to fully understand its' potential. Therefore, this study also aims at helping destination-marketing organizations (DMO's) understand the importance and motivation of fans as potential film-location tourists.

Identifying tourists' motivations is one of the main research aspects in the field of film-induced tourism. If, as stated before, there has been little academic interest in the impact of film on tourism, specific research on the subject of motivations of film-location tourists is even scarcer. Considering the facts that film locations are not exclusive only to film-location tourists and those individual locations induce other motivational profiles, there are many different types of motivations to be expected (Garcia et al., 2016, p. 717). As research on film tourism is still limited, there are important gaps to fill in order to understand the phenomenon entirely. Besides, there is no consensus about the travel motivations of tourists visiting film locations (Heitmann, 2010). Most studies focus on film-location tourists in general. Based on the proposition that pop-culture tourism is primarily driven by fan cultures, this study is focused on Game of Thrones' fans and shall provide better understanding of the motivation of a potential film fan tourist. Motivation is commonly seen as the driving force behind all actions. In order to understand Game of Thrones' fans and their behaviour, one must examine their motivation for traveling to the destination featured in the series, in our case to Dubrovnik.

Purpose and goals

The main purpose of the study is to find out, if the television series Game of Thrones has been affecting fans in the way that they might want to travel to the filming location. If it has indeed, this study will try to elaborate the major motives for visiting the filming location of Dubrovnik.

The goals are to:

- describe film induced tourism and the role of film regarding motivation to travel to a certain destination;
- describe the impact of film on tourism based on different examples;
- gain an understanding of the motivation of potential film location tourists to travel to Dubrovnik, a Game of Thrones' filming location;
- identify the most important motives for travelling to the film location of Dubrovnik among Game of thrones' fans;
- explain the role of fandom (and identification with character in particular) in relation to push and pull factors.

Thus, this study aims at contributing to research and literature about the phenomenon of film-induced tourism by investigating the motivation of fans as (potential) film tourists.

Research hypotheses

Hypotheses to be confirmed or declined are:

- Most of the Game of Thrones fans would like to visit Dubrovnik.
- Identification with one or more of the Game of Thrones' characters increases the motivation for visiting Dubrovnik.
- Based on the Push and Pull Motivation Theory in film-induced tourism by Macionis (2004), place as the dominating factor motivating Game of Thrones' fans to visit Dubrovnik will prevail.

- The stronger the identification with the Game of Thrones' characters the greater the importance of push factors, regarding fan motivation to visit Dubrovnik.

Assumptions and limitations

We assume that there will not be any problems regarding gathering of information. The questionnaire is to be answered anonymously and voluntarily, thus the answers should be realistic. Questionnaire will be in English and will not be translated into any other language. Only fans of the Game of Thrones television series will be asked to participate. However, the questionnaire will be accessible to all and there is no guarantee that only fans will complete it. Therefore, we assume that all respondents will be fans and in order to measure the degree of identification with fan interest, we have applied the Reysen Fanship Scale (Reysen and Branscombe, 2010).

Since film-induced tourism is a relatively new phenomenon, lack of research might represent a possible limitation. Other possible limitations might be the questionnaire length (approximately 10 minutes), a rather short research period as well as different nationalities of the respondents (e.g. some nationalities might be more inclined to travel than others might).

Research methods

The motivational range of Game of Thrones' fans to visit Dubrovnik shall be elaborated using a theoretical and a practical approach. For the theoretical analysis, general scientific research methods will be applied: logical analysis and synthesis of the scientific literature. Using these methods, various articles, reports and books on film-induced tourism will be analysed and quoted or requoted regarding relevance of the extracted data, including definitions and examples of popular destinations.

The empirical analysis of fan behaviour concerning film-induced tourism will be conducted based on the results of an online questionnaire including only closed-ended questions, answered voluntarily and anonymously.

1 FILM-INDUCED TOURISM

1.1 Definition

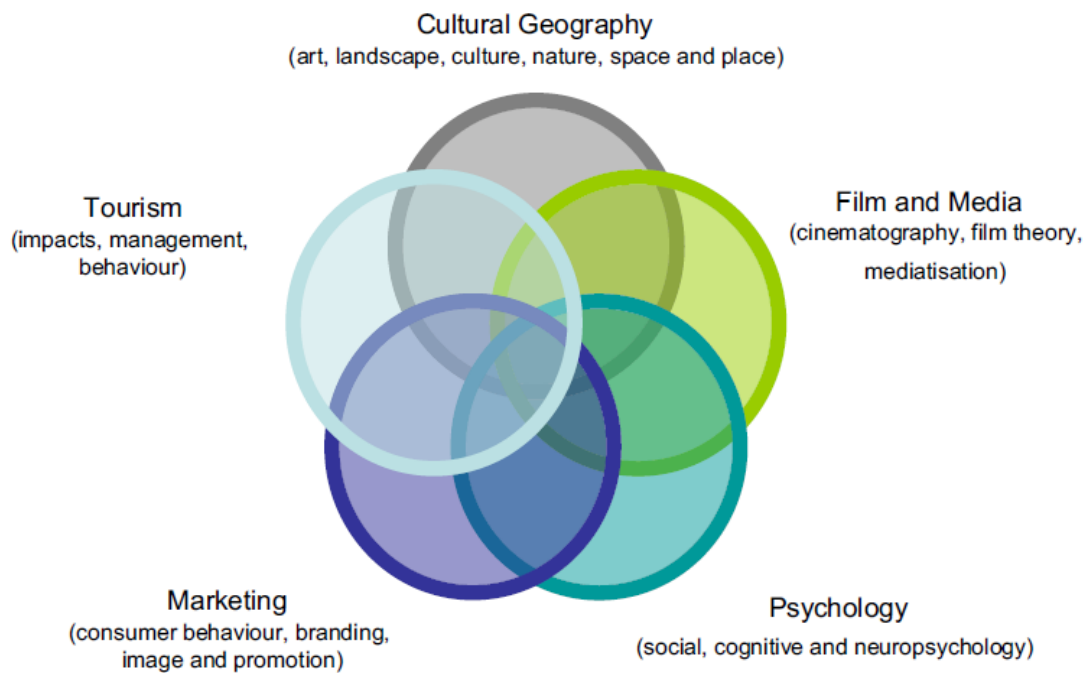
In order to define film-induced tourism, we must first consider the phenomenon of popular culture. Pop culture is the mainstream of a given culture and represents changes in society. These changes are reflected in different cultural expressions, such as films, TV-series, music, fashion etc. Visiting places featured in those cultural expressions as a result defines pop-culture tourism. Therefore, it is safe to conclude that film-induced tourism is a subform of pop-culture tourism (Gyimóthy et al., 2015).

So far, various authors have provided many different definitions. Consequently, there is a variety of terms referring to this phenomenon; including *movie-induced tourism*; *film-induced tourism*; *media-induced tourism*; the *cinematographic tourist* and the *media pilgrim on a media pilgrimage*. However, the term film-induced tourism as a universal theme covers “...a post-modern experience of a place that has been depicted in some form of media representation.”, that is, “...an experience that is highly personalized and unique to everyone based on their own interpretation and consumption of media images” (Macionis, 2004, p. 87).

In its most clear and rational context, the phenomenon of film-induced tourism has been defined as “...tourist visits to a destination or attraction as a result of the destination featured on the cinema screen, video or television” (Busby & Klug, 2001, p. 316). Iwashita (2003) furthers this by stating that literature, film and television can affect destination choices and travel preferences of individuals by exposing them to the attractions and attributes of destinations. Beeton (2005, p. 9) points out that the generally accepted term of movie-induced tourism relates to on-location tourism that follows the success of a movie made (or set) in a region. By using the term 'film-induced tourism', the above can be extended to include video, television and DVD. However, such simple definitions fail to display the complexity and variety of film-induced tourism.

Connell (2012, p. 1009) acknowledges the parameters of film tourism to be multi-dimensional. As shown in Figure 1, she identifies five dimensions of film tourism: Cultural Geography, Film and Media, Tourism, Marketing and Psychology.

Figure 1: The emerging research dimensions of film tourism within a social science paradigm



Source: Connell, 2012, p.1009

It is more than obvious that in order to understand film tourism, an interdisciplinary approach is required. Thus, Connell (2012, pp. 1008–1009) substantiates that quite a number of adjacent disciplines help to provide information needed to research and explain the concept of film tourism and the forces that generate and enhance tourist engagement with cinematic images, themes and locations. As an area of academic interest, film-induced tourism represents the intersection of at least tourism, psychology, media, space, place and culture.

1.2 Forms and characteristics of film-induced tourism

Results of a survey of the emerging themes on film and tourism by Beeton (2005, p. 9–11), clearly demonstrate the complexity of the above phenomenon. Table 1 represents 6 main forms of film-induced tourism, ranging from on-location all the way to armchair travels.

Table 1: Forms and characteristics of film tourism

Form	Characteristic	Example
<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 a part of a holiday	Visiting film locations (or studios) as an activity within a larger holiday	
Film tourism pilgrimage	Visiting sites of films 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	Movie premieres	Movie premieres
Film festivals	Film festivals	Film festivals
<i>Armchair Travels</i>		
TV travel programmes	TV travel programmes	TV travel programmes
Gastronomy programmes	Gastronomy programmes	Gastronomy programmes

Source: Beeton, 2005, p. 10–11

Most academic studies of film-induced tourism focus solely on movies, thus justifying the use of the term movie-induced tourism. Moreover, as compared to TV-series, movies offer a temporally (and presumably otherwise) limited experience to the spectators. Television series differ from the movies in terms of longer screening and filming periods. Consequently, the viewer's empathetic relationship with the characters, story and settings is able to mature over a period. Unless the movie proves to be highly popular, television series tend to have more long-term impacts (Beeton, 2005, p. 11–12).

1.3 Film-tourist typology

Since there are different definitions of film tourism, there are also different categorizations of film tourist types. According to Rittichainuwat & Rattanaphinanchai (2015, p. 137), "...several researchers have found and categorized different types of film tourists based on different samples, such as film pilgrims, film tourists, film and non-film tourists, screen tourists, elite screen tourists and purposeful film tourists. Film tourists can be excursionists who are traveling to a film site as part of their itinerary during a day trip to other destinations or film pilgrims who take pilgrimage film trip and those who are motivated by nostalgia and place identity as a result of a film."

The three types of film tourists, as identified by Macionis (2004) and further described by Connell (2012, p. 1016) include:

- Serendipitous film tourists: might participate in film-tourist activities or not – however, their travelling to the destination is not film-related. Motivations are based on novelty and social interaction;
- General film tourists: participate in film-tourist activities but were not specifically attracted to a destination because of a film. Motivations are based on nostalgia, novelty and education;
- Specific film tourists: actively visit a destination to seek locations viewed in a film. Motivations might be fantasy, romance, nostalgia, self-identity and self-actualization and might be connected with the idea of pilgrimage.

However, according to Connell (2012, p. 1016), this typology remains mostly untested in extended research studies of the film tourist. Based on this film-tourist typology, another specific sub-category is suggested by Connell and Meyer (2009): the so-called 'elite tourist', whose sole travel purpose is to see film-related sites.

Based on the impact level of films on tourist travel decisions, Croy and Heitmann (2011, pp. 192–194) split film tourists into: purposeful film tourists, incidental film tourists, casual film tourists, sightseeing film tourists and serendipitous film tourists. They point out that most of the film tourists are serendipitous, casual or incidental and that some

tourists on film tours may not be motivated by films at all. For example, a study by Croy and Buchman (2009) shows that one-third of film tourists joining a half-to-full-day Lord of the Rings tour had never watched the film; they were there because of other reasons, such as recommendation by a friend.

1.4 Effects of film on tourism

Only some of the studies show the direct impact of films and TV-series on tourism. However, the results are impressive (Beeton, 2005, p. 22).

As shown in Table 2, films have literally boosted tourism in filming locations. After the release of *Four Weddings and a Funeral*, the hotel was booked for at least 3 years in advance. A year after the release of *Braveheart*, the number of tourists visiting the Wallace Monument increased by 300% and in case of the famous Harry Potter, various filming locations in the UK have seen visitor numbers increase by 50% or more.

Table 2: Impact of film on visitor numbers

Film	Location	Impact of visitor number
Braveheart	Wallace Monument, Scotland	300% increase a year after release
Four Weddings and a Funeral	The Crown Hotel, Amersham, England	Fully booked for at least 3 years
Harry Potter	Various locations in UK	Increase of 50% or more in all filmed locations
Mission Impossible 2	National Park, Sydney	200% increase in 2000
Pride and Prejudice	Lyme Park, England	150% increase
The Beach	Thailand	22% increase in youth market in 2000
Troy	Canakkale, Turkey	73% increase

Source: Walaiporn, 2008, p.5

The three different cases described below shall provide deeper understanding of the effects of film on tourism.

1.5 Example 1: Lord of The Rings

Sir Peter Jackson's film adaptations of *The Lord of The Rings* (2001-2003) and *The Hobbit* (2012 – 2014) filmed in New Zealand have influenced a prime example of film-induced tourism. *The Lord of The Rings* is a fantasy novel written by J. R. R. Tolkien. The trilogy was published in the years 1954 – 1955 and was translated into 38 different languages. More than 150 million copies have been sold, worldwide. It is a sequel to the author's previous fantasy novel, *The Hobbit*, first published in 1937 (over 100 million copies sold worldwide) (WorldAtlas, 2017).

In 1999, the Hobbiton movie set was created for the production of *Lord of The Rings*. The set was opened for visitors in 2002; since then more than 1 million tourists have visited Hobbiton. In 2004, The International Visitor Survey found that 6% of New Zealand visitors (approximately 120,000–150,000 people) cited *The Lord of the Rings* to be one of the main reasons for visiting New Zealand and 1% of visitors said that *The Lord of The Rings* was their main or only reason for visiting. Additionally, 63,200 visitors participated in a *Lord of the Rings* activity while staying in New Zealand (New Zealand Tourism, 2014).

Picture 1: One of the houses at the Hobbiton movie set



Source: *Hobbiton™ Movie Set Tours, 2016*

In order to promote and raise the country's profile, the government of New Zealand even appointed Pete Hodgson 'Minister of Rings' in 2001 – for the period of filming. His duty was to investigate how to capitalise and how to deal with the tourism "boom" after the release of the films (New Zealand Herald, 2001). There is no doubt that the movie industry has made a major contribution to New Zealand's recognisability, tourism and economy. According to the New Zealand Herald (2015), The government's estimation of The Hobbit films' contribution to local tourism was between 50 and 500 M \$ per year.

1.6 Example 2: Harry Potter

Harry Potter is a series of 8 fantasy novels written by British author J. K. Rowling. Published between 1997 and 2007, the books were translated into 79 languages. More than 450 million copies have been sold worldwide. Following the books' success, 8 movie adaptations were made and released in the period from 2001 to 2011. According to Statista (24.8.2017), the Harry Potter movies have made a combined budget of 1.155 billion \$ and a total global box office revenue of 7.7 billion \$. The estimated value of the Harry Potter franchise is 25 billion \$ (CNBC, 2016).

The Harry Potter movies were filmed in the United Kingdom. The Harry Potter studio, owned by Warner Bros, is located in Leavesden, north of London. It welcomes 6,000 visitors per day. There, the visitors can peek behind the scenes and see costumes, props, and various other items used in the production of the Harry Potter films. The tour is named 'Warner Bros. Studio: The Making of Harry Potter with Luxury Round-Trip Transport from London' and is the 5th most booked tour in the United Kingdom, with the 1st being 'Stonehenge, Windsor Castle and Bath Day Trip from London' tour. There are two more tours available at the Warner Bros Studio in London: 'Warner Bros. Studio Tour London - The Making of Harry Potter' (8th most booked tour in the UK) and 'Harry Potter Tour of Warner Bros. Studio in London' (9th most booked tour in the UK) (Dailymail, 2017).

VisitBritain developed a Harry Potter movie map. The map shows numerous filming locations. One of the most visited locations is the imaginary Platform 9¾ at London's

Kings Cross Station where wizards go through the wall to catch a train to the magical school by the name of Hogwarts. A trolley with the main character's luggage half submerged into the wall makes fans from all around the world pose for pictures, re-enacting the famous scene from the movie. There is a gift shop next to the Platform 9 ¾, indeed (VisitBritain, 2017).

Picture 2: A Harry Potter fan poses for a photograph at PLATFORM 9 ¾



Source: Reuters, 2017

Another popular destination is Alnwick Castle, which is portrayed as Hogwarts School of Witchcraft and Wizardry in the first two Harry Potter films. From 2011 to 2013, the number of visitors had increased by 230%. During this time, the visitors boosted the local economy by approximately 9 million £ (DailyMail, 2013).

VisitBritain strongly promotes filming sites and destinations in the UK by cooperating with filming companies. The agency links tourism and film through different social media channels such as Facebook and Twitter. They launched a Harry Potter app for the release of the movie Harry Potter and the Deathly Hallows: Part 2. Prior to this, they launched an app named British film locations app. These apps enable users to find famous movie locations at a glance (Oxford Economics, 2012, p. 9).

1.7 Example 3: Captain Corelli's Mandolin

Captain Corelli's Mandolin is a novel written by Louis de Bernières in 1994. The story tells of a young Italian army officer sent to Cephalonia, Greece during World War II. There, he falls in love with a local girl, facing various challenges. Based on the book, the film was released in the summer of 2001, starring Nicolas Cage and Penelope Cruz (Picture 4). The movie was filmed entirely on Cephalonia, the largest Greek Island in the Ionian Sea and shows the beautiful landscapes of Cephalonia and a truthful depiction of Greek life. It was mostly filmed in and around the small town of Sami. The film was not a major success. Even the author of the novel, De Bernieres, did not want to be associated with the movie adaptation. He was disappointed with Hollywood's decision to focus on a simple love story instead of the complexity of his historical narrative. Nevertheless (or precisely because of that), it had a major impact on the island's tourism – during filming as well as after the release (Hudson and Richie, 2005, p. 262).

Picture 3: Cephalonia, Greece



Source: Flight Centre Travel Group Limited, 2016

During filming, between May and September 2000, Sami's accommodation facilities were fully occupied. The island's profile rose significantly. Allegedly, the lead actors Nicolas Cage and Penelope Cruz were having an affair at that time and location. Such allegations contributed to even more publicity, and a local woman was even advertising her apartment as the location of the affair. Although the set was destroyed after filming and little of it has remained, destination-marketing organisations still advertise this filming location (Hudson and Richie, 2005, p. 262).

Picture 4: Penelope Cruz and Nicholas Cage in Captain Corelli's Mandolin



Source: Avalon Kefalonia Travel Services, 2017

As shown in Table 3, visitor numbers increased by 14% in the year 2000, when the filming was taking place. In the following year, the film was released and visitor numbers further increased by 16%. In 2002, there was a 6% increase and the following year the numbers were similar. In 2004, there was a decline by almost 9%. However, still more than 150.000 people visited the location.

Table 3: Visitor arrivals to Cephalonia 1999–2004

Origin of arrivals	1999	2000	2001	2002	2003	2004
Austria	2998	2453	3186	2823	2314	2260
Czech Republic	2221	2608	2310	1781	4651	4348
Germany	1664	1008	1050	942	742	/
Ireland	/	/	/	/	2860	3212
Italy	/	/	/	/	132	/
Netherlands	1062	1479	1210	1059	1050	797
Slovenia	563	600	712	756	690	744
Sweden	3909	4589	4271	2863	1762	/
Denmark	1418	3174	1964	/	/	/
Norway	/	1558	1397	/	/	/
Finland	1766	2470	/	/	/	/
United Kingdom	104412	117375	143063	157141	154782	143461
Increase/Decrease	/	+12.4%	+22%	+10%	(1.52%)	(7.31%)
Other	/	/	/	1328	/	/
TOTAL	120013	137314	159163	168723	168983	154822
Increase/Decrease		+14%	+16%	+6%	+0.15%	(8.88%)

Source: Hudson and Richie; 2005, p. 263

2 FAN CULTURES AND MEDIA CONVERGENCE

In this section, fan cultures and media convergence are presented as primary drivers of pop-cultural tourism. Lundberg and Lexhagen (2014, p. 2) explain that popular culture is “...a culture liked by many, something other than “fine culture,” situated in the context of mass production and mass consumption, culture by the people for the people, accessible, and commercial.”. Pop-culture tourism naturally, refers to tourism induced by popular culture. It is the act of traveling to destinations featured in films, music, books or other media. The tourists that engage in this type of tourism can be characterized as fans (Lundberg and Lexhagen, 2014).

'Fan' is short for 'fanatic', which comes from the Latin word 'fanaticus'. The term originally meant 'of or belonging to the temple, a temple servant, a devotee'. However, the meaning soon adopted some negative connotations, such as 'mad' and 'obsessive'. The abbreviated form 'fan' was first used in the late 19th century to describe followers of professional sports. The term was soon expanded to include any faithful 'devotee' of commercial entertainment or sports (Jenkins, 1992, p. 12).

There is no consensus on the definition of fandom. However, at the very least, most agree that it involves a collective of people socially organized around their shared appreciation of a pop culture object or objects. Organized groups of fans sharing their appreciation of a pop-culture object or objects are defined as fandoms. Fandom studies examine devotion to objects in diverse areas such as film, television, literature, etc. (Baym, 2007).

Gyimóthy et al. (2015) proposed six characteristics of pop-culture tourism highlighting complex relationships among pop culture, fandom, destination image creation and tourism consumption. These clarify previously under-researched fields or disconnected areas and may help to improve the research on pop-culture tourism.

Proposition 1: Pop-culture tourism is driven by fan cultures.

People tend to build strong emotional connections with the characters and the landscapes portrayed on various media platforms. This phenomenon is comparable to long-standing fan subcultures of cult productions or bands with lasting careers (Beatles, ABBA). For some people, the result of an emotional connection is a travel motive of experiencing the mythology of a place in real life (Gyimóthy et al., 2015). Research results (Smith & Stewart, 2007) on sport spectators show that sport spectators tend to invest substantially more energy, money and time in their fancied sport than any conventional tourist does. Furthermore, "...the more the fans identify themselves with the object of their fascination the more likely they will be to participate in travel." (Gyimóthy et al., 2015, p.19).

An important aspect of fan cultures is the identification with characters. Based on early psychological theories of identification by Freud, "...identification with media characters may be usefully defined as an imaginative process invoked as a response to characters presented within mediated texts." (Cohen, 2001, p. 250). While identifying with a character, audience members imagine themselves to be that character, replacing their personal identities with the identity and role of the character within the text or moving image. The author argues that identification is an imaginative process defined by an altered state of awareness and is therefore difficult to measure. He further states that the attempt to measure this type of identification includes four crucial indicators:

- Indicator 1: **empathy** – sharing feelings of the character;
- Indicator 2: **cognitive aspect** manifested in sharing the perspective of the character – one's understanding of the character and the motivations for the characters behaviour;
- Indicator 3: **motivation** – one's internalizing and sharing the goals of the character;
- Indicator 4: **absorption** or loss of self-awareness during exposure – the more one is absorbed, the more he or she understands a character, shares and adopts

the character's goals, the stronger the identification with that character (Cohen, 2001, pp. 251–256).

Proposition 2: Pop-culture tourism is collective and user-driven.

Motivating factors are divided into three categories: psychological, socio-cultural and social belonging. The psychological category includes entertainment, eustress, escape and aesthetic pleasure. The socio-cultural category includes family needs and group affiliation. The social belonging category consists of vicarious achievement and tribal connection (Smith and Stewart, 2007).

Tribes are formed by individuals connected by a shared emotion or passion for a brand or a product. Individuals sharing cultural or subcultural attributes create fandoms. An important aspect of fandom is shared collective experience with like-minded individuals. It seems that individuals are rather interested in social connections and respective identities than in the pure consumption of objects (Gyimóthy et al., 2015, p. 21).

Proposition 3: Pop-culture tourism is stimulated by media convergence.

Media convergence is an important driver of pop-cultural tourism. Pop culture and its subcultures are stimulated by recirculating and adapting stories or content to multiple media platforms (Jenkins, 2006, pp. 2–4). This could be observed in the cases of *The Lord of The Rings* and *Harry Potter*; the books were adapted to films, toys, computer games, and fashion merchandise. As a result of social media emergence, fan communication is nowadays carried out via digital media and virtual platforms.

Proposition 4: Pop-culture tourism thrives on hyper-real narrative layers.

“Hyper-real layering (a conscious mix of fiction and facts) provides significant appeal to pop-cultural consumers and is consequently used in strategic adaptations and commercial experience concepts.” (Gyimóthy et al., 2015, p. 26). Film-tourism motives are more complex than the traditional push-pull model suggests. Space for an additional narrative layer is provided by technical portrayal, pop-cultural narrative or the story behind the film. For instance, the Scandinavian countryside and its scary, foggy atmosphere was perfect for the adaptation of Nordic Noir crime novels for the big

screen. Pop culture's embracing of hyper-reality results in the dissolution of borders between reality and simulation (Beeton, 2005 as cited in Gyimóthy et al., 2015, p.23)

Proposition 5: Pop-culture tourism reorders traditional placemaking logic

Pop-cultural tourism has a significant impact on the development of a destination. Pop culture's economic and social significance are growing. It is offering a new placemaking logic for rural areas with a weak market image. Studies indicate that the cause of increasing awareness of distant places might be featuring those places in literature, motion pictures and pop art. It is suggested that this can affect tourist flows to more remote areas. For example, the small town of Forks (USA) has adopted the 'Twilight-Saga-constructed reality' to attract fans and profit from the phenomenon (Lundberg and Lexhagen, 2014, pp. 5–6).

Consequently, the tourism promoters are using pop culture and fiction to "...boost, reposition, or even tamper with the historical past of a destination in order to fabricate new spatial imageries interwoven with popular mythical narratives." (Gyimóthy et al., 2015, p. 24).

Proposition 6: Pop-culture tourism bears upon eventification policy implications.

Placemaking is a strategic multi-level process of planning, design and management of public spaces, based on a local community's assets. It represents potential regional economic development and therefore pop-cultural placemaking and place consumption involve considerable policy implications. By stimulating and staging local creative activities such as festivals and fairs (e.g. film-related), the regional competitiveness and visitor appeal are enhanced. In addition, pop-culture tourism creates previously non-existent kinds of relationships, for instance between visiting fans and inhabitants (Gyimóthy et al., 2015, p. 25).

3 TOURIST MOTIVATION

Pearce and Lee (2005, p. 226) point out that motivation has been an important subject in tourism research since the beginning. Travel motivation is basic and indispensable in tourism studies as well as vital to tourism development itself. They agree that motivation is the driving force behind all actions. Therefore, motivation is the starting point for studying tourist behaviour as well as understanding tourism.





There are numerous theories about travel motivations, however as stated by Parinello (1996), no single theory can possibly encompass all individual travel motivations. Additionally, Pearce (1993) explains that this area, due to the heterogeneous nature of tourist behaviour and the belief that multiple motivations can be experienced simultaneously, represents an investigational challenge. The interest in analysing motivation in consumer behaviour "...involves two fundamental challenges including understanding the interrelationships between motivations and specific behaviour; and developing a list of motivations comprehensive enough to capture the diverse range of motivating forces that stimulate and shape behaviour." (Macionis, 2004, p. 88).

One of the popular motivational theories applicable to tourism is the Push and Pull Factor theory by Dann (1977). It has been argued that this motivational theory presents an appropriate theoretical framework for the examination of film-induced tourism. According to the author, two types of factors determine the decision to travel: push factors and pull factors. He defines them as follows: "...pull factors are those which attract a tourist to a given resort or destination (e.g. sunshine, beaches) and whose value is seen to reside in the object of travel; and push factors refer to the tourist as subject and deals with the factors predisposing him to travel (e.g. escape, nostalgia)" (Dann, 1977, p. 186). Even though the push and pull factors have been viewed as relating to two distinct decisions, they should not be viewed as operating entirely independently of each other; e.g. people are pushed to travel as a result of internal forces and pulled by the external forces of the destination and its attributes – simultaneously (Klenosky, 2002, pp. 385–386).

3.1 Push and Pull Motivation Theory in Film Induced Tourism

Based on Dann’s Push and Pull Motivation Theory (1977), Macionis (2004) conceptualizes the various motivations for film-induced tourism as a continuum of increasing interest in film and self-actualization motivations (Figure 2).

Figure 2: Continuum of film-induced motivation

Increasing interest in film 		
Serendipitous Film Tourist	General film Tourist	Specific Film Tourist
Those who just happen to be in a destination portrayed in a film	Those who are not specifically drawn to a film location but who participate in film tourism activities while at a destination	Those who actively seek out places that they have seen in film
Motivations include: <ul style="list-style-type: none"> • social interaction • novelty 	Motivations include: <ul style="list-style-type: none"> • escape • novelty • education • nostalgia 	Motivations include: <ul style="list-style-type: none"> • ego-enhancement • self-actualisation • pilgrimage • self-identity • vicarious experience • fantasy • status/prestige • romance • nostalgia
Increasing self-actualisation motivations 		
Decreasing importance of authenticity 		
Increasing importance of Push Factors 		

Source: Macionis, 2004, p. 95

Macionis (2004, p. 90) states that: “Pull Factors have generally been characterised in terms of the features, attractions or attributes of a destination, such as sunshine or scenery, that lead or pull an individual to choose one destination over another, once the decision to travel has been made.” The author further explains that a traveling decision based on a specific pull factor (such as scenery) can be driven by multiple motivational

forces. She proposes that hence, a distinction between the concepts of performance, personality and place should be made (Table 4).

Table 4: Motivational push and pull factors in film-induced tourism

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

Source: Macionis, 2004, p. 90

Place

Macionis (2004, pp. 90–91) argues that one of the pull factors of film-induced tourism is place, if it features breath-taking scenery, attractive landscapes or other attributes that are instantly identifiable and attractive to a viewer. Busby and Klug (2001, p. 322) explain that different forms of media can seriously influence both construction and promotion of a place. It is through the media that the image of a place can be created, altered and reinforced. The concept of place relates to an area with distinctive internal structure, to which meaning is attributed, thus evoking responses from individuals. Furthermore, the actual, physical place is replaced by an image of that place which is no longer realistic. The places are being constructed both socially and physically and are later sold as products. Busby and Klug (2001, p. 322) further explain that: “Tourists approach places in a spirit of discovery, affirming the world conceptually and emotionally rather than in an exploratory frame of mind”, meaning that the tourists are only seeing what they want to see and ignoring what they do not want to see.”

Performance

Performance may induce travel with a storyline, plot or thematic content of film. Macionis (2004, pp. 91–92) states that: “People are not only drawn to places that form the settings and landscapes for feature films, but they may also be drawn to particular stories and genres, that is the drama of the plot, the elements of the theme and the experiences of the people in the film.” For example, some people may connect very strongly with the performance aspects of the films and want to put themselves in the physical place of the film.

Personality

A possible pull factor in film-induced tourism is a favourite film star or personality from a movie or TV-series. Celebrities and film stars are powerful elements of mass media and can influence people based on their roles in movies or television series. Tourism destination marketing organizations are aware of this indeed and invest large financial resources into making celebrities promote their regions. Therefore, it can be assumed that, if a fan associates a location with a famous film character, he or she could be motivated to visit that destination – e.g. associating Monte Carlo with James Bond (Macionis, 2004, p. 92).

Internal drivers

When investigating push factors or internal drivers of film-induced tourism, it is assumed that numerous possible motivations come into play. As shown in Table 4; such push factors might include ego enhancement; status/prestige; search for self-identity; fantasy/escape; or vicarious experience. These push factors can be and often are related to the pull factors discussed previously. The author also states that the more an individual becomes a specifically motivated film-induced tourist, the greater the need for self-actualization (Figure 2). Therefore, the more an individual becomes involved with the film or TV-series, the more important are push factors (Macionis, 2004, p. 94).

4 GAME OF THRONES AND DUBROVNIK: A SHORT CONTEXTUALIZATION FOR THE EMPIRICAL STUDY

Game of Thrones is an American fantasy drama television series based on George R.R. Martin's series of fantasy novels titled *A Song of Ice and Fire*. According to Internet Movie Database (IMDb, 2017); the world's most popular and authoritative source for movie, TV and celebrity contents, Game of Thrones is the highest rated adventure, fantasy and drama television series ever, scoring 9.5 out of 10 with more than 1 million votes. Since the release in 2011, the show has received 419 nominations and has won 247 awards. It has been aired in 170 countries. Moreover, TorrentFreak (2016, 2017) – a blog dedicated to reporting the latest news and trends on the BitTorrent protocol and file sharing – states Game of Thrones to be the most pirated TV series in 2012, 2013, 2014, 2015 and 2016. In 2015, Game of Thrones was illegally downloaded more than 14 million times and the season 7 premiere is estimated to have been illegally downloaded more than 90 million times.

From Season 2 on, Game of Thrones has been filmed in Dubrovnik. Dubrovnik's well-preserved sites and attractions such as the historic town centre, city walls, fort Lovrijenac and the exceptionally beautiful scenery made it a perfect location for filming.

Picture 5: Aerial view of Dubrovnik



Source: Wikipedia, 2016

In the series, Dubrovnik or King's Landing is the capital of Seven Kingdoms. As such, it is the centre of crucial events and plots. King's Landing is portrayed as a beautiful seaside town and the fact that the sites belong to a real city has made a powerful impact on the viewers, thus increasing the demand to visit Dubrovnik (Tkalec, Zilic and Recher, 2017, p. 3).

According to a study by Tkalec et al. (2017, pp. 5–8), the estimated effect of filming Game of Thrones in Dubrovnik is the increase of tourist arrivals by more than 244,000 in the years 2012 – 2016. This number means almost one and a half million more overnight stays and 125.9 million euro more foreign currency revenues from travel. They also point out that in the period 2011 – 2015, the Croatian Bureau of Statistics reported a 37.9% increase in tourist arrivals to Dubrovnik County. The authors further compare the number of admission cards for visiting Dubrovnik city walls before and after Dubrovnik's appearance in Game of Thrones. The Dubrovnik city walls are frequently shown in the series and are known as one of the most distinctive places of King's Landing. They point out that in the period before Game of Thrones (2007 – 2011), the number of admission cards only increased by 2.1%. After the release of Season 2 and until 2015, the number of admission cards had increased by 37.5%. Overall, the results of the study mentioned suggest a positive effect of Game of Thrones on Dubrovnik.

5 RESEARCH DESIGN

5.1 Survey method

There are three main approaches to research: qualitative, quantitative and mixed. Finn, Elliot-White and Walton (2000, pp. 8–11) state that a qualitative researcher is focused on the complexity of reality with a limited number of people, whereas the quantitative researcher can reach large numbers of people by oversimplifying reality. Each approach has its strengths and weaknesses.

Table 5: The characteristics of quantitative and qualitative research

	Quantitative	Qualitative
Design characteristics	Pre-ordinate design	Emergent design
Data	Measurement using numbers	Meaning using words
Setting	Impersonal, controlled, manipulative	Natural, interactive, personal
Relationship with theory	Confirming theory	Developing theory
Process and procedure	Rational	Intuitive

Source: Finn et al., 2000, p. 8

The survey method is arguably one of the most used designs in under-graduate dissertations in leisure and tourism. Moreover, Smith (in Finn et al., 2000, p. 86) claims that “...surveys are, arguably, the most important source of information for tourism analysis, planning and decision-making”. A sample survey could be defined as a structure, which includes three elements: sampling, designing questions and data collection. For a good survey design, all the elements are essential (Fowler, 2013, p. 3). The purpose of this survey is to produce quantitative, numerical descriptions about the Game of Thrones fans’ motivation to visit Dubrovnik.

5.2 Sampling

Sampling is the process of selecting a representative sample to define the characteristics of a specific population. Thus, only fans of Game of Thrones will be asked to participate in the survey. However, the questionnaire will be accessible to all and there is no guarantee that only fans will complete it. For this reason, the first question is aimed to measure the degree of fanship, which should help understand the data collected. Completing the questionnaire should take about 10 minutes and we assume that individuals who are no Game of Thrones' fans are unlikely to complete it, at all.

5.3 Questionnaire design

The questionnaire consists of 14 questions (Appendix 1). Since this study has been focusing on fans, the first question includes the Reysen's Fanship Scale. The respondents are asked to indicate the degree of fanship over the course of 11 statements, on a scale from 1 to 5 (1 – Strongly disagree; 2 – Disagree; 3 – Neutral; 4 – Agree; 5 – Strongly agree). The scale includes options for respondents who do not know the answer or do not wish to answer.

The second question measures the respondent's identification with the characters from the series. It consists of 10 statements proposed by Cohen (2001, p. 256), and the respondents indicate the degree of identification on a scale from 1 to 5. The first two questions provide better insight regarding the respondent's personal involvement with the series.

The first two questions are followed by simple, mostly 'Yes' or 'No' questions collecting data about possible previous visitation and desire to visit Game of Thrones' filming locations; desire to participate in 'Game of Thrones'-related activities at those filming locations in general as well as specifically in Dubrovnik. If the respondents state they want to visit Dubrovnik, they are further asked to indicate the importance of 24 given motives for visiting on a scale from 1 to 5 (1 – Very unimportant; 2 – Unimportant; 3 –

Neutral; 4 – Important; 5 – Very Important). The motives are based on Macionis' Push (Internal drive) and Pull (Place, Personality, Performance) motivation factors (see pages 22–24). At the end, respondents are asked to state their socio-demographic data: gender, age, nationality and education.

5.4 Data collection

To gain quality evidence for the analysis, an online questionnaire was created. The online survey tool was "www.1.ka.si". The link to the questionnaire was posted publicly on my Facebook profile, and shared 4 times by my Facebook friends. The purpose was to share the post in various Game of Thrones' fan groups; however, the administrators would not approve the post, which consequently was not posted. The questionnaire was accessible to everyone. However, only Game of Thrones' fans were asked to participate and it is highly unlikely that a non-fan would complete the questionnaire. It was available from 31.08.2017 17:34 to 7.9.2017 18:00 and it was anonymous. The survey includes 111 of valid (completed) questionnaires. Appendices include the Facebook post and the questionnaire.

6 RESEARCH RESULTS

6.1 Sample description

There were 111 valid or completed questionnaires. As shown in Figure 3, 54% of the respondents were female and 46% were male. Almost all respondents were between 21 and 40 years of age (94,6%), only a few were younger than 20 (3,6%) or between 41 and 60 years of age (1,8%) (Figure 4). There were 17 different nationalities recorded (Figure 5), with the majority being Slovenian (45,95%), followed by the Germans (7,21%), Italians (7,21%), Croatians (5,41%), Macedonians (5,41%) and Poles (5,41%). In terms of education, the majority (41%) had at least a high-school diploma, followed by Bachelor's Degree (40%), Master's Degree (16%) and elementary school (3%).

Figure 3: Gender of the respondents (n=111)

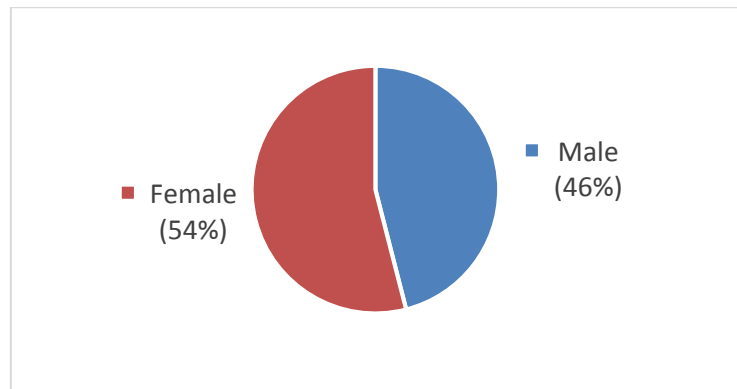


Figure 4: Age of the respondents (n=111)

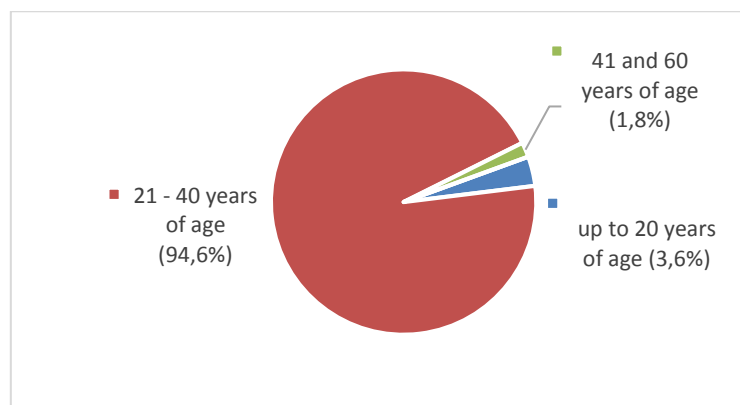
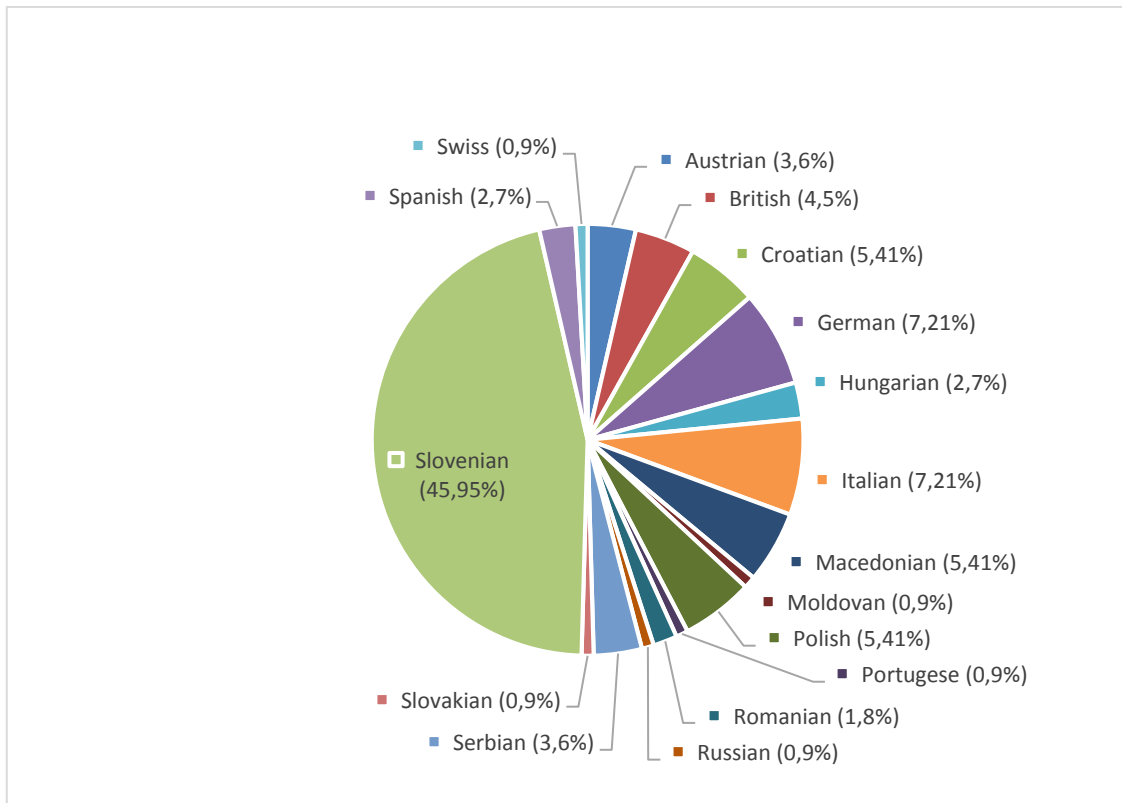


Figure 5: Nationalities of the respondents (n=111)



6.2 Survey Analysis

We measured the respondents' familiarity with Game of Thrones' filming locations. When asked about knowing the filming locations of Game of Thrones, 14% answered 'Yes', 74% answered they knew 'Some of them' and 12% answered 'No' (Figure 6). 77% of the respondents had never been to a Game of Thrones filming location (Figure 7).

Figure 6: Familiarity with Game of Thrones' filming locations (n=111)

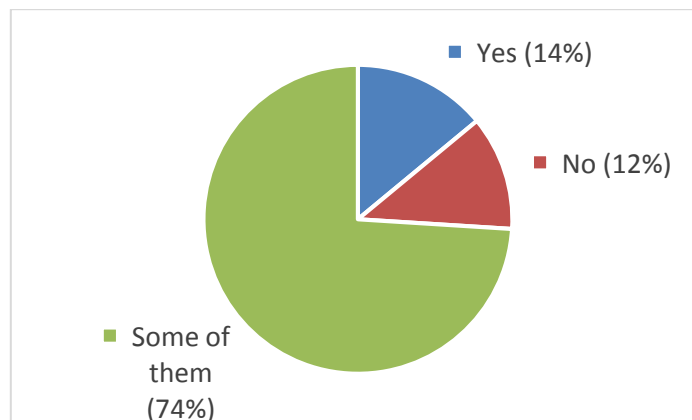
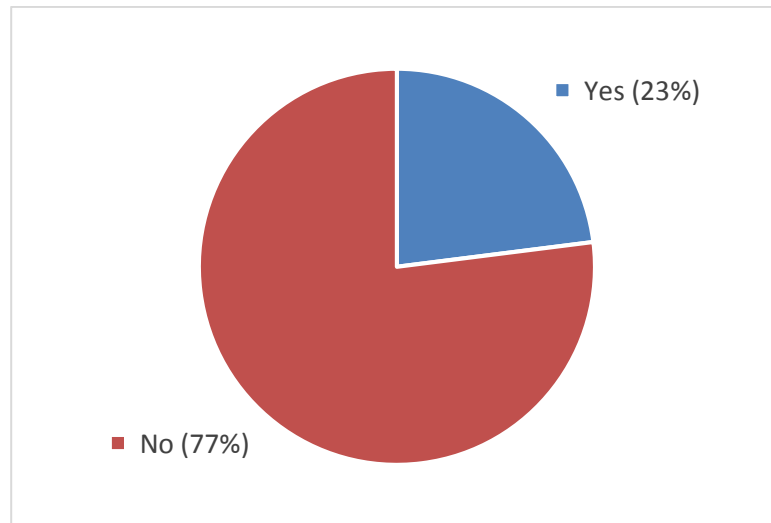


Figure 7: Visitation of Game of Thrones' filming locations (n=111)



Furthermore, 84% of the respondents were interested in visiting a Game of Thrones filming location (again), 9% might be interested and only 7% were not interested, at all (Figure 8). Respondents who answered with 'Yes' or 'Maybe' (92,8%) were further asked, if they were interested in participating in 'Game of Thrones'-related activities at the destination (Figure 9). 87% answered 'Yes', 11 % answered 'Maybe' and only 2% said 'No'.

Figure 8: Interest in visiting a Game of Thrones' filming location (n=111)

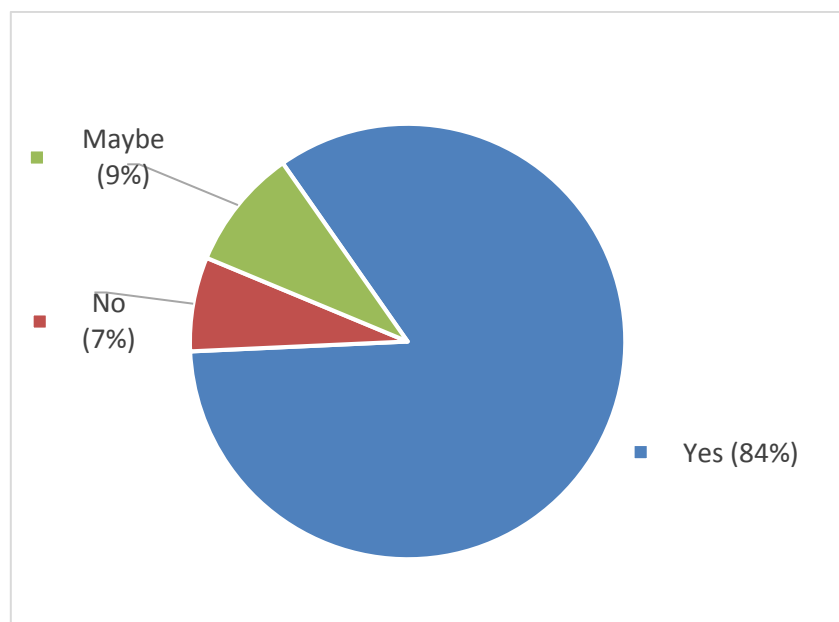
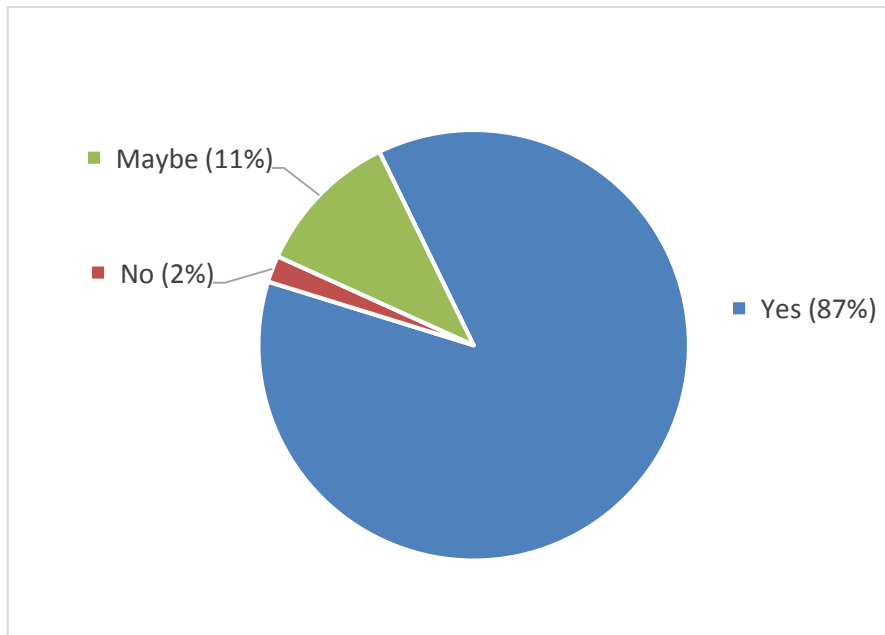


Figure 9: Interest in participation in 'Game of Thrones'-related activities (n=103)



71% of the respondents had not visited Dubrovnik and 29% had (Figure 10). Moreover, 81% would like to visit Dubrovnik, 11% might want to and only 8% would not want to visit (Figure 11).

Figure 10: Visitation of Dubrovnik (n=111)

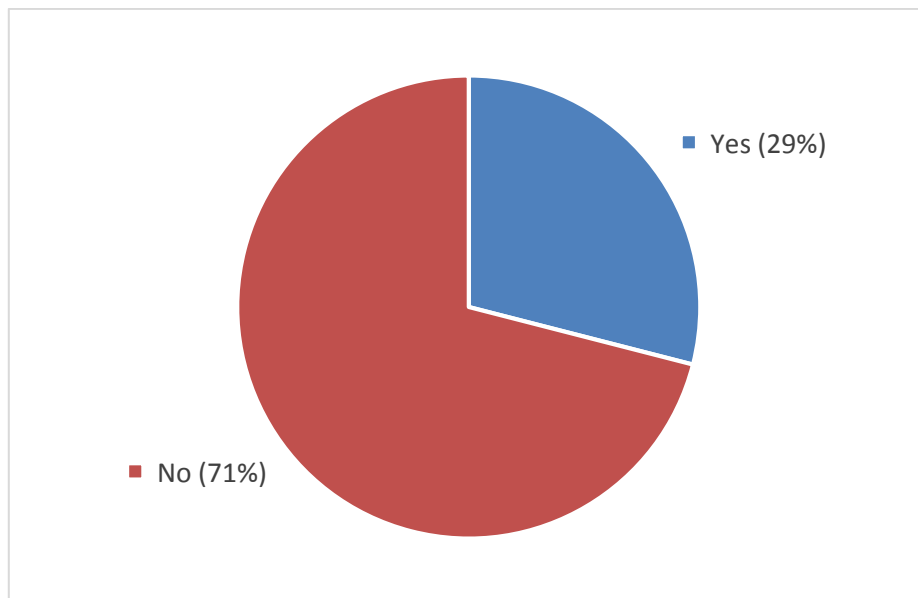
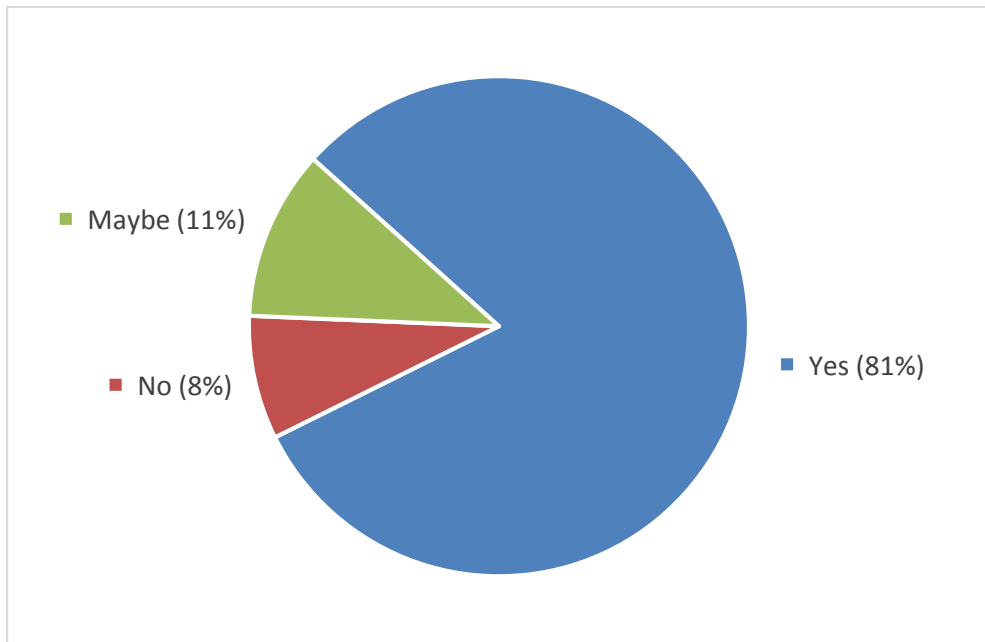
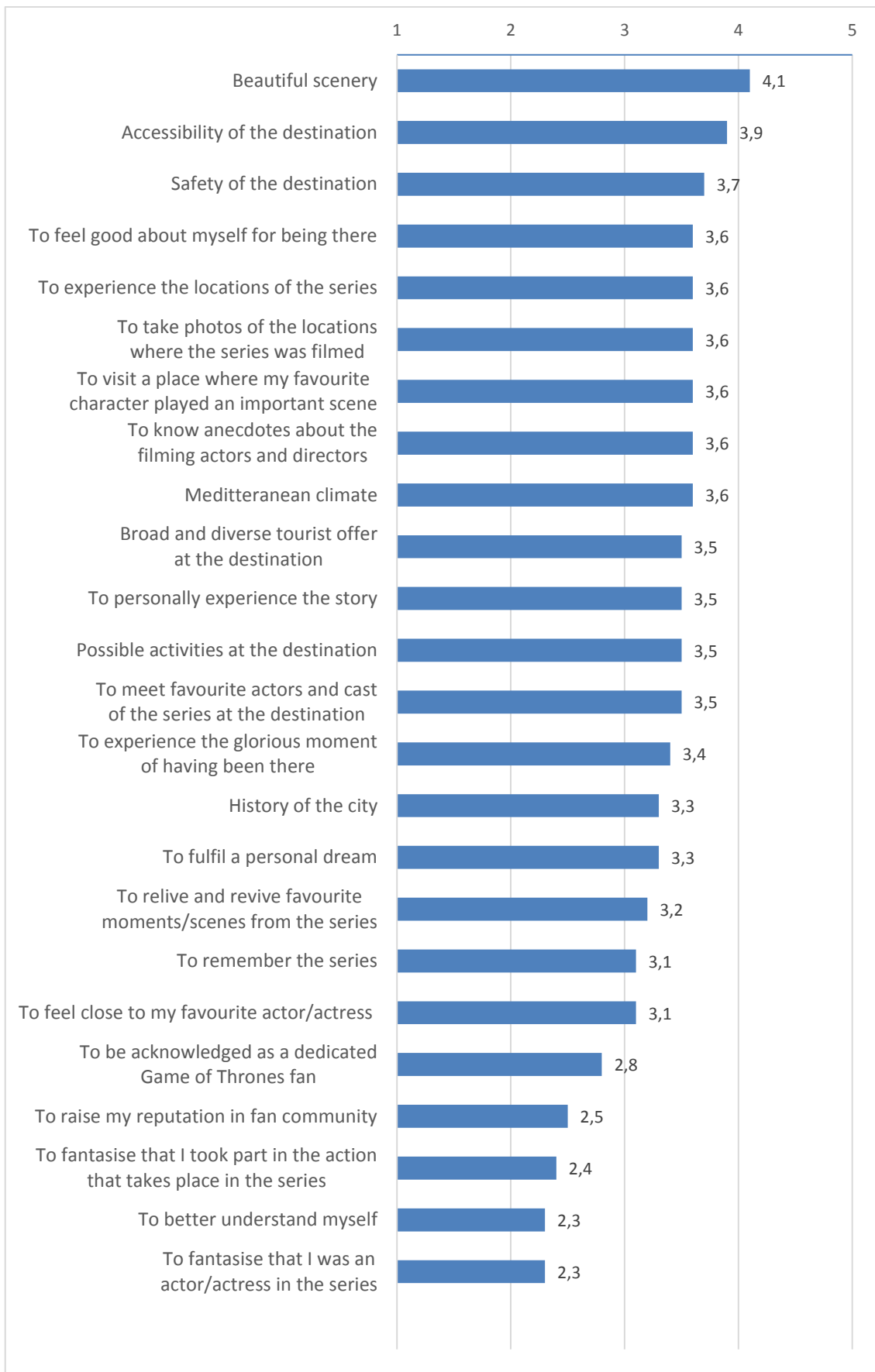


Figure 11: Desire to visit Dubrovnik (again) (n=111)



If respondents answered 'Yes' or 'Maybe', they were asked to rank the importance of 24 motives for visiting Dubrovnik on a scale from 1 (Very unimportant) to 5 (Very important). As shown in Figure 12, the three most important motives were: 'Beautiful Scenery' ($\bar{x}=4,1$), Accessibility of the destination ($\bar{x}=3,9$) and Safety of the destination ($\bar{x}=3,7$). These motives were measuring the attributes of the destination as such and are not connected with the Game of Thrones series. The three least important motives were all based on push factors (or internal drive) and were measuring the identification with the series: 'To fantasise that I was an actor/actress in the series' ($\bar{x}=2,3$), 'To better understand myself' ($\bar{x}=2,3$) and 'To fantasise that I took part in the action taking place in the series' ($\bar{x}=2,4$).

Figure 12: Motives for visiting Dubrovnik (n=103)



Each motive represents either a push or a pull factor. There were 8 motives representing push factors (Table 6) and 16 motives representing pull factors. Pull factors were further separated into three categories: place, performance and personality (Table 7).

Table 6: Classification of push factors

Push Factors
To feel good about myself for being there
To fulfil a personal dream
To experience the glorious moment of having been there
To raise my reputation in fan community
To be acknowledged as a dedicated Game of Thrones fan
To fantasise that I was an actor/actress in the series
To fantasise that I took part in the action that takes place in the series
To better understand myself

Table 7: Classification of pull factors

Pull factors		
Place	Performance	Personality
Safety of the destination	To remember the series	To meet favourite actors and cast of the series at the destination
Accessibility of the destination	To relive and revive favourite moments/scenes from the series	To know anecdotes about the filming actors and directors
Broad and diverse tourist offer at the destination	To experience the locations of the series	To visit a place where my favourite character played an important scene
Beautiful scenery	To take photos of the locations where the series was filmed	To feel close to my favourite actor/actress
Mediterranean climate	To personally experience the story	
History of the city		
Possible activities at the destination		

From the average scores in Figure 12, we calculated the average of push and pull factors (Table 8). Pull factors ($\bar{x}=3,50$) proved to be more important than push factors ($\bar{x}=2,83$).

Table 8: Pull vs. push factors

	Average
Pull factors	3,50
Push factors	2,83

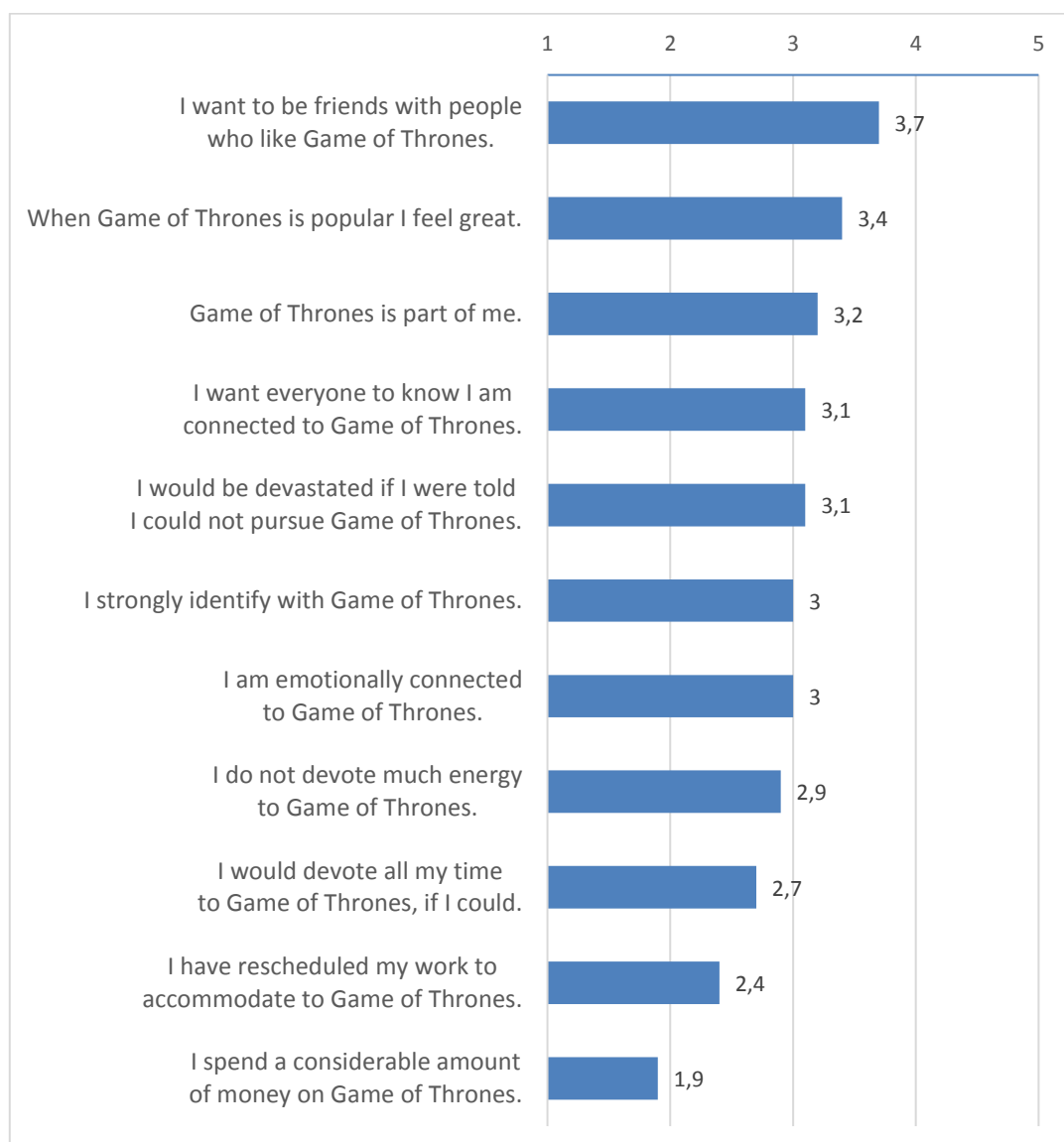
We further prepared descriptive statistics for the pull factors (Table 9). Since there was a different number of questions associated with each factor, average scores presented do not give us any information about the distribution of answers. All the categories are considered important (total average > 3,00), with the highest importance given to attributes of destination (place), a little less to factors connected with the main characters or actors (personality) and least to factors connected with experiencing the destination at the level of storyline (performance).

Table 9: Descriptive statistics of pull factors

Pull factors	Average
Place	3,65
Performance	3,40
Personality	3,45
Total average = 3,50	

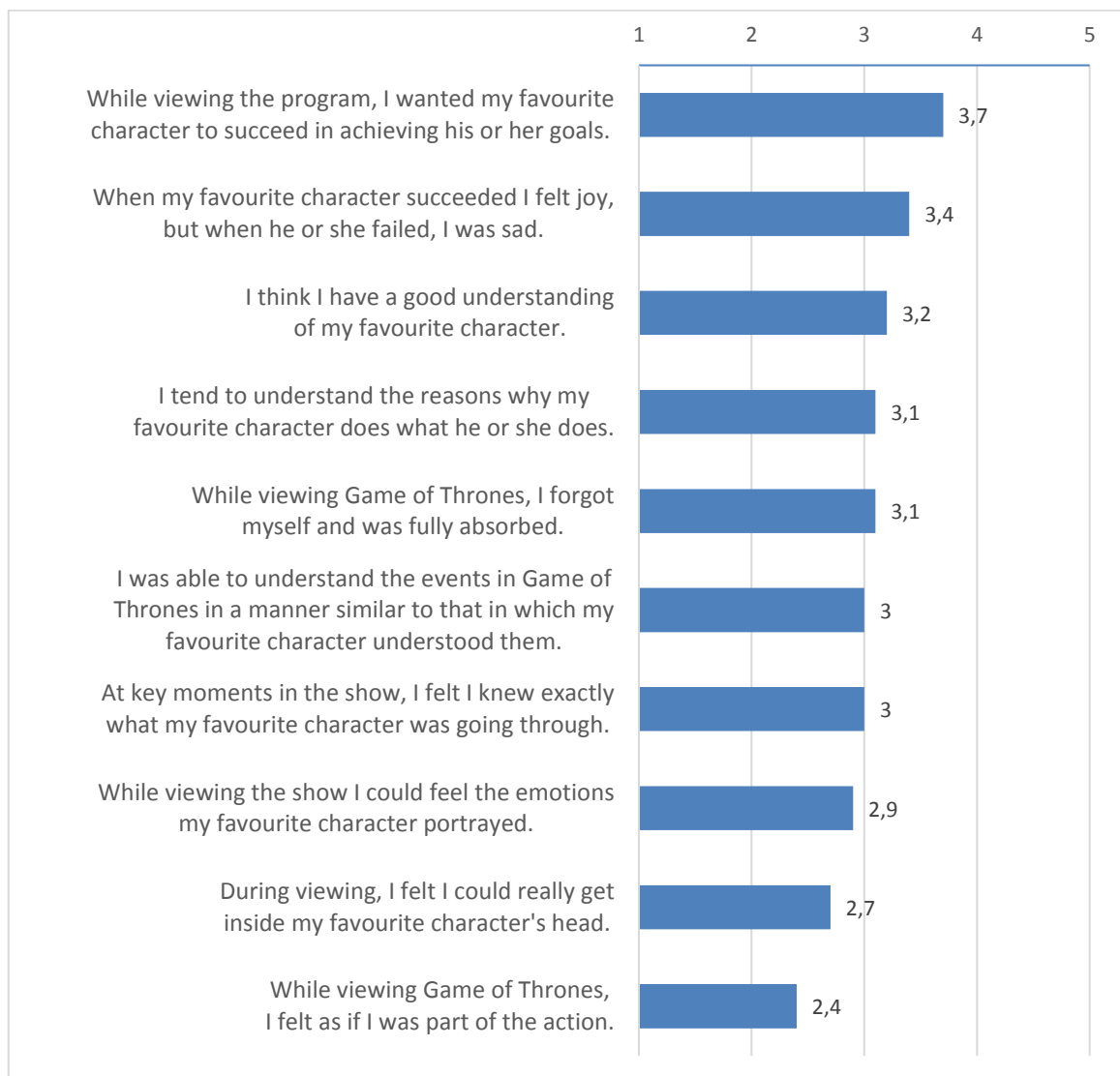
At the beginning of the survey, we measured the degree of fanship. Respondents were asked to indicate their level of agreement with 11 statements on a scale from 1 (Strongly disagree) to 5 (Strongly agree). As shown in Figure 13, the three most agreed with statements were: 'I want to be friends with people who like Game of Thrones.' ($\bar{x}=3,7$), 'When Game of Thrones is popular I feel great.' ($\bar{x}=3,4$), and 'Game of Thrones is part of me.' ($\bar{x}=3,2$). The three most disagreed with statements were: 'I would devote all my time to Game of Thrones, if I could.' ($\bar{x}=2,7$), 'I have rescheduled my work to accommodate to Game of Thrones.' ($\bar{x}=2,4$) and 'I spend a considerable amount of money on Game of Thrones.' ($\bar{x}=1,9$). Overall, the average score on the fanship scale was 2,95.

Figure 13: Fanship scale (n=111)



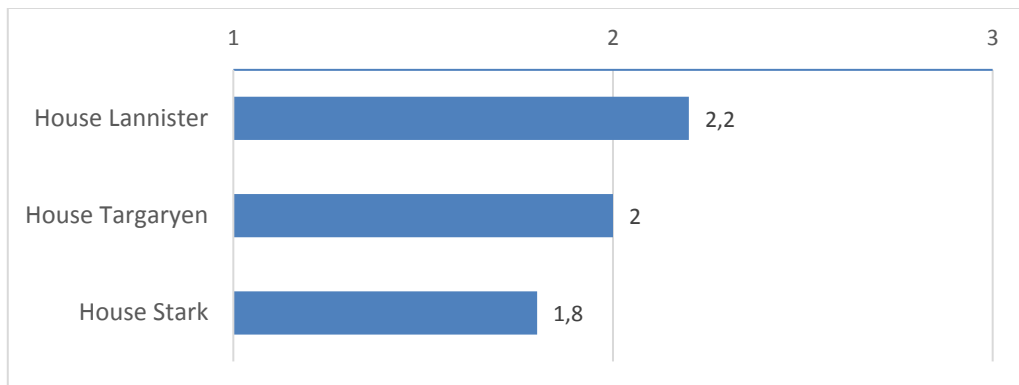
Respondents were further asked to indicate their level of identification with the characters based on 10 statements on a scale from 1 (Strongly disagree) to 5 (Strongly agree). As Figure 14 shows, the three most agreed with statements were: ‘While viewing the program, I wanted my favourite character to succeed in achieving his or her goals.’ ($\bar{x}=3,7$), ‘When my favourite character succeeded I felt joy, but when he or she failed, I was sad.’ ($\bar{x}=3,4$) and ‘I think I have a good understanding of my favourite character.’ ($\bar{x}=3,2$). The three most disagreed with statements were: ‘While viewing the show I could feel the emotions my favourite character portrayed.’ ($\bar{x}=2,9$), ‘During viewing, I felt I could really get inside my favourite character's head.’ ($\bar{x}=2,7$) and ‘While viewing Game of Thrones, I felt as if I was part of the action.’ ($\bar{x}=2,4$).

Figure 14: Identification with the characters (n=111)



The respondents were asked to rank the three important Great Houses from 1 (most liked) to 3 (least liked). House Stark proved to be the most liked ($\bar{x}=1,8$), House Targaryen ($\bar{x}=2$) came second and House Lannister ($\bar{x}=2,2$) was the least liked Great House of the three (Figure 15).

Figure 15: Great Houses' popularity (n=111)



Thereupon we tested, if the Great houses' popularity rankings were related to the motivation for visiting Dubrovnik. We ran a non-parametric Kruskal-Wallis test, which was not significant ($\chi^2=1,273$; $p=0,529$). This means that the rankings are not related to the motivation for visiting Dubrovnik.

6.3 Correlations

We measured the correlation between fanship and the intent to visit Dubrovnik (Table 10). The Fanship Index was calculated by summing up the values of all the statements in the fanship scale.

Table 10: Correlation between fanship scale and intent to visit Dubrovnik

	I would like to visit Dubrovnik (again).	N	M	SD
Fanship scale	No	8	32,3750	4,71888
	Maybe	11	22,7273	8,77600
	Yes	88	34,2386	7,52314

We ran a Kruskal-Wallis test, which is a nonparametric version of ANOVA, due to a small sample in the groups 'No' and 'Maybe'. The test showed significant differences between the groups that want to go, maybe want to go and do not want to go to Dubrovnik ($\chi^2=15,692$; $p<0,01$). In order to determine the differences between individual groups, we ran a post hoc Mann-Whitney test, which showed differences between two pairs of groups. The first significant difference was between the groups 'No' and 'Maybe' ($U=17,50$; $Z=-2,20$; $p=0,026$). Results showed that the people who do not want to go to Dubrovnik ranked higher on the fanship scale than those who might want to go. However, in these two groups the sample is very small so we cannot generalise these findings. The Mann-Whitney test also showed that there is a significant difference between the groups 'Yes' and 'Maybe' ($U=140,00$; $Z=-3,84$; $p<0,01$). The results imply that the respondents who want to go to Dubrovnik scored higher on the fanship scale than those who might want to go to Dubrovnik.

Furthermore, we ran a Kolmogorov-Smirnov test to check normal distribution for the variables of 'fanship scale', 'identification scale' and 'push factors' (Table 11). The test has shown that these variables are not distributed regularly ($p<0,05$).

Table 11: Tests of normality

	Kolmogorov-Smirnov			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
Fanship scale	,148	96	,000	,944	96	,000
Identification scale	,139	96	,000	,937	96	,000
Push factors	,108	96	,007	,985	96	,334
a. Lilliefors Significance Correction						

Consequently, we ran a nonparametric Spearman's rho (Table 12), which showed a weak, yet statistically significant ($p<0,05$), positive correlation ($r=0,198$) between identification and motivation. This means that the more people identify themselves with Game of Thrones' characters, the higher their motivation to visit Dubrovnik. Identification with the characters was measured on an 11-item identification scale and the responses from 1–5 were summed up for each of the statement. For the purpose of

this analysis, we considered the variable 'I would like to visit Dubrovnik (again)' on a numerical scale from 1–3 ('No'; 'Maybe'; 'Yes').

Table 12: Correlation between identification with the characters and visiting Dubrovnik

			Identification scale	I would like to visit Dubrovnik (again).
Spearman's rho	Identification scale	Correlation Coefficient	1,000	,198*
		Sig. (2-tailed)	.	,038
		N	110	110
	I would like to visit Dubrovnik (again).	Correlation Coefficient	,198*	1,000
		Sig. (2-tailed)	,038	.
		N	110	111
*. Correlation is significant at the 0.05 level (2-tailed).				

We tested the correlation between identification and push factors with Spearman's rho, because we had not met the criterion for regular distribution. Push factors were calculated by summing up the values of each push motive. The test showed a weak positive correlation ($r=0,229$) between the before mentioned variables. As shown in Table 13, the correlation was significant ($p<0,05$). These results show that respondents, whose identification with the characters was stronger, indicated the push factors to be more important than those whose identification with the characters was weaker.

Table 13: Correlation between identification with the characters and push factors

			Identification scale	Push factors
Spearman's rho	Identification scale	Correlation Coefficient	1,000	,229*
		Sig. (2-tailed)	.	,024
		N	110	98
	Push factors	Correlation Coefficient	,229*	1,000
		Sig. (2-tailed)	,024	.
		N	98	99
*. Correlation is significant at the 0.05 level (2-tailed).				

6.4 Hypotheses

- **Hypothesis 1:** *Most of the Game of Thrones fans would like to visit Dubrovnik.*
We assume that all the respondents are fans and with 81% respondents stating they would like to visit Dubrovnik (see page 33) we retain the first Hypothesis.
- **Hypothesis 2:** *Identification with one or more of the Game of Thrones characters increases the motivation for visiting Dubrovnik.*
With a weak positive correlation between identification with the characters and motivation (see pages 41–42) the second hypothesis is retained.
- **Hypothesis 3:** *Based on the Push and Pull Motivation Theory in film-induced tourism by Macionis (2004), place shall prevail with Game of Thrones fans to visit Dubrovnik.*
In general, the pull factors ($\bar{x} = 3,50$) proved to be dominating factors for Game of Thrones' fans to visit Dubrovnik compared to push factors ($\bar{x}=2,82$). Among the pull factors, place ($\bar{x}=3,65$) was the most important for fans, followed by personality ($\bar{x} = 3,45$) and performance ($\bar{x} = 3,40$) (see page 37). Therefore, we retain the third hypothesis.
- **Hypothesis 4:** *The stronger the identification with the characters of Game of Thrones the greater the importance of push factors for visiting Dubrovnik.*
The correlation between identification with the characters of Game of Thrones and push factors proved to be weakly positive and significant (see page 42). Consequently, we retain the last Hypothesis.

In general, all four hypotheses were retained.

CONCLUSIONS AND RECOMMENDATIONS

Film-induced tourism is a multi-dimensional phenomenon; consequently, a multi-disciplinary approach is of key importance for research. Motivation has always been the central point of research in tourism and is generally referred to as the driving force behind all actions. It is only logical to study and measure it. As motivation as such is primarily a psychological term, I conclude that psychological research might be fundamental in understanding film-induced tourism. Moreover, it seems reasonable to look further into the background of film-marketing psychology. As the field of film-induced tourism also includes a strong sociological aspect, a psycho-sociological approach seems to be vital in order to gain an understanding of this phenomenon (Parinello, 1996; Pearce, 1993; Pearce and Lee, 2005; Connell, 2012).

The concepts of the Push and Pull Motivation Theory by Macionis (2004) proved to be very useful. Considering existing research, it meaningfully sums up and categorizes the complex and diverse motives for travelling to film locations. However, the allocation of motives to different categories was for analytical purposes only, for the individuals' motivations proved to be very complex and hard to isolate. The fact that multiple motivations can be experienced at the same time represents another great challenge for research. To display the possible interrelation of push and pull motives, we shall present the following example. For instance, a fan might be pulled to a filming location because he/she wants to visit a place where his or her favourite character played an important scene. At the same time, he or she could be subconsciously pushed by the desire to enhance his or her ego (e.g. to share photos of the filming location or individual sets with others – consciously or subconsciously – presuming to gain popularity). When it comes to research, the problem is not only that a fan might be unaware of the internal drivers, but also that he or she might not want to admit it, neither to themselves nor to others. Thus, certain motives could remain hidden. Also, a person may not be fully aware of identifying with the character/s, as identification is considered to be an imaginative process defined by an altered state of awareness (Cohen, 2001). This could explain why push factors were considered to be least important.

However, we successfully measured the interrelation between identification with the Game of Thrones' characters and the motivation to visit Dubrovnik (see page 42) by proving that there is a weak, yet positive correlation between the two. We were also able to confirm that the stronger identification with Game of Thrones' characters, the more intense the internal drivers (or push factors) of an individual. The correlation between the two was weakly positive, yet significant (see page 42).

It seems that Game of Thrones has been affecting destination choices and travel preferences of individuals by exposing them to the attractions and attributes of Dubrovnik. The fact that the majority (81%) of the respondents want to visit Dubrovnik, has undoubtedly contributed to this research by providing a relatively large sample. Moreover, 11% stated they might visit Dubrovnik ('Maybe'), which further amplifies the sample and proves the desirability of the destination. The attractions and attributes of Dubrovnik (place) were found to be primary motives to visit the town, followed by motives connected with personality and performance; and least important – push factors (internal drivers). However, each attribute might derive its meaning or importance from sources of quite a variety. Moreover, the importance of a particular attribute may well be a consequence of multiple motivational forces (see page 21).

We consider this study successful, as we were able to test all the hypotheses. All goals have been achieved. We described film-induced tourism as well as pop-culture tourism. The effects of film on tourism (see pages 6–11) were described and further elaborated by three examples (Lord of The Rings, Harry Potter, Captain Corelli's Mandolin; see pages 12–16). The most important group of motives for travelling to Dubrovnik has been identified (see page 37) and the role of fan cultures as well as the complex connections between pop culture, destination image creation and tourism consumption have been explained based on six propositions (see pages 17–20).

However, for measuring motivation we recommend the use of ordinal questions (e.g. Likert Scales) instead of nominal questions, for they provide relevant information about the order of choices. In our case, the questions related to the motivation for visiting Game of Thrones' filming locations provided us with a percentage of respondents willing

to visit the filming location of Dubrovnik. While we were able to measure the relevance of each of the 24 motives and get exact numerical results, we were unable to measure the basic intent to travel, more precisely. In order to do that, a more complex question might be required. Perhaps a qualitative or mixed research approach might provide a better insight regarding the motivational level.

Still, we need to be aware of the fact that motivation is indeed hard to measure and, for the time being, there is no consensus regarding travel motivation within the frame of film-induced tourism (see page 2), let alone the methods of its measurement.

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APPENDICES

Appendix 1: Survey	ii
Appendix 2: Facebook post.....	vii

Appendix 1: Survey

My name is Tilen Štruc, a student of University of Maribor. This survey is a part of my bachelor thesis about motivations of Game of Thrones' fans to visit Dubrovnik or as you know it - King's Landing.

The survey is anonymous and it should take about 10 minutes.

Thank you in advance! :)

Q1 - Please indicate how much you agree or disagree with the following statements on a scale from 1 (strongly disagree) to 5 (strongly agree).

	1 Strongly disagree	2 Disagree	3 Neutral	4 Agree	5 Strongly agree	Don't know or don't want to answer
I have rescheduled my work to accommodate to Game of Thrones.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am emotionally connected to Game of Thrones.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I spend a considerable amount of money on Game of Thrones.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I do not devote much energy to Game of Thrones.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want everyone to know I am connected to Game of Thrones.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would devote all my time to Game of Thrones if I could.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would be devastated if I were told I could not pursue Game of Thrones.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I strongly identify with Game of Thrones.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When Game of Thrones is popular I feel great.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Game of Thrones is part of me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want to be friends with people who like Game of Thrones.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q2 - Please indicate how much you agree or disagree with the following statements on a scale from 1 (strongly disagree) to 5 (strongly agree).

	1 Strongly disagree	2 Disagree	3 Neutral	4 Agree	5 Strongly agree	Don't know or don't want to answer
While viewing Game of Thrones, I felt as if I was part of the action.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
While viewing Game of Thrones, I forgot myself and was fully absorbed.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was able to understand the events in Game of Thrones in a manner similar to that in which my favourite character understood them.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think I have a good understanding of my favourite character.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I tend to understand the reasons why my favourite character does what he or she does.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
While viewing the show I could feel the emotions my favourite character portrayed.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
During viewing, I felt I could really get inside my favourite character's head.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
At key moments in the show, I felt I knew exactly what my favourite character was going through.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
While viewing the program, I wanted my favourite character to succeed in achieving his or her goals.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When my favourite character succeeded I felt joy, but when he or she failed, I was sad.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q3 - Below are three important Great Houses from the series. Please rank how you feel about them from 1 (most liked) to 3 (least liked).

House Stark	
House Targaryen	
House Lannister	

Q4 - Do you know the filming locations of Game of Thrones?

- Yes
- Some of them
- No

Q5 - Have you ever been to a Game of Thrones filming location?

- Yes
- No

Q6 - Would you be interested in visiting a Game of Thrones filming location (again)?

- Yes
- No
- Maybe

Q7 - Would you be interested in participating in activities that involve Game of Thrones, such as Game of Thrones tour at the destination?

- Yes
- No
- Maybe

Q8 - I have already visited Dubrovnik.

- Yes
- No

Q9 - I would like to visit Dubrovnik (again).

- Yes
- No
- Maybe

Q10 - Please rate the importance for each motive for visiting Dubrovnik on a scale from 1 (very unimportant) to 5 (very important).

	1 Very unimportant	2 Unimportant	3 Neutral	4 Important	5 Very Important	Don't know or don't want to answer
Safety of the destination	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Accessibility of the destination	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Broad and diverse tourist offer at the destination	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Beautiful scenery	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mediterranean climate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
History of the city	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Possible activities at the destination	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To remember the series	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To relive and revive favourite moments/scenes from the series	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To experience the locations of the series, for example Docks of King's Landing and Gates of King's Landing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To take photos of the locations where the series was filmed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To personally experience the story, for example by Walk of Shame tour	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To meet favourite actors and cast of the series at the destination	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To know anecdotes about the filming actors and directors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To visit a place where my favourite character played an important scene	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To feel close to my favourite actor/actress	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To feel good about myself for being there	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To fulfil a personal dream	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To experience the glorious moment of having been there	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To raise my reputation in fan community	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	1 Very unimportant	2 Unimportant	3 Neutral	4 Important	5 Very Important	Don't know or don't want to answer
To be acknowledged as a dedicated Game of Thrones fan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To fantasise that I was an actor/actress in the series	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To fantasise that I took part in the action that takes place in the series	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To better understand myself (for example by acting out the experiences of your favourite character)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q11 - Gender:

- Male
- Female

Q12 – Nationality: _____

Q13 - In which age group do you belong?

- up to 20 years of age
- 21 - 40 years of age
- 41 - 60 years of age
- 61 years of age or more

Q14 - What is your highest level of formal education? If currently enrolled, highest degree received.

- Elementary school
- High school diploma
- Bachelor's Degree
- Master's Degree
- Doctoral Degree

Appendix 2: Facebook post

Facebook post including link to the survey, August 31, 17:24

WINTER IS COMING!

And deadline to submit my thesis also! :P

If you are a fan of Game of Thrones, please help me out by completing this survey about visiting Dubrovnik - King's Landing: <https://www.1ka.si/a/138030>

Thank you! :D

Film - Induced Tourism: Motivation of Game of Thrones' fans to visit Dubrovnik - EnKlikAnketa - 1KA spletne ankete

My name is Tilen Štruc, a student of University of Maribor. This survey is a part of my bachelor thesis about motivations of Game of Thrones' fans to visit Dubrovnik or as you know it - King's Landing. The survey is anonymous and it should take about 10 minutes. Thank you in advance! :)

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