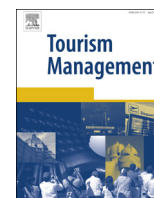


Contents lists available at ScienceDirect

Tourism Management

journal homepage: www.elsevier.com/locate/tourman

Applying a mixed method of quantitative and qualitative design in explaining the travel motivation of film tourists in visiting a film-shooting destination

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H I G H L I G H T S

- A mixed method explains the behaviors of outliers without having to delete them from analysis.
- Follow-up interviews complement the limitation of the self-complete questionnaire survey.
- Qualitative results help explain unexpected travel motivations of specific film tourists.
- The size of special-interest tourists on film tourism is small (10.5%).
- Both leisure and business tourists can be specific film tourist.

A R T I C L E I N F O

Article history:

Received 5 May 2014

Accepted 11 June 2014

Available online 15 July 2014

Keywords:

Thai tourist

Film tourism

Movie tourism

Drama-induced tourism

Film tourist typology

Travel motivation

Destination image

Destination awareness

Travel behavior

A B S T R A C T

This study aims to: 1) describe the travel motivations of the types of film tourists proposed by Macionis (2004), specifically, serendipitous tourists, specific film tourists, and general film tourists, in visiting a film-induced tourist destination; and 2) empirically test the assumption that film tourism is incidental and neither the main nor the sole motivation of most tourists traveling to a film destination. A mixed method of quantitative and qualitative (a series of self-complete questionnaire surveys over a period of eleven months and a longitudinal study of interviews and participant observations over a period of four years) was used in the study. Out of 1852 samples, the numbers of specific film tourists (10.5%) and general film tourists (19.5%) are less than serendipitous tourists (70%). Though both business and leisure tourists can be specific film tourists, their number is very small. Furthermore, serendipitous tourists can be distributed into almost equal numbers, namely, “incidental serendipitous tourists,” “disinterested serendipitous tourists,” and “sightseeing serendipitous tourists.” While successful films create destination awareness among all types of film tourists, an individual’s favorite film, rather than a successful film, motivated most specific film tourists to take a pilgrimage film trip. This study also highlights the value of the mixed method, of a quantitative and qualitative approach, in explaining film tourism, in regards to unusual behavior of outliers. Whereas the quantitative design increases the generalization of the findings, the qualitative method provides better understanding of contradictory findings without having to eliminate outliers from analysis.

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1. Introduction

Rational of the study

Tourism research has been criticized regarding the validity and reliability of using only one cross-sectional study to generalize management implications (Ryan, Page, & Roche, 2007), using irrelevant samples such as non-tourists, and undertaking a piece of specific research and cutting it into as many papers as possible (Page, 2005). While a quantitative approach ensures the

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generalization of the findings, it is difficult to explain the travel motivations of unusual cases. However, qualitative research is still regarded with skepticism, accused of a subjective nature and the absence of facts, even though clear detailing of data collection, sampling, analysis, and attention to unusual cases can increase its validity and reliability (Malterud, 2001; Mays & Pope, 2000). Hence, integrating both qualitative and quantitative research into one study as a mixed method provides better insights into a phenomenon (Forman, Creswell, Damschroder, Kowalski, & Krein, 2008; Jacobs, Kawanaka, & Stigler, 1999; Kajornboon, 2005; Malterud, 2001; Polit & Beck, 2010).

Mixed-method research is research in which the researcher collects and analyses data, integrates the findings and draws inferences using both qualitative and quantitative designs (Tashakkori & Creswell, 2007) at some stage of the research process (Östlund, Kidd, Wengström, & Rowa-Dewar 2011). According to Fodness (1994), the quantitative and qualitative mixed method results in a comprehensive measurement in understanding tourist motivations. Accordingly, this study uses a mixed-method qualitative and quantitative design to investigate the travel motivations of film tourists in visiting a film-induced destination.

Research on the film tourist is still limited and leaves gaps requiring further research (Heitmann, 2010), and there is no consensus about the travel motivations of tourists visiting film destinations. One school of thought has concluded that film tourism is the sole and main travel motivation of most tourists visiting a film destination. Other scholars question the motivations and argue that film tourism is merely incidental tourist experience and call for supporting evidence to evaluate the success of films in motivating film tourism (Croy, 2011; Croy & Heitmann, 2011; Macionis, 2004; Macionis & Sparks, 2009; Young & Young, 2008).

Therefore, the objectives of this study are: 1) to describe the travel motivations of *actual tourists* by adopting the types of film tourists as proposed by Macionis (2004) – serendipitous tourists, specific film tourists, and general film tourists – in visiting a film-induced destination and 2) to empirically test the assumption of Macionis (2004) and Croy and Heitmann (2011) – that film tourism is merely incidental and neither the main nor the sole motivation of most tourists traveling to a film destination. The following sections present the literature review, hypotheses, and the research methodology of this study.

2. Literature review

2.1. Film tourism

Previous studies have used different terminologies to delineate “visits to sites where movies and dramas have been filmed,” such as screen tourism (Connell & Meyer, 2009; Kim, 2010; Kim, Long, & Robinson, 2009; Kim & O'Connor, 2011), cinematic tourism (Karpovich, 2010), celebrity-induced tourism (Lee, Scott, & Kim, 2008), television-induced tourism (Connell, 2005; Riley, Baker, & Van Doren, 1998), media-induced tourism (Iwashita, 2003), movie-induced tourism (Im & Chon, 2008; Jewell & McKinnon, 2008; Kim & Richardson, 2003), film-motivated tourism (Karpovich, 2010), film-induced tourism (Beeton, 2005; Frost, 2010; Macionis & Sparks, 2009; Ward & O'Regan, 2009), and film tourism (Croy, 2011; Heitmann, 2010; Macionis and O'Connor 2011; Hudson & Ritchie, 2006; Kim, 2012).

While film tourism and film-induced tourism are used interchangeably, there is a distinction between them (Croy, 2011). Film tourism is defined as visitation to a site that is or has been used for or is associated with filming (Buchmann, Moore, & Fisher, 2010), whereas film-induced tourism is tourism influenced by both television and cinema that attracts and motivates people to travel to a

film location (Beeton, 2010; Croy, 2011). In other words, film-induced tourism does motivate visitation to and tourist activities at film locations (Croy & Heitmann, 2011), but film tourism is just an incidental tourist experience of tourists to film-shooting locations (Croy, 2011; Macionis & Sparks, 2009).

Previous studies (Beeton, 2005; Connell, 2012; Croy & Heitmann, 2011; Macionis, 2004; Macionis & Sparks, 2009) have demonstrated the scope of film tourism as visits to portrayed locations (real/substitute), tours of film studios, film theme parks, film premier attendance, award ceremonies, film festivals, celebrity spottings, places marketed through film locations, and organized tours of portrayed locations, as well as watching ongoing filming taking place.

2.2. Film tourist typology

Similar to varying definitions of film tourism, several researchers have found and categorized different types of film tourists based on different samples, such as film pilgrims (Riley & van Doren, 1992), film tourists (Couldry, 1998), “film and non-film tourists” (Young & Young, 2008), screen tourists (Kim et al., 2009), elite screen tourists (Connell & Meyer, 2009), and purposeful film tourist (Croy, 2011). Film tourists can be excursionists who are traveling to a film site as part of their itinerary during a day trip to other destinations (Mordue, 2009; Young & Young, 2008) or film pilgrims who take a pilgrimage film trip and those who are motivated by nostalgia and place identity as a result of a film (Jewell & McKinnon, 2008). This study adopts the film tourist typology as proposed by Macionis (2004).

Macionis (2004) has categorized film tourists into three types. First are serendipitous tourists who just happen to be at a destination portrayed in a film, as part of multiple purposes rather than a single purpose (Macionis, 2004; Macionis & Sparks, 2009). Second are general film tourists who are not specifically drawn to a place just because of a film but can relate to the film referent set (Macionis, 2004). Third, specific film tourists are those who actively seek out places seen in film and demand a deep film experience (Macionis, 2004).

Building on Macionis' (2004) film tourist typology, Connell and Meyer (2009) suggest another sub-category of specific film tourist, “elite tourists”, whose sole travel purpose is to see film-related sites; these tourists were more likely to buy souvenirs and revisit the destination in the future. Connell and Meyer (2009) found that most tourists visiting the filming location of a children's TV show, *Balamory*, were specific film tourists. The success of the TV program has created a “must see” destination for families with young children (Connell, 2005). In such cases, young children play a major role in parents' travel decision making. Also, when the young children become parents they might revisit the destination to relive the nostalgia experienced from a film seen during their childhood (Connell & Meyer, 2009). These specific film tourists not only have a propensity to be repeat tourists but also generate tourist expenditure at the location, such as through souvenir shopping (Connell & Meyer, 2009).

Meanwhile, Croy and Heitmann (2011) classify film tourists based on the importance of films in influencing tourist decision into: serendipitous film tourists, incidental film tourists, casual film tourists, sightseeing film tourists and purposeful film tourists. Croy and Heitmann (2011) point out that the majority of film tourists are incidental, casual, or serendipitous; and even some on film tours may not be motivated by films at all. To illustrate, Croy and Buchmann (2009) found that one-third of film tourists joining a half-to-full-day *Lord of the Ring* tour had never watched the film; but they were on the tour because of friends' recommendations, as a means to access the New Zealand High Country, and/or because

other tours had been fully booked. More importantly, research on the influence of *The Lord of the Ring* on tourist arrivals to New Zealand found that only 0.3% of tourists deemed the film series the main but not the sole reason for visiting New Zealand, and an additional 9% noted the film as just one of several reasons (Croy & Heitmann, 2011).

2.3. Films, destination awareness and travel motivation

Films can enhance destination awareness, appeal, and profitability (Riley et al., 1998). Previous studies suggest that film is a prime tool in raising destination awareness, creating place familiarity (Croy & Heitmann, 2011; Croy & Wheeler, 2007; Frost, 2006; Kim & Richardson, 2003; Riley & van Doren, 1992), enhancing destination image by turning an unknown place into a tourist spot after the film was made (Frost, 2010; Karpovich, 2010; Kim, Agrusa, Lee, & Chon, 2007) and motivating film tourism (Balli, Balli, & Cebeci, 2013; Beeton, 2001; Busby & Klug, 2001; Chan, 2007; Connell, 2005, 2012; Hao & Ryan, 2013; Hudson, Wang, & Gil, 2010; Kim, 2010; Kim, 2012; Kim et al., 2007; Kim, Lee, & Chon, 2010; Kim & O'Connor, 2011; Macionis, 2004; Macionis & Sparks, 2009; Mordue, 2009; Ryan, Zhang, Gu, & Song, 2009).

Similar to travel, film creates an image of life-changing experiences (Frost, 2010), nostalgia, and highly attractive scenery (Frost, 2006). Once tourists make a travel decision, films serve as a source of information, suggesting types of tourist activities that tourists should see and do at a destination (Croy & Heitmann, 2011) and turning such activities into “must do” tourist activities (Frost, 2010; Hao & Ryan, 2013). To illustrate, the film *Hibiscus Town* made the village used in the filming internationally known and turned the local economically significant activities into “must do” tourist activities (Hao & Ryan, 2013). Thus, this study also proposes that:

Proposition 1: A successful film creates destination awareness about a film-shooting destination.

However, as compared to “the previously well known,” the “little known” (Hao & Ryan, 2013) and unknown destinations receive more benefits from films in creating destination awareness (Croy, 2011; Frost, 2006; Iwashita, 2006). Apart from the influence of films, popular tourist destinations have already become known and have experienced an increase in tourist arrivals (Butler, 2011; Iwashita, 2003). Consequently, it is difficult to assess the influence of films in motivating film tourism to destinations that have already been exposed by other types of media (Croy & Heitmann, 2011). Furthermore, some film genre such as historic films may not create a new destination image but merely reinforce the existing image created by the stories already known from books, rather than from films (Frost, 2006; Hao & Ryan, 2013). Thus, this study proposes that:

Proposition 2: A film destination may be well known not only from a successful film but also from other sources.

2.4. Films and emotional attachment

Films, especially romantic film (Riley & van Doren, 1992), can motivate viewers to participate in film pilgrimage (O'Neill, Butt, & Busby 2005). Film tourism provides film tourists with the opportunity to relive the emotions experienced while watching a film (Beeton, 2010). The extent to which film viewers become specific film tourists depends on the degree of their emotional connection with a film (Kim, 2012). Such emotional experience derived from a

film stems from an interesting plot and/or characters, special effects, the sound track, the narrative and the music, which stimulate viewer interest, and sympathy with certain characters (Connell, 2005; Hao & Ryan, 2013; Smith, 2003). Not surprisingly, specific film tourists display unusually intense admiration and reverence for an actor/actress (Raviv, Bar-Tal, Raviv, & Ben-Horin, 1996; Yen & Croy, 2013), especially for their favorite actors. Accordingly, film actors are frequently used to promote a destination (Hao & Ryan, 2013; Hudson & Ritchie, 2006) and motivate film-induced tourism. According to Kim (2012), Lin and Tong (2007), and Schiappa, Gregg, and Hewes (2005), while human beings can normally differentiate between fictional characters in a media program and the people they know in the real world, films temporarily allow them to escape into fantasy and nostalgia, to relive experiences they have had while watching their favorite film.

Not surprisingly, dedicated specific film tourists are more likely to take a pilgrimage film trip to satisfy self-actualization, fantasy, and romance (Beeton, 2010; Buchmann et al., 2010; Couldry, 1998; Riley & van Doren, 1992; Ryan et al., 2009). For dedicated film tourists, physical presence at film sites is crucial experience (Buchmann et al., 2010; Couldry, 1998), even though they may have to endure hardship traveling to the spot where a scene was filmed (Buchmann et al., 2010; Couldry, 1998; Riley & van Doren, 1992). In such case, actual experience at the locations shown in films is highly personalized, subjective, and unique to each individual, based on their own emotions, imagination, interpretation, and memory (Kim, 2012). Additionally, for film tourists, the reenactment and photographing of performances similar to those acted out by characters seen in film is the confirmation of previous viewing experience and personalized memories and attachment with a film (Kim, 2010).

Consequently, tour operators have created film-related tourist activities by highlighting the fact that the destinations are film-shooting locations (Iwashita, 2006; Young & Young, 2008) to create demand from film viewers for tours to places they have seen in film (Jewell & McKinnon, 2008; Kim, 2012; Tooke & Baker, 1996). Different types of film tours can arise, such as those organized by local authorities, those found in self-guide maps and brochures, and those promoted in all-inclusive tour packages with trained guides for bus tours (Riley et al., 1998). In such case, tour guides play a major role in tourist satisfaction in their role as interpreter regarding the film and behind the scenes locations (Carl, Kindon, & Smith, 2007).

Since most bus tours to film-shooting locations use film tourism as the main theme of the tour, the target of such tours is not only specific film tourists but also serendipitous film tourists. Such mass standardized tours result in incidental tourist experience when a film-shooting location is the major itinerary. Hence, this study also proposes that:

Proposition 3: Tourists who join a standard film tour package include serendipitous tourists who perceive film tourism as incidental tourist experience.

Whereas major tour itineraries target mass tourists who want to do sightseeing and have a variety of experiences at a destination, tourist activities related to films become “must do” activities of mass tourists at film destinations. Hence, this study further proposes that:

Proposition 4: Film tourism includes “must do” activity at a film-induced destination regardless of the type of tourist.

Nonetheless, not all film viewers develop an emotional attachment from watching a film (Croy & Buchman, 2009; Macionis &

Sparks, 2009). More importantly, *actual tourists* are not the same as *film viewers*. Since films allow for a secure home or theater environment and eliminate concerns of travel risks, such as time, distance, and money (Riley & van Doren, 1992), not all viewers, however, leave home to go on a film pilgrimage (Croy & Heitmann, 2011). Thus, viewers do not necessarily make a high-risk travel decision to travel to a film destination based on just one or two successful films; they also take time, money, and distance into consideration (Croy, 2011). Insufficient tourist infrastructure, lack of details regarding travel information to the film sites, a limited number of tourist activities at undeveloped locations (Frost, 2006) and limited carrying capacity of the site in welcoming large numbers of tourists (Connell & Meyer, 2009; Frost, 2006) are major travel obstacles of a film pilgrimage. Specifically, isolated film sets require prior planning and a perception that the visit is worth the time and effort (Riley & van Doren, 1992). Consequently, not all film viewers become tourists.

More importantly, the number of specific film tourists is marginal. Young and Young (2008) found 16% of the respondents were visiting because of films; and of the 20% of people connecting their visit with films, only 2% actually had become tourists. Likewise, Busby and Klug (2001) found only 5.3% motivated by films, whereas Macionis and Sparks (2009) found that specific film tourists represented only 4% of their sample, and just 4% of the respondents in the study by Di Cesare, D'Angelo, and Rech (2009) acknowledged the influence of films on their destination choice. As Richards (1996) and Mckercher and Chan (2005) note, not all tourists visiting a special interest tourism site can automatically be classified as special interest tourists, for their visits may not be driven by a particular reason but by part of a wider experience. Since film tourism is special interest tourism, this study proposes that:

Proposition 5: The number of specific film tourists is the smallest as compared to other types of film tourists.

2.5. Research setting

This study used Korea as the research setting of a film-induced destination because of its internationally renowned film locations, though many people may have an image of Korea from the Korean War and North and South Korea conflicts (Chon, 1991). Additionally, negative images created by such things as student and labor protests in South Korea and the political tension between North and South persist (Kim & Morrison, 2005; Kim et al., 2009). Nonetheless, South Korea has made substantial efforts to dispel this image for a more favorable one using the “Korean Wave”. The Korean Wave or *Hallyu*, which refers to the influence of Korean culture on food, film, music, and cuisine, have gradually helped to overcome the negative image of Korea in terms of its ongoing tension between North and South Korea, the nuclear weapons issue, student riots and political instability (Kim et al., 2009), as well as from the relieving of socio-political tension between East Asian nations (Kim et al., 2007; Kim et al., 2010; Lee et al., 2008; Shim, 2006).

As a result of cultural proximity, Korean TV dramas and movies are popular in Asian countries and have influenced the development of Korea as an international film-induced tourism destination (Kim et al., 2009; Su, Huang, Brodowsky, & Kim, 2011). For instance, films such as *Winter Love Song (WLS)* and *Dae Jang Geum (DJG)* have made Korea well known among Asian viewers (Kim et al., 2007, 2010; Lee et al., 2008; Shim, 2006). Successful Korean films have helped propel a sudden increase in East Asian and Southeast Asian tourists visiting Korea and interest in *Hallyu* or the Korean Wave, which refers to the strong and increasing interest in Korean popular

culture (cuisine, language, and cultural items) as a result of the popularity of Korean movies, dramas, actors, singers, songs, and music (Han & Lee, 2008; Lee et al., 2008; Lin & Huang, 2008; Kim, 2012; Kim et al., 2007, 2010; KNT0, 2004). While successful Korean films have been produced to target domestic viewers, they have also become popular in East and Southeast Asia because of cultural proximity (Kim et al., 2009; Shim, 2006; Su et al., 2011). Accordingly, Korea has become internationally known as a film-induced destination.

Nonetheless, apart from films, the Korea Tourism Bureau has actively promoted Korea as a desirable travel destination through offering incentives to sales' representatives and travel agencies (Lee, Jeon, & Kim, 2011) and to film producers to use film sets to motivate film tourists (Lee, Yoon, & Lee, 2007). Furthermore, the use of special events such as the Olympic Games, FIFA World Cup (Lee, Lee, & Lee, 2005; Lee & Taylor, 2005), and the World Cultural Expo (Lee, 2000) have changed the negative image of Korea associated with the Korean War (Chon, 1991) to a positive one. Such tourism promotion and special events have created awareness of Korea as a desirable travel destination.

2.6. Research subjects

Thai tourists were used as subjects because of the rapid growth rate of outbound Thai tourists visiting Korea, with an increase of almost six times, from the 27,505 in 1998 (Tourism Authority of Thailand, 1998) to 162,366 in 2012 (Thailand Tourism Development Bureau, 2013). Consequently, Thailand has been one of the top five inbound tourist markets to Korea (Korea Tourism Organization, 2013).

3. Methodology

3.1. Research design

3.1.1. Mixed method of quantitative and qualitative design

This study adopts a mixed method by using a triangulation of data collection (surveys, interviews, and participant observations) within film tourism research. The aim of triangulation is to increase the understanding of complex phenomenon, in which agreement among different sources confirm validity (Malterud, 2001).

3.2. Data collection

While a cross-sectional survey of tourists at a particular destination in a short period of time may not capture all dimensions of film tourism, this study conducted a series of self-administered questionnaire surveys over a period of eleven months on tourists' motivations in traveling to one specific film-induced destination. In addition, we did a longitudinal qualitative study of interviews and participant observations during our visits to Korea over a period of four years (August 2010–May 2014) at a film destination: Nami Island (Chuncheon).

3.3. Research procedure

This study drew a sample from *actual tourists*, both those who may and those who may not be film viewers but who were actually traveling to a film-induced destination. The target population of this study was Thai outbound tourists who were checking in for departure flights to Korea at Bangkok International Airport. With the information on the departure dates and flights of outbound Thai tourists from tour operators, and an airline, the researchers were able to conduct the surveys when there were Thai outbound tour groups leaving for Korea.

Moreover, seven round trips, in-flight, semi-structured interviews and a round trip self-complete-survey from Bangkok to Seoul were done during the authors' trips to Korea. The authors distributed the questionnaires to the passengers who were traveling on the same flight at the gate and collected them before the aircraft landed. In these circumstances, the researchers were able to conduct some in-depth interviews with tourists about their motivations not listed in the questionnaire. The questions of the semi-structured interviews were: "What are your travel motivations in visiting Korea?" and "How did successful films such as *DJG* and/or *WLS* motivate you in visiting Korea?"

Meanwhile, a snowball sample of tourists having just returned from an all-inclusive tour package in which the film-shooting location (Nami Island, the shooting location of *Winter Love Song*) was the major feature of the tour itinerary, was also included. Interviewees were recommended to the author by four tour operators, and by tourists who had been interviewed first.

3.4. Survey instrument

The instrument of this study was a self-administered questionnaire. The questionnaire items were derived from the literature. In this study, film tourism is used to refer to the visits to sites associated with movies and television dramas, either as incidental travel experience or planned travel motivation. Tourists were asked to identify themselves according to [Macionis's \(2004\)](#) film tourist typology: serendipitous tourist, specific film tourist, and general-film tourist. Serendipitous tourists are defined as general tourists who perceive film tourism as an incidental travel experience. Specific film tourists are those whose sole travel motivation is film. General film tourists are those whose travel motivations are both film tourism and multiple purposes. The questionnaire contained four sections: travel information, source of destination awareness, travel motivations associated with film tourism, and demographic profile. Travel motivation was measured using a seven-point Likert scale, ranging from 1 (strongly disagree) to 7 (strongly agree). Please note that the information derived from the interviews caused the authors to add additional questionnaire items about the purpose of the trip (film tourism, film pilgrimage, concert and all inclusive tour package) in the subsequent version of the questionnaire. Hence, some questionnaire items had more responses than others because the new questionnaire items were not listed in the first version.

3.5. Data analysis

Regarding quantitative analysis, descriptive statistics was used to report the source of destination awareness and frequency distribution. Then, Multivariate Analysis of Variances (MANOVA) was used to assess any significant difference in travel motivations among the three types of film tourists and demographic profile. MANOVA is an extension of ANOVA that simultaneously explores the effect of one or more non-metric independent variables on two or more metric dependent variables ([Hair, Black, Babin, & Anderson, 2010](#)). Meanwhile, the study adopted qualitative analysis methods: 1) respondent verification (the process whereby findings and conclusions are verified by respondents and tested against the data by comparing all data against each other ([Rich & Ginsburg, 1999](#)) to confirm the validity of data and interpretations with representatives of the target population; and 2) negative case analysis to search for non-confirming evidence such as outliers to ensure accurate portrayal of the range and variation of the target population ([Nastasi & Schensul, 2005](#)). Finally, concurrent data analysis in which each data set of quantitative and qualitative design was integrated during the analytic stage).

4. Results

4.1. Quantitative finding

Out of 2000 questionnaires distributed from July 2010 to May 2011, 1852 completed and returned questionnaires were included in this study, representing a 93% response rate. The results show that 1295 (70%) respondents said they were serendipitous tourists, 362 (19.5%) perceived themselves as general film tourists, and 195 (10.5%) as specific film tourists. Similar to previous studies ([Busby & Klug, 2001](#); [Croy & Buchman, 2009](#); [Di Cesare et al., 2009](#); [Macionis & Sparks, 2009](#); [Mckercher & Chan, 2005](#); [Richards, 1996](#)), the size of specific film tourists is small as compared to the total sample.

Similar to the study by [Lee et al. \(2008\)](#), in this study more women (69%) than men (31%) participated in the film-induced tour packages to Korea. Regarding age distribution, almost equal numbers of tourists between 30 and 39 years old (31%) and those between 20 and 29 years old (30%) participated in this study, whereas 19% were 40–49 years old, 10% were 50–59 years old and 9% were between 18 and 20 years old. Moreover, 60% of respondents were single. In education, more than 68% had a college degree, followed by 21% with a graduate degree and 11% with a primary or secondary school diploma. Almost 37% were office workers, 21% were government officers, 20% were students, 13% freelancers, 6% housewives, and 2% retirees.

Initially, MANOVA was to be used to assess the film tourism motivation of the three types of tourists across the purpose of visit, source of destination awareness and demographic profile. Due to an insufficient number of cases, fewer than 20 observations per cell, and detection of outliers of five specific film tourists, descriptive statistics was used to report the purpose of visit and source of destination awareness instead of MANOVA. See [Table 1](#) and [Table 2](#).

4.2. Purpose of the trip of film tourists

Respondents were asked to rate all items applicable to the purpose of their trip, and some items, such as film pilgrimage and all-inclusive tour packages, were added in subsequent versions of the questionnaire. Hence, the total number of the items in the purpose of the trip was not 100%. Our study discovered a new finding; both leisure and business travelers can be specific film tourists, though the number of business travelers is smaller (See [Table 1](#)). Tourists traveled on multiple purposes, such as vacation, business travel, and all-inclusive tour packages. Film pilgrimage, too, was one of the multiple purposes.

Those who indicated "vacation" also indicated "film pilgrimage" and "all-inclusive tour package" because all Korean outbound tour packages included in this study visited film-shooting locations. Looking at the number of serendipitous tourists, only 12 out of 1295 were on film pilgrimage. On the other hand, 54 out of 195 specific film tourists (27%) were on film pilgrimage trips.

4.3. Destination awareness

This study found that the highly successful film *Dae Jang Geum* (*DJG*) has been the most powerful in creating destination awareness about Korea among the three types of film tourists. (See [Table 2](#)) Hence, proposition 1, stating that *a successful film creates destination awareness about a film-shooting destination*, is supported. This finding supports [Croy \(2011\)](#), [Croy and Walker \(2003\)](#), and [Croy and Heitmann \(2011\)](#) in their assumption that not all films have an influence on destination awareness and travel motivations, that only a few successful films can do so.

Special events and negative news have also created awareness of Korea among Thai tourists. However, negative news such as

Table 1
Purpose of trip.

What is the purpose of this trip?		Which type of tourist are you?			Total
		Serendipitous tourist	Specific film tourist	General film tourist	
What is the purpose of this trip?	Vacation	589	65	93	747
	Business	57	1	6	64
	Vacation & Business	50	2	25	77
	Convention/Seminar/Training	132	8	21	161
	Visiting Friends and Relatives (VFR)	33	4	9	46
	Transit (with a two days-stopover in Seoul)	1	0	0	1
	Honeymoon	35	12	12	59
	Incentive Travel	89	9	25	123
	Site Inspection	112	2	5	119
	Film tourism (Film Pilgrimage)	12	54	160	226
	Concert	6	0	3	9
	All-inclusive Package Tour	171	38	3	212
	Other	8	0	0	8
Total		1295	195	362	1852

about protests and war has a smaller impact on destination awareness as compared to successful films and the continuous tourism promotions of the Korean Tourism Bureau. Hence, both successful films and tourism promotion play a major role in creating and enhancing destination image. Hence, proposition 2, that a *film destination may be well known not only from a successful film but also from other source*, is supported. This result is consistent with [Butler \(2011\)](#) and [Iwashita \(2003\)](#), indicating that apart from the influence of films, popular tourist destinations have already become known and have experienced an increase in tourist arrivals.

This finding clarifies the assumption of [Croy \(2011\)](#), [Croy and Heitmann \(2011\)](#), [Hao and Ryan \(2013\)](#), [Macionis \(2004\)](#), and [Macionis and Sparks \(2009\)](#), that a successful film has an impact on destination awareness, and on the travel motivation of even serendipitous tourists. However, not all serendipitous tourists are motivated by film tourism. Our findings show that one-third of serendipitous tourists consider a successful film as only one of their multiple travel motivations in visiting film-induced destinations ([Croy, 2011](#)).

4.4. Travel motivations across the film tourist typology

As shown in [Table 3](#), specific film tourists have the highest motivations on all film tourism attributes, followed by general film tourists, and then, serendipitous tourists. More importantly, the size of the specific film tourists is the smallest as compared to the other types of film tourists. Hence, proposition 5, that *the number of specific film tourists is the smallest as compared to other types of film tourists*, is supported. This result is consistent with the assumption of [Macionis \(2004\)](#), [Macionis and Sparks \(2009\)](#), [Croy \(2011\)](#), [Croy and Heitmann \(2011\)](#), that the number of specific film tourists is marginal.

[Table 3](#) shows almost an equal distribution of serendipitous tourists into three different groups. The first group represents one-

third of serendipitous tourists, who were not motivated by film tourism. Our subsequent interviews with this type of serendipitous film tourist who visited Nami Island, the shooting location of *Winter Love Song*, showed that they did not have any travel motivations associated with film tourism. These serendipitous tourists had never watched the film, though they had sometimes been exposed to Korean films while their family members or colleagues were watching them. They consider film tourism as merely incidental tourist experience. They had not intentionally watched any film but were visiting the film set as it was included in their standard tour itinerary. They may be classified as incidental serendipitous tourist as proposed by [Croy and Walker \(2003\)](#). Hence, proposition 3 hypothesizes, that tourists who join a standard film tour package include serendipitous tourists who perceive film tourism as incidental tourist experience, is supported. This result is consistent with the finding of [Croy and Buchman \(2009\)](#) who also found that one-third of their film tourists had never watched the referent film but were on the tour as an incidental travel experience.

Second are serendipitous tourists who were neutral toward the influence of films in motivating them in visiting the film destination. They were respondents who were likely to rate neutral in the questionnaire. They had neither positive nor negative attitudes toward film tourism attributes but merely wanted to fall in the mid-range of the measurement scale. They may be called “disinterested” serendipitous tourists.

Third are serendipitous tourists who considered film tourism as one of their multiple travel motivations. This group represents a typical mass tourist who wants to participate in all aspects of the tour itinerary and visit “must see” tourist attractions. While this group considered themselves as serendipitous tourists, they may be better categorized as [Macionis' \(2004\)](#) general film tourist. However, this type of serendipitous tourists could not really relate to the film reference sets because they had not watched the film. Their

Table 2
Source of destination awareness across film tourists.

You are familiar with Korea because of ____.		Which type of tourist are you?			Total
		Serendipitous tourist	Specific film tourist	General film tourist	
Chi-square test	Olympics, World Cup	51	2	10	63
Pearson	Successful film (<i>Dae Jang Geum</i>)	372	122	126	620
Cross Tabulation,	Korean goods	27	2	7	36
Chi-square value = 44.3,	Korean tourism promotion	163	20	31	214
p-value < 0.00	News about social and political unrest	3	0	0	3
	Korean War	10	0	1	11
	Other	40	2	10	52
Total		666	148	185	999

Table 3
Travel motivations on film-induced tourism across the film tourist typology.

Which of the following motivated you to visit Korea?		N	Mean	Frequency in Percentage		
				Disagree	Neutral	Agree
Your favorite Korean film (movie, drama)	Serendipitous tourist	1288	3.7	33	37	30
	Specific film tourist	195	6.3	5	8	87
	General film tourist	361	5.5	7	23	70
	Total	1844	4.3			
The shooting location of your favorite film	Serendipitous tourist	673	4.2	19	41	40
	Specific film tourist	149	6.2	1	5	94
	General film tourist	185	5.9	3	20	77
	Total	1007	4.8			
The actors/actresses of your favorite film	Serendipitous tourist	1286	3.8	33	37	30
	Specific film tourist	194	6.2	3	8	90
	General film tourist	360	5.6	7	21	73
	Total	1840	4.4			
Relive experiences you had watched	Serendipitous tourist	1172	3.7	36	33	31
	Specific film tourist	175	5.8	5	14	81
	General film tourist	343	5.4	8	23	69
	Total	1690	4.3			

travel motivation on film tourism was to participate in the “must do activity” part of the sightseeing itinerary. Hence, they can not be classified as *Macionis* (2004) general film tourist but may be called “sightseeing” serendipitous tourists as proposed by *Croy and Walker* (2003). Thus, proposition 4, that film tourism includes “must do” activity at a film-induced destination regardless of the type of tourist, is supported.

Hence, our findings suggest that serendipitous tourists may represent three different groups: “incidental serendipitous tourists,” “disinterested serendipitous tourists,” and “sightseeing serendipitous tourists.”

4.5. Case verification

Table 3 also shows unusual cases among the specific film tourists and the general film tourists. Our interviews reveal interesting results. To illustrate, though a parent purchased a special film-induced tour package, his daughter had been the travel decision-maker. Since the daughter's age was under 18 years old, a parent was the family representative participating in the survey. The parent was accompanying her because he and his wife did not want their daughter to go abroad alone. Similar to the study by *Connell and Meyer* (2009), the author found that children (who were teenagers in this study) play a major role in the parents' travel decision to participate in the film destination. While the parent described himself as a specific film tourist, he did not have any motivations associated with film. Likewise, another tour member of an all-inclusive film tour package identified himself as a specific film tourist. However, he had not even watched one Korean film, though he indicated he might in the future. His travel purpose was to spend time with the whole family during a holiday in which film location was a major feature of the travel itinerary. Interestingly, another respondent defined himself as a specific film tourist, though he did not have any travel motivations related to film but had purchased the film pilgrimage tour package because of the “good value for money” of the tour. In line with the study by *Croy and Buchman* (2009), this study found that several tourists who had purchased film tour packages had actually never watched the films referenced. They had joined the all-inclusive film tour package because the package was worth the cost compared to traveling to Korea by themselves.

Without case verification, we would not have been able to explain the travel motivations and the category of unusual cases. Hence, follow-up interviews complement the limitation of the self-administered questionnaire survey. Due to concern about the

independence of respondents, a member of a family or a group who was above 18 years old was selected as representative of the group. However, his/her answer was sometimes contradicted when a different member of the group gave their opinion. Therefore, it was vital that the researchers were available to assist their survey respondents to clarify the role of the respondents and the classification in the questionnaire item. Thus, nesting semi-structured interviews in surveys provides better understanding of contradictory findings without having to eliminate outliers from analysis (*Rittichainuwat & Chakraborty, 2012*).

4.6. Travel motivation difference as determined by demographic profile

One of the objectives of this study was to analyze how travel motivations of the three types of film tourists vary across demographic profiles. Multivariate Analysis of Variances (MANOVA) was used to assess any statistical differences on the travel motivations on film tourism across the types of film tourists and demographic profile. Due to the sensitivity to outliers and a recommended cell size of 20 observations per group (*Hair et al., 2010*), MANOVA did not performed on age or education because of the insufficient number of cases per cell, ranging from 3 to 10 cases per cell.

Hence, only gender and marital status were included in the MANOVA analyses. The four attributes associated with film tourism travel motivation, were used as dependent variables, and the type of film tourist and each of the demographic profile items (gender and marital status) were used as independent variables in the analyses. However, MANOVA found only significant difference on the multivariate test on gender and the type of tourist.

4.6.1. Gender

The result of the MANOVA showed statistically significant differences at the multivariate level on the main effects of the three types of film tourists (Wilk's Lambda = 0.83, $F = 23.5$, p -value ≤ 0.01) and gender (Wilk's Lambda = 0.97, $F = 7.43$, p -value ≤ 0.01). Significant differences were found between male and female across the three types of film tourists on all of the travel motivations: Korean films ($F = 28.4$, p -value ≤ 0.01), shooting locations ($F = 20.3$, p -value ≤ 0.01), actors/actresses ($F = 14.5$, p -value ≤ 0.01), and relive experiences ($F = 15.6$, p -value ≤ 0.01). As compared to male respondents, females had higher travel motivations associated with film tourism on all attributes. Moreover, as for the female sample, specific film tourists had the highest travel

motivations, followed by general film tourists, and then, serendipitous tourists. Ironically, male tourists showed contradictory results between specific film tourists and general film tourists.

Although the minimum number of 18 observations for male specific film tourists in this study did not meet the threshold of 20 cases per cell as suggested by Hair et al. (2010), this modest violation can be accommodated as long as the differences are due to skewness and not outliers (Hair et al., 2010). Please note that the five outliers mentioned earlier were deleted before running the MANOVA. The results show that the 18 male specific film tourists had lower travel motivations associated with films than male general film tourists on all attributes (See Table 4). This perhaps implies that male specific film tourists may not want to reveal their true motivation. According to Lin and Tong (2007), some men keep their viewing habit to themselves in order to preserve their professional image and are restrained in talking about Korean dramas with others in their workplace to avoid being looked down upon by their clients and colleagues as a mean to preserve their face (Lin & Tong, 2007). Yet, men still look for women who are strong in certain

aspects but still maintain feminine traits. They can find such women in Korean dramas, in which both career-minded and family-oriented “perfect” women with both passion and rationality, both at work and in the family (Lin & Tong, 2007), are portrayed. This may be the reason why Korean dramas provide the male audience with the pleasure of imaginary, identification and emotional release, which men may not be able to find in the real world (Lin & Tong, 2007).

4.7. General film tourists

Since our findings reveal that male general film tourists have higher travel motivations than male specific film tourists, we did follow-up interviews with two male general film tourists. A newly married couple told us that: “We (he and his male partner) bought this all-inclusive film package as our honeymoon trip. The scenery of the film set is really romantic.” He described himself as a general film tourist: “Our honeymoon plan is to visit this film set (Nami Island) and to take our honeymoon photos at the same scenes as shown in the *WLS* film.” Since most of general film tourists in this study were on a honeymoon trip and the visit to Korea was their first overseas trip, their travel motivations may reflect one of the most important moments in their lives. This may explain why their travel motivations were higher than male specific film tourists. However, this result may not be generalized with only one follow-up case verification.

4.8. Qualitative findings

Our observations and interviews during our visits to film-shooting locations have further explained the travel motivations, which had not been included in the questionnaire, of the three types of film tourists.

4.8.1. Serendipitous tourists

Our study found that several tourists between 55 and 70 years old joined all-inclusive film tour packages which highlighted a visit to the shooting location of the *Winter Love Song* as the major selling point. However, most senior serendipitous tourists had not seen *Winter Love Song*. Similar to Carl et al. (2007), tour guides had to relate the plot of this film to them. Most of these tourists were not really interested in the film as they had not seen it. They were visiting the filming site because it was the major part of their tour itinerary. To illustrate, according to one tourist: “I did not realize that such a place was a filming location, but another tour member told me and pointed out the scenes used in various films.” Likewise, another 35-year-old male supervisor of a billboard installation factory who had just returned from an incentive trip from Korea said: “I have never watched nor known the *WLS* film. The reason I visited the film set was because my company had arranged it.” Our research assistants met similar respondents during the survey. Several male tourists who were on work-related incentive trips did not even know about the film referenced or search for more details about the film sets shown in the itinerary. They had simply followed the tour itinerary. As Croy (2011), Croy and Heitmann (2011), Macionis and Sparks (2009) and Karpovich (2010) argue that a film location motivates serendipitous tourists because it is the main theme of the tour.

4.8.2. Specific film tourists

As mentioned earlier, our quantitative results show that the majority of specific film tourists did not make a film pilgrimage but joined an all-inclusive film tour package. Nonetheless, the first author accidentally found two specific film tourists, aged 22 and 23 years old, who had made their own travel arrangements during

Table 4
Travel motivation difference as determined by demographic profile.

	Which type of tourist are you?	Gender	Mean	N
Your favorite Korean film (movie, drama)	Serendipitous tourist	Male	4.0	221
		Female	4.4	409
		Total	4.3	630
	Specific film tourist	Male	4.8	18
		Female	6.3	127
		Total	6.2	145
	General film tourist	Male	5.3	52
		Female	5.6	144
		Total	5.5	196
	Total	Male	4.3	291
		Female	5.0	680
		Total	4.8	971
The shooting location of your favorite film	Serendipitous tourist	Male	4.1	221
		Female	4.4	409
		Total	4.3	630
	Specific film tourist	Male	5.1	18
		Female	6.3	127
		Total	6.2	145
	General film tourist	Male	5.2	52
		Female	5.6	144
		Total	5.5	196
	Total	Male	4.4	291
		Female	5.0	680
		Total	4.8	971
The actors/actresses of your favorite film	Serendipitous tourist	Male	4.0	221
		Female	4.1	409
		Total	4.1	630
	Specific film tourist	Male	5.1	18
		Female	6.3	127
		Total	6.1	145
	General film tourist	Male	5.3	52
		Female	5.5	144
		Total	5.4	196
	Total	Male	4.3	291
		Female	4.8	680
		Total	4.7	971
Relive experiences you had watched	Serendipitous tourist	Male	4.0	221
		Female	4.2	409
		Total	4.1	630
	Specific film tourist	Male	4.7	18
		Female	6.0	127
		Total	5.8	145
	General film tourist	Male	5.1	52
		Female	5.2	144
		Total	5.2	196
	Total	Male	4.2	291
		Female	4.7	680
		Total	4.6	971

their connecting flight in Hong Kong to Korea, unlike most tourists in this study who traveled on a non-stop direct flight from Bangkok to Korea. They had traveled on an airline making a stopover in Hong Kong with several hours in transit.

“We (she and her female friend) are traveling to Korea on a film pilgrimage: *Sungkyunkwan Scandal* (a South Korean romantic historical drama shown on a Thai public TV channel in 2011). We will visit Sungkyunkwan University in which Song Joong Ki (one of the main characters graduates) and attend the meeting of the Micky Yoochun (the main actor in the film) fan club.”

According to them, they did not buy a film tour package because a standard tour package did not include meeting the fan club or offer customized visits to their favorite film locations. More importantly, it is cheaper and more flexible to travel independently. This trip was not only their first overseas trip but their self-awarded trip to celebrate their university graduation and meet their star idol. They had developed emotional attachment to him while watching the film. They watch Korean contemporary film series and listen to the songs and music in which their favorite idol, Micky Yoochun, is the actor, singer, and song composer. Their favorite actor, Korean drama, *Sungkyunkwan*, the shooting location, and the opportunity to relive experiences they had while watching had strongly motivated them to visit Korea. Interestingly, successful films, *DJG and WLS*, had created awareness about Korea for them but did not motivate them to visit Korea. They considered the two films too out-dated for their generation. In line with Beeton (2010), Connell (2005), Connell and Meyer (2009), Couldry (1998), and Kim (2012), visits by specific film tourists to meet their favorite actor or visit a shooting location is purposeful rather than incidental. Confirming the assumption of Connell (2012), Kim (2012), O'Neill et al. (2005), Riley & van Doren (1992), and Yen and Croy (2013), specific film tourists who develop emotional attachment to their favorite film participate in film pilgrimage.

Nevertheless, this study clarifies the assumption of Croy (2011), Croy and Walker (2003), and Croy and Heitmann (2011), that not all films have an influence on destination awareness and travel motivations, that only a few successful films can do so. While successful film creates destination awareness and increase the travel motivation of serendipitous and general film tourists, they may not motivate specific film tourists who have their own favorite film and actor. In the latter case, an individual favorite film rather than a successful film has motivated their pilgrimage film trip.

5. Conclusion

5.1. A niche market of film-induced tourism

Our findings suggest that serendipitous tourists can be distributed into almost equal numbers, namely, “incidental serendipitous tourists,” “disinterested serendipitous tourists,” and “sightseeing serendipitous tourists.”

The first group consisted of one-third of our serendipitous tourists, who just happen to be at a destination used in a film. Our “incidental serendipitous tourist” is in line with Croy (2011), Croy and Walker (2003), Croy and Heitmann (2011), and Macionis (2004). Their visit to the film destination is just an incidental travel experience of a standard tour package in which a film-shooting location is merely one stop in the travel itinerary. The second is “disinterested tourist” who may not fall into any category from the literature. The third group is “sightseeing serendipitous tourist” whose travel motivation was not only related to film but deemed a film-shooting location as a “must see”. Though they do not have any emotional attachment to any specific film, their visit

to a film-shooting location is included in the tour itinerary as a “must-see”.

However, our findings also confirm the other competing assumption, that films increase tourist arrivals to film locations (Balli et al., 2013; Beeton, 2005; Han & Lee, 2008; Kim et al. 2007, 2009, 2010; Riley et al., 1998; Tooke & Baker, 1996). Our study found that film tourism motivated one-third of serendipitous tourists, most specific film tourists and most general film tourists to travel to Korea positioned as a well known film-induced destination. However, our study found that only 10.5% of our sample perceived themselves as specific film tourists. More importantly, the number of specific film tourists who took a film pilgrimage is relatively small. Additionally, though both business and leisure tourists can be specific film tourists, their number is very small as well. As the findings suggest, the numbers of specific film tourists (10.5%) and general film tourists (19.5%) are less than serendipitous tourists (70%). However, almost all types of tourists in this study had purchased an all inclusive tour package in which film tourism is the main theme, though, more than half of the tourists did not have any emotional attachment or had even watched Korean films.

Yet, successful films can create destination awareness (Croy, 2011; Croy & Heitmann, 2011; Hao & Ryan, 2013). Croy (2010) points out the significance of the careful planning of destination management of Tourism New Zealand in using the trilogy *The Lord of the Ring* films in creating destination awareness. The success is not a coincidence but the result of the careful planning in connecting the images of the film to the destination in the international media through an extensive image strategy before, during, and after the release of the films (Croy, 2010). Though successful films provide publicity for destination awareness and create place identity (Hao & Ryan, 2013; Mordue, 2009), they have influence only on a particular group of film tourists. Our findings reveal that specific film tourists have their own favorite films. Similar to Kim (2012), we found that film tourism is subjective and its motivating influence varies by individual. A less well-known film but an individual favorite film and a favorite actor can motivate one to participate in film pilgrimage, rather than a more well known successful film. As Hudson and Ritchie (2006, p. 395) state, “film tourism is a complex and dynamic concept, and success depends on a number of factors outside the control of a destination”. Thus, it is important to differentiate the travel motivations of each type of film tourist.

Mordue (2009, p. 340) warned “tourists are not so easily pigeonholed, and film tourism researchers should use empirical evidence to support their assumptions”. However, even with empirical evidence, it is important to note that film tourist characteristics vary by place, time, and circumstance, making it difficult to make a clear distinction between the different but overlapping types of tourists visiting a film destination. In addition, our survey over a period of eleven months and follow-up-interviews over a period of four years with some snowball specific and general film tourist samples found that, as time goes by, the emotional attachment toward a particular film and actor fades when an individual develops a new emotional attachment to a new film and another actor. It is possible that future studies may discover a change in the popularity of Korea as a film-induced destination, which may decline when an emerging destination takes its leading position. Or Korea as a film destination may rejuvenate itself with new types of tourism at a later stage of its film-destination life cycle.

Similar to previous literature, as for the specific film tourist and the general film tourist, this study found that film-induced tourism affects travel decisions. Not surprisingly, the specific film tourist shows higher travel motivations associated with a particular film than the serendipitous and the general film tourist. Consequently, any film (which can be any individual favorite film) had a greater

impact on travel motivations of the specific film tourist rather than only the most successful film. However, as film is not produced to promote a destination, not all destination management organizations have an ability to control the film production (Croy, 2010). Linking films to destination image management is a planned effort and only a few destinations become successful in creating place identity (Croy, 2011). As Croy (2011) states, it is the role of destination management organizations to incorporate film as a functional component of their destination image management in connecting film viewers with the aligned destination image and the tourist experiences available at the destination during pre-filming, filming, and post-release of the films.

5.2. Contribution of the study

The theoretical and practical implication of this study is the discovery of a new, perhaps better, understanding about film tourism using a mixed method. We found that while the characteristics of the majority of our sample are consistent with the samples in previous studies, during the quantitative analysis, we found a number of outliers whose travel motivations deviate from the literature. Male general film tourists had higher travel motivations associated with film tourism than male specific film tourists. Hence, we did follow-up interviews and participant observations. Our qualitative findings show that a couple of male general film tourists in this study were on a combined film pilgrimage and honeymoon trip. Such special occasions in life increase travel motivation associated with film tourism. Without the qualitative method of case verification and negative case analysis, we would not have been able to explain the travel motivation of film tourists and unusual cases, usually excluded from further quantitative analysis.

This study highlights the value of the mixed method, of a quantitative and qualitative approach, in explaining film tourism, in regards to unusual behavior of outliers. As Woodside and Wilson (1995) and Woodside, MacDonald, and Burford (2004) point out, the closed-end questionnaire survey has limited access to qualified respondents and excludes outliers from analysis, but qualitative interviews can investigate and explain the unusual behavior of outliers. Due to the fact that a self-administered questionnaire is highly structured, respondents did not have a chance to explain their motivations not listed as measurement items. Thus, nesting qualitative into quantitative research ensures a more accurate portrayal of the range and variation of the target population (Lincoln & Guba, 1985). Additionally, the qualitative approach enables the researchers to gain better insights into the travel motivations of different types of film tourists not available in the literature. The results of the mixed method in this study were integrated during data collection, analysis and conclusions, providing a rich, contextualized understanding of some aspects of human experience through the intensive study of particular cases (Polit & Beck, 2010). Hence, the mixed methods of a triangulation of qualitative and quantitative designs in a single-study complement the weakness of each research approach (Creswell, 1994).

5.3. Limitations and future research

The prolonged engagement during a series of cross-sectional surveys over a period of eleven months and the longitudinal qualitative data collection over a period of four years, were very costly and time consuming. As Halldórsson and Aastrup (2003) state, the qualitative approach often demands investigation over time, and often takes years to obtain results suitable for publication; accordingly, the qualitative approach may be a misfit in the “publish-or-parish” mentality. Even given the difficulties imposed

by the cost and time required, a combination of both methods provides an effective measure to capture almost all dimensions of the study. As the findings of this study are limited to only one outbound market, future research on film-induced destinations in other markets would be beneficial in enriching the literature on travel motivations of film tourists, with the use of the triangulation of data collection.

Acknowledgment

This research is funded by a Siam University research grant for the first author, whose research assistant is the second author. We would like to thank Dr. Pornchai Mongkhonvanit, the president of Siam University in providing us the research funding. Thank you Mr. Han So Eun, the manager of Nami Island for giving information about Nami Island, and Prof. Seung Jin Suh and Dr. Eun joo Yoon from Hallym University in providing us access to the Korea MICE Expo in 2010 and 2011. Also, we would like to thank Prapatsara Kongsathidsathaporn, Kulasatree Komarwuth, Somporn Laksanawannakul, Supanit Pilasarom, Lalita Sriploy, Sarat Sukcharoonyingyong, Yada Tipsatienkul, Natthida Bunkrud, Nuntana Thitiratdumkeng, Sirinporn Thitipachaya, Chotika Weoprasert, Mintra Muangkeaw, Kittima Thawanruk, Aung Myo Hein, Rhuallo Ali, and Saw Ban Yang Aung for data collections. Finally, we would like to thank Prof. Donald Sandage for proofreading this manuscript.

Appendix A. Supplementary data

Supplementary data related to this article can be found at <http://dx.doi.org/10.1016/j.tourman.2014.06.005>.

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