

Film-induced tourism: A latent class segmentation based on satisfaction and future intentions

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Abstract: The objective of this research is to evaluate the effects that a film tour, based on the film *Amanece, Que No Es Poco*, has on the: (1) relative size of various clusters of visitors; (2) overall satisfaction; (3) intentions to revisit the destination; and (4) intentions to recommend it. The results obtained from a survey of 226 visitors to three Spanish villages (Ayna, Liétor and Molinicos) indicate that the size of the three clusters identified varied significantly as a result of the film tour's promotional campaign, while overall satisfaction with the destination and intentions to recommend it decreased. The study contributes towards bridging gaps in the research in the area of film-induced tourism since it proposes segmentation based on visitors' satisfaction and their loyalty intentions. This research provides recommendations to the promoters of the film tour considered and the destination's marketing organizations.

Keywords: Film-induced tourism; Satisfaction; Loyalty; Segmentation; Latent class cluster analysis.

El turismo inducido por el cine: una segmentación de clase latente basada en la satisfacción y las intenciones futuras

Resumen: El objetivo de esta investigación es evaluar los efectos de una ruta cinematográfica, basada en la película *Amanece, Que No Es Poco*, sobre: (1) el tamaño relativo de varios grupos de visitantes; (2) la satisfacción general; (3) las intenciones de visitar el destino; y (4) las intenciones de recomendarlo. Los resultados obtenidos a partir de una encuesta a 226 visitantes en tres pueblos españoles (Ayna, Liétor y Molinicos) indican que el tamaño de los tres grupos identificados varió significativamente como resultado de la campaña de promoción de la ruta cinematográfica, mientras que la satisfacción general con el destino y las intenciones de recomendarlo disminuyeron. El estudio cubre algunos huecos de investigación en el ámbito del turismo cinematográfico, proponiendo una segmentación basada en la satisfacción de los visitantes y sus intenciones de lealtad. Esta investigación proporciona recomendaciones para los promotores de la ruta cinematográfica y las organizaciones de marketing del destino.

Palabras Clave: Turismo cinematográfico; Satisfacción; Lealtad; Segmentación; Análisis cluster de clases latentes.

1. Introduction

The tourism sector has now reached a phase of maturity, and visitors are more experienced, behave in a selective manner, and evaluate potential destinations to a greater extent. Furthermore, the academic consideration of the close relationships between films, TV and tourism is growing increasingly and has led to new forms of tourism - the so-called film-induced tourism (Beeton, 2006; Araújo, 2015).

Some research suggests that films and TV series may have a notable effect on tourists' preferences, given that they are promotional tools that allow destinations' qualities and the features, of which their image is configured, to be shown (Rodríguez *et al.*, 2011; Barbosa and Correia, 2013). Films help to provide more detailed information about certain characteristics of a destination, such as its culture,

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heritage or nature, which could have an influence on a positive attitude towards the destination (Pan and Ryan, 2013). This positive attitude and the image induced by the film may in turn motivate visits to the destination.

Despite the evidence of the film-induced tourism phenomenon around the world, there are some gaps in the way in which this phenomenon has been approached to date (Kim, 2012a). The main research focus continues to be primarily on business-related issues, including destination marketing, branding and image, destination choice and motivation, and impact and management (Kim *et al.*, 2009). Nevertheless, few studies that analyse the impact of promoting a destination via a film tend to focus on: (1) the size of different segments of visitors; and (2) critical variables for the destination's long-term survival, such as the visitors' satisfaction and loyalty intentions.

Bolan *et al.* (2011) suggest the need for a more in-depth search for the factors that make the promotion of a destination on the basis of a film decrease its visitors' satisfaction and loyalty. According to the theoretical model developed by the aforementioned authors (distortion theory), if there is not a good fit between the destination's real attributes (history, culture or landscape) and the image induced by the film, then a distortion will be produced (provoked by the lack of authenticity), which will generate an unsatisfactory experience, and will consequently reduce the chances of the visitor returning to and recommending that destination (Lu *et al.*, 2015).

This paper therefore focuses on the case of a film tour that is associated with a Spanish surrealist cult film (*Amanece, Que No Es Poco*). A film tour can be defined as a tour developed in order to visit the destinations that appear in a film (Beeton, 2005). This research therefore has the following objectives:

- 1) To identify and describe the various segments of visitors to the destination according to their satisfaction and conative loyalty (intentions to recommend and revisit). The spending per person per day variable and other covariates are also considered in order to profile the segments obtained (e.g. degree of interest in the film, profile considering the type of film, or age).
- 2) To evaluate whether the film tour's advertising campaign has had any effect on the relative size of the various segments of visitors to the destination.
- 3) To determine whether the launch of the film tour has increased the destination's capacity to satisfy its visitors and attain their loyalty.

2. Literature review

2.1 Film-induced tourism: Concept and its importance

Film-induced tourism is continually growing in the international arena as a consequence of the relevance of films and television in consumer entertainment patterns (Rodríguez *et al.*, 2011; Rodríguez *et al.*, 2014). In the specific case of Spain, some destinations use films and TV series as a promotional tool, but cooperation between tourism and audio-visual sectors is still limited (Araújo and Fraiz, 2013).

Film-induced tourism is defined as a tourist visit to a destination featured on television, video or the cinema screen and, from a wider perspective, also includes participation in activities such as visits to studios and film theme parks, or attending film premiers and festivals (Beeton, 2005; Hudson *et al.*, 2011).

Connell (2012) states that film-induced tourism is a subject of cross-disciplinary academic study, highlighting the major research themes, issues and contributing conceptual frameworks related to film-induced tourism, critiquing existing and developing perspectives and addressing critical gaps in knowledge. A literature review has additionally allowed us to discover a relatively large amount of studies concerning the economic effects of film-induced tourism (Flores, 2015; Rittichainuwat and Rattanaphinanchai, 2015); the opportunities that it may provide for destinations' marketing strategies (O'Connor *et al.*, 2008); and its influence on visitors' motivation (Hudson *et al.*, 2011; Rodríguez *et al.*, 2013), the destination image (Hahmand Wang, 2011) or its identity (Beeton, 2004a; Bandyopadhyay, 2008). However, very little research within the sphere of film-induced tourism analyses the process of evaluating the tourist experience (Carl *et al.*, 2007) and its effects on: overall satisfaction, and intentions to revisit and recommend the destination. Hudson *et al.* (2011: 178) point out that "empirical studies attempting to measure the impact of films on the perception and behavioural aspects of the viewers relating to a specific destination are scarce."

Furthermore, there are few studies dealing with the degree of authenticity or fit that is needed between the destination's actual characteristics and those represented in the film or television series in order to maximise the potential and effects of film-induced tourism (Tzanelli, 2006; Bolan *et al.*,

2011). According to Buchmann *et al.* (2010), tourists' experiences of authenticity are often complex productions of personal history and knowledge, social processes, embodiment and place. These authors suggested that symbolic (authentic) experiences and embedded meaning and values emanate not only from objects/icons and sights, but also from the very moment of embodied interaction with the place(s) and other aspects such as symbolised and contextualised previous viewing experiences and the tourists' memory of them.

2.2 Film-induced tourism and satisfaction with the destination

Within the scope of tourism research, satisfaction with the destination is defined as the psychological result that is produced after the visitor's participation in activities and experiences offered by that destination (Kozak, 2001). Meng *et al.* (2008) consider that satisfaction with the destination indicates the degree to which it adapts to the visitor's needs, thus allowing tourism agents to improve the quality of their products and services.

The vast majority of studies dealing with satisfaction with the destination focus on establishing the impact of individual attributes on overall satisfaction (Stylos and Andronikidis, 2013). Furthermore, Kozak (2001) suggests that the visitor's overall satisfaction with the destination has a greater impact on the intention to revisit it. The overall experience at the destination may therefore stimulate future positive behaviour and a repetition of the visit (Connell and Meyer, 2009).

The visitor's level of satisfaction depends on his/her expectations and the degree to which the tourist experience adapts to these expectations. Buchmann *et al.* (2010) developed a model focused on analysing hyper-real tourism and film tourists' experiences. These authors argue that if the visitors' expectations are based on hyper-real images of the film, which do not coincide with the real *in situ* experience, then those visitors may be dissatisfied. In the opposing case, an experience that coincides with the visitor's expectations may lead to satisfaction. This signifies that if the visitors' real experiences are the same as their hyper-real expectations, they will attain a real experience, which will result in satisfaction (Carl *et al.*, 2007; Kim, 2010).

In this respect, Tzanelli (2004) sustains that there is a risk in film-induced tourism when the image induced upon viewing the film does not correspond with the reality of the destination, and denominates this phenomenon as lack of authenticity. Beeton (2005) similarly establishes that visitors to a tourist destination may feel disappointed or dissatisfied when they do not experience at the destination what they have seen in the film. For those individuals who have been motivated to visit the destination as a result of viewing a film, this perception represents an unauthentic experience that does not adjust to their previous expectations of the destination. Carl *et al.* (2007) studied the experiences of tourists that visit two locations in New Zealand at which the film *The Lord of the Rings* was filmed. These authors discovered that those visitors who were most involved and had a high level of experience with the film were most likely to be satisfied. Kim (2012b) similarly analyses the Korean television series *Winter Sonata*, and highlights that previous experience of this series not only creates memories and personalised links, but also determines an intensification of the touristic experience.

Bolan *et al.* (2011) go further in this research topic, and analyse the effects on film-induced tourism when there is a discrepancy between the perception of the destination as a result of having seen the film and the reality experienced at the destination. Kim (2012a) proposes that the experience of viewing the film together with the touristic experience at the location could be considered as a highly personalised, subjective and unique experience founded on each individual's pleasure, emotions, imagination, interpretation and memory. These authors identify various film tourist profiles and formulate a series of recommendations in order to reduce this discrepancy.

2.3 Film-induced tourism and loyalty to the destination

Film-induced tourism can, from the point of view of long-term management, be considered as an effective tool by which to attract tourists to the destination and stimulate a repetition of that visit (Beeton, 2004b). However, it might also be important to discover whether film tourists are motivated to visit a place solely because it is a film location, in order to discover the tourists' main motivations to visit the destination (Meleddu *et al.*, 2015). This situation could affect changes in behaviour intentions. Macionis and Sparks (2009) establish that the majority of film tourists are in fact accidental, although a relevant proportion of the visits to places where films have been shot are made by fans who are attracted by the film. These fans may have seen the film on numerous occasions and may have higher expectations than other visitors who have only seen the film once (Carl *et al.*, 2007). This specific

characteristic converts this group of fans into a collective that will be highly sensitive to and critical of the destination, and it will therefore be difficult to satisfy them and promote their loyalty. Managers should therefore understand what factors influence loyalty to a destination.

Phillips *et al.* (2013) pointed out the importance of studying tourist behaviour intentions. Kim (2012b) similarly suggests that on-site film-tourism experiences have a significant influence on satisfaction, revisit intention, and intention to recommend. Those visitors who return to the destination act as informal channels of information via recommendations (positive word-of-mouth communication). Within the area of tourism, several studies consider that recommendation is the best indicator of a visitor's loyalty since, given the characteristics of certain tourist destinations, a repeat visit is improbable (Ozturk and Qu, 2008).

Theoretical studies defend the concept of loyalty by focusing on behavioural aspects. Nevertheless, from a practical point of view, Fandos *et al.* (2011) point out that attitudinal measures of loyalty (which include behavioural intentions) are more interesting than those that are purely behavioural. According to these authors, behavioural approximations of loyalty do not permit us to identify its antecedents; whilst if loyalty is conceptualised as an intention, then it is possible to search for factors that generate loyalty. The measurement of loyalty in empirical research is therefore based principally upon intentions to revisit and recommendation (Barroso *et al.*, 2007).

2.4 Studies concerning segmentation within the scope of film-induced tourism

The segmentation of film tourists is a very interesting research topic, but there are numerous research gaps that need to be bridged. In fact, studies that analyse the segmentation of film tourists are notably scarce. Macionis (2004) divides film tourists into three segments: (1) serendipitous film tourists, who travel to a destination that has appeared in a film by chance; (2) general film tourists, who do not specifically visit a place because it has appeared in a film, although they participate in some of the film tourism activities once at the destination; and (3) specific film tourists, who visit and actively seek locations that they have seen in films. Kim *et al.* (2010) carried out a survey of visitors from Japan, China and the United States who had travelled to Korea. These authors identified three segments of visitors: (1) the low involvement type (33%), who showed little interest in Korean tourist products; (2) the consumption seeking type (27%), who wished to consume; and (3) the film-induced tourism seeking type (40%), those in active search of film tourism, who show a high preference for the consumption of film tourism products related to Korean films and television series.

Nevertheless, Rittichainuwat and Rattanaphinanchai (2015) established that research on the film tourist is still limited and that gaps remain which require further research as regards the typologies of tourists visiting a film destination. A segmentation of visitors based on both satisfaction and loyalty intentions may be useful for destination marketing organisations, since both variables are crucial to the evaluation of the destination's possibilities of long-term survival.

3. Research Method

3.1 Information about the tourist destination, the film and the film tour

The three villages considered in the present study (Ayna, Liétor and Molinicos) are situated in Castilla-La Mancha (Spain). The principal tourist attraction is nature, and it is an appropriate destination at which to take part in active tourism and eco-tourism. These three villages are located in the Alcaraz and Segura natural parks. In this area, tourists can find a mosaic of contrasts which include plains, mountains and water landscapes. Intricate valleys and steep mountain ranges combine with vast plains. The region has bright, rugged rivers flowing through tranquil wetlands. This region is appropriate for the practice of active tourism, particularly hiking activities among terraces, tunnels and trenches in countryside replete with alternating meadows and tilled fields. The typology of tourism that these destinations have offered both in the past and currently (after the launch of the film tour) is basically similar. These destinations are based on active tourism, and this type of tourism has not changed since the film tour came into being. However, the promotion of the film tour did not have the desired effects as regards transforming the tourism at these destinations into cultural tourism based on a film.

The film tour is based on the film *Amanece, Que No Es Poco*. This film, which was written and directed by José Luis Cuerda in 1988, was shot in the three villages cited above. It premiered in 1989, and is a surrealist comedy that relates absurd and completely unreal and impossible situations. In fact, of the 586 surrealist films registered by *Film Affinity*, *Amanece, Que No Es Poco* occupies eighteenth position as regards best evaluated films (accessed on 30 March 2015). The plot of this film is based on Teodoro, a young Spanish engineer who works as a lecturer at the University of Oklahoma (USA). However, he takes a sabbatical and returns to Spain. Upon his arrival, he discovers that his father has killed his mother because she was “very bad”. He is understandably upset, and so his father proposes that they go on a motorbike trip together to help him get over it. Teodoro and his father arrive at a distant mountain village in the Alcaraz natural park and have surrealistic experiences with the inhabitants of the village, which is in reality three villages (Ayna, Lietor and Molinicos). *Amanece, Que No Es Poco* is one of the most surreal films that this director has shot. In this film, the characters and landscapes are part of the community of Spain at that time. The film shows the life of the people and their personalities in beautiful scenery and realistic landscapes.

This film tour includes a visit to an interpretation centre in the village of Ayna. The objective of this interpretation centre is to impart knowledge about the touristic product centred on the film *Amanece, Que No Es Poco* and the destinations at which film was shot. This interpretation centre uses different audio-visual media to enhance the understanding of the film. In order to aid and stimulate the discovery process and the visitor’s intellectual and emotional connection to the film, the main presentation strategy uses exhibitions of set designs and multimedia programmes. This interpretation centre could be a viable solution as regards effectively communicating information about the film in these rural areas.

The film tour covers 30 of the scenes and locations from the film in the three villages. Various events were organised to celebrate the film’s 20th anniversary, one of the most important being a publicity campaign organised by the Castilla-La Mancha Regional Government in order to present the film tour at the FITUR International Tourism Fair.

3.2 Data collection, instruments and analysis procedure

The information needed for this study was obtained using a personal survey of visitors to the three villages, who took the tour in two successive periods. The first group of surveys ($n = 82$) was carried out in the month immediately prior to the presentation of the film tour at FITUR (i.e. January), and the second group ($n = 144$) was carried out after its presentation at FITUR (i.e. April), with the objective of evaluating the short-term effect of the launch of the film tour. The technical specifications of the study are presented in Table 1.

Table 1: Technical details of the study

Characteristics	Survey
Population	Visitors to villages on the film tour (finite population)
Sample size	226 surveys
Sampling error	± 6.3%
Confidence level	95.5% ($K=2; p=q=0.5$)
Sampling process	Convenience sampling
Survey method	Personal survey

The questionnaire used in both periods was designed to collect data concerning: (1) satisfaction with the visit to the film locations; (2) overall satisfaction with the destination; (3) intentions to revisit the destination, and (4) intentions to recommend the destination. All the items used, which are shown in Table 2, were measured using a 7 point Likert-scale and were adapted from previous research (Rodríguez *et al.*, 2006; Alén *et al.*, 2007). The questionnaire also contained questions relating to the tourist trip and the visitors’ socio-demographic profiles.

Table 2: Items used to measure satisfaction and loyalty intentions

Concept/Item	Reference
<i>Satisfaction with the visit to the film locations</i>	Kim and Kim (2005)
I am satisfied with the visit to the film locations	
<i>Overall satisfaction with the destination</i>	Rodríguez <i>et al.</i> (2006)
I am satisfied with the destination visited	
The destination was better than I expected	
<i>Intentions to revisit the destination</i>	Alén <i>et al.</i> (2007)
If I can, I have the intention of coming back to the destination	
<i>Intentions to recommend the destination</i>	Alén <i>et al.</i> (2007)
I would encourage my family and friends to come	
I would recommend it to anyone that asks me	
I would give good references of this destination to others	

The data obtained were analysed using multivariate (principal components analysis and latent class cluster analysis) and bivariate techniques (chi-square test of independence and *t*-test for equality of means). The latent class cluster analysis was carried out using Latent Gold® 4.5, while the software used for the remaining analyses was IBM® SPSS® Statistics 22.0.

4. Results

It was first necessary to verify the reliability of the concepts measured with two or more items: overall satisfaction with the destination (two items) ($\alpha = 0.956$), and intention to recommend it (three items) ($\alpha = 0.827$). Two principal components analyses were performed. With regard to the overall satisfaction with the destination, a single factor was obtained with an eigenvalue greater than one, which explained 95.7% of the items' variance. In relation to the intentions to recommend the destination, only one factor was extracted that accounted for 75.3% of the variance. The factor scores were saved as new variables with an average of zero and a standard deviation of one. In order to facilitate the interpretation of the results, the items used to measure satisfaction with the visit to the film locations and intentions to revisit the destination were also standardised by subtracting the mean and dividing by the standard deviation.

In order to achieve the first objective of this research, a latent class cluster analysis was conducted. This analysis was used in an attempt to evaluate the heterogeneity of the visitors according to their satisfaction with the visit to the film locations and with the destination, and their intentions to revisit and recommend the destination. The spending per person per day was also considered. In addition to these five variables, which were used as indicators or segmentation criteria, other covariates were also included in order to describe the clusters identified and to reduce classification errors (Vermunt and Magidson, 2005).

The optimum number of clusters was identified by estimating five models, incorporating between one and five latent classes. The BIC (Bayesian Information Criterion) and the CAIC (Consistent Akaike Information Criterion) were calculated in order to evaluate the parsimony and goodness of fit of each model. We accepted that model which yielded the lowest BIC and CAIC, along with a bootstrap *p*-value of L^2 greater than 0.05 (Table 3). The application of these criteria indicated the existence of three typologies of visitors (Vermunt and Magidson, 2005).

Table 3: Statistics for the latent class cluster models of visitors

Model	Log-likelihood (LL)	BIC (LL)	CAIC (LL)	Number of parameters	L-squared (L^2)	<i>df</i>	Bootstrap <i>p</i> -value	Classification errors
One cluster	-1472.20	3161.22	3201.22	40	2645.62	186	0.16	0.00
Two clusters	-1382.71	3090.66	3150.66	60	2466.65	166	0.14	0.04
Three clusters*	-1309.51	3052.66	3132.66	80	2320.24	146	0.13	0.05
Four clusters	-1270.27	3082.59	3182.59	100	2241.76	126	0.10	0.06
Five clusters	-1235.31	3121.08	3241.08	120	2171.84	106	0.07	0.06

Note: *Best model according to BIC and CAIC.

After selecting the number of clusters, we evaluated the usefulness of the indicators and covariates (Table 4). The *p*-value associated with the robust Wald statistic was less than 0.05 for each indicator, indicating that these five variables make a significant contribution when dividing the visitors into three clusters. The covariates were also useful as regards profiling the segments obtained ($p < 0.05$).

Table 4: Significance of the indicators and covariates for the three clusters of visitors

Concept	Robust Wald statistic	<i>p</i>	<i>R</i> ²
<i>Indicator</i>			
Satisfaction with the visit to the film locations	24.69	0.00	0.47
Overall satisfaction with the destination	26.40	0.00	0.17
Intentions to revisit the destination	68.61	0.00	0.41
Intentions to recommend the destination	57.66	0.00	0.40
Spending per person per day	6.27	0.04	0.09
<i>Covariate</i>			
Have you visited the film locations?	7.70	0.02	n.a.
Degree of interest in the film	36.54	0.00	n.a.
Profile as regards films	27.59	0.00	n.a.
Age	36.13	0.00	n.a.
Education level	34.70	0.00	n.a.

Note: n.a.: not applicable.

Table 5 shows the profiles of the three clusters of visitors and the sample profile. The features of each cluster are as follows:

- 1) Cluster 1. Enthusiasts of the film locations. This cluster, which is the most numerous, represents 40.3% of the sample. These visitors are those who showed the greatest level of satisfaction with the film locations (0.77 standard deviations above the mean of the sample) and are, together with the visitors in Cluster 3, those who had the highest spending per person per day. This group contains the highest percentage of people who visit the places that appear in the film (90.4%) as a result of their great interest in the film (7.78 out of 10). Moreover, almost 40% of them stated that they were great film buffs and were very interested in films in general. Considering the socio-demographic characteristics, this cluster contains the highest percentage of people between 25 and 34 years of age (48.9%) with a university education (40.6%).
- 2) Cluster 2. Destination lovers and disinterested in the film locations. The relative size of this group is 34.1%. These people are those most unsatisfied with the visit to the film locations (0.84 standard deviations below the mean of the sample), although they are the most satisfied with the destination as a whole and are those who will most probably revisit and recommend it (with scores in these three variables of approximately 0.4 standard deviations above the mean of the sample). Almost 90% of them did not visit the film locations and 69.7% indicated that they were not great film buffs. This cluster contains the highest proportion of visitors with a secondary (34.9%) and primary (9.4%) education.
- 3) Cluster 3. Disenchanted with both the destination and the film locations. This cluster contains 25.6% of the sample. These visitors are those who were most dissatisfied with the destination and who moreover had the least loyalty, since the scores in the variables related to intentions to revisit and recommend are below the mean of the sample by more than one standard deviation. More than 40% of them visited the film locations, although the vast majority were not great film buffs (82.7%). In relation to socio-demographic variables, 61.8% of them are between 35 and 54 years old, and they have predominantly professional and/or technical training (43.4%).

Table 5: Relative sizes and profiles of the three clusters of visitors

Variable	Cluster 1. Enthusiasts of the film locations (40.3%)	Cluster 2. Destination lovers and disinterested in the film locations (34.1%)	Cluster 3. Disenchanted with both the destination and the film locations (25.6%)	Total
<i>Indicator</i>				
Satisfaction with the visit to the film locations	0.77	-0.84	-0.12	0.00
Overall satisfaction with the destination	0.11	0.41	-0.63	0.00
Intentions to revisit the destination	0.39	0.42	-1.01	0.00
Intentions to recommend the destination	0.36	0.43	-1.01	0.00
Spending per person per day (€)				
Under 51	29.2%	53.8%	27.6%	36.7%
51-100	23.7%	24.7%	23.3%	23.9%
101-200	23.9%	14.1%	24.3%	20.8%
201-300	15.0%	5.0%	15.8%	11.9%
Over 300	8.1%	1.5%	8.9%	6.2%
Do not know/no answer	0.3%	0.8%	0.2%	0.5%
<i>Covariate</i>				
Have you visited the film locations?				
Yes	90.4%	13.0%	40.4%	51.3%
No	9.6%	87.0%	59.6%	48.7%
Degree of interest in the film (1=none; 10=very interested)	7.78	4.15	5.87	6.05
Profile as regards films				
I am a faithful follower of José Luis Cuerda's films	1.1%	4.1%	0.0%	1.8%
I am a great film buff, and am greatly interested in films in general	39.6%	13.6%	7.3%	22.1%
I am not a great film buff	46.4%	69.7%	82.7%	64.2%
Do not know/no answer	12.9%	12.5%	10.0%	11.9%
Age				
Under 25	6.7%	10.8%	6.5%	8.0%
25-34	48.9%	35.7%	30.2%	39.4%
35-44	35.9%	39.3%	50.8%	41.2%
45-54	5.3%	9.9%	11.0%	8.4%
55-64	3.2%	3.0%	0.0%	2.2%
Over 64	0.0%	1.4%	1.6%	0.8%
Education level				
No studies	1.1%	1.4%	0.0%	0.9%
Primary	7.6%	9.4%	5.3%	7.5%
Secondary	19.0%	34.9%	26.0%	26.1%
Professional/Technical training	31.7%	38.5%	43.4%	37.2%
University	40.6%	15.9%	25.4%	28.3%

In order to achieve the second objective, each visitor in the sample was assigned to a specific cluster. Table 6 shows the relative size of the three clusters identified before and after the launch of the film tour. The Pearson chi-square statistic is 38.79, with a level of significance of less than 0.05, thus allowing us to conclude that there are significant differences in the size of the three clusters identified between the two periods considered. The results shown in Table 6 indicate that the most significant effect of the launch of the film tour has been a drastic fall in the relative size of Cluster 2 (Destination lovers and disinterested in the film locations). The size of this cluster decreased by 40.4 percentage points (59.8% as opposed to 19.4%).

The size of Cluster 1 (Enthusiasts of the film locations) increased by 19.2 percentage points (28% as opposed to 47.2%). The degree of interest in visiting the film locations has consequently risen, but this increase does not sufficiently compensate for the decrease undergone by Cluster 2. In line with this, the negative effects of the launch of the film tour were also observed in Cluster 3 (Disenchanted with both the destination and the film locations), given that this cluster increased by 21.2 percentage points (12.2% as opposed to 33.4%). This evolution is alarming if we bear in mind that this cluster is formed of the most dissatisfied and disloyal visitors.

Table 6: Relative sizes of the three clusters of visitors before and after the launch of the film tour

Cluster	Relative sizes		
	Before the launch of the film tour (n = 82)	After the launch of the film tour (n = 144)	Total (n = 226)
Cluster 1. Enthusiasts of the film locations	28.0%	47.2%	40.3%
Cluster 2. Destination lovers and disinterested in the film locations	59.8%	19.4%	34.1%
Cluster 3. Disenchanted with both the destination and the film locations	12.2%	33.4%	25.6%

Finally, in relation to the third objective of this study, the results presented in Table 7 allow us to indicate that the overall satisfaction with the destination fell as a result of the promotional activities associated with the setting up of the film tour ($t = 2.60, p < 0.05$), and the same occurred with intentions to recommend the destination ($t = 2.90, p < 0.05$). In the case of intentions to revisit the destination, there was no significant effect ($t = 1.24, p > 0.05$).

Table 7: Film tour’s effects on satisfaction and loyalty intentions

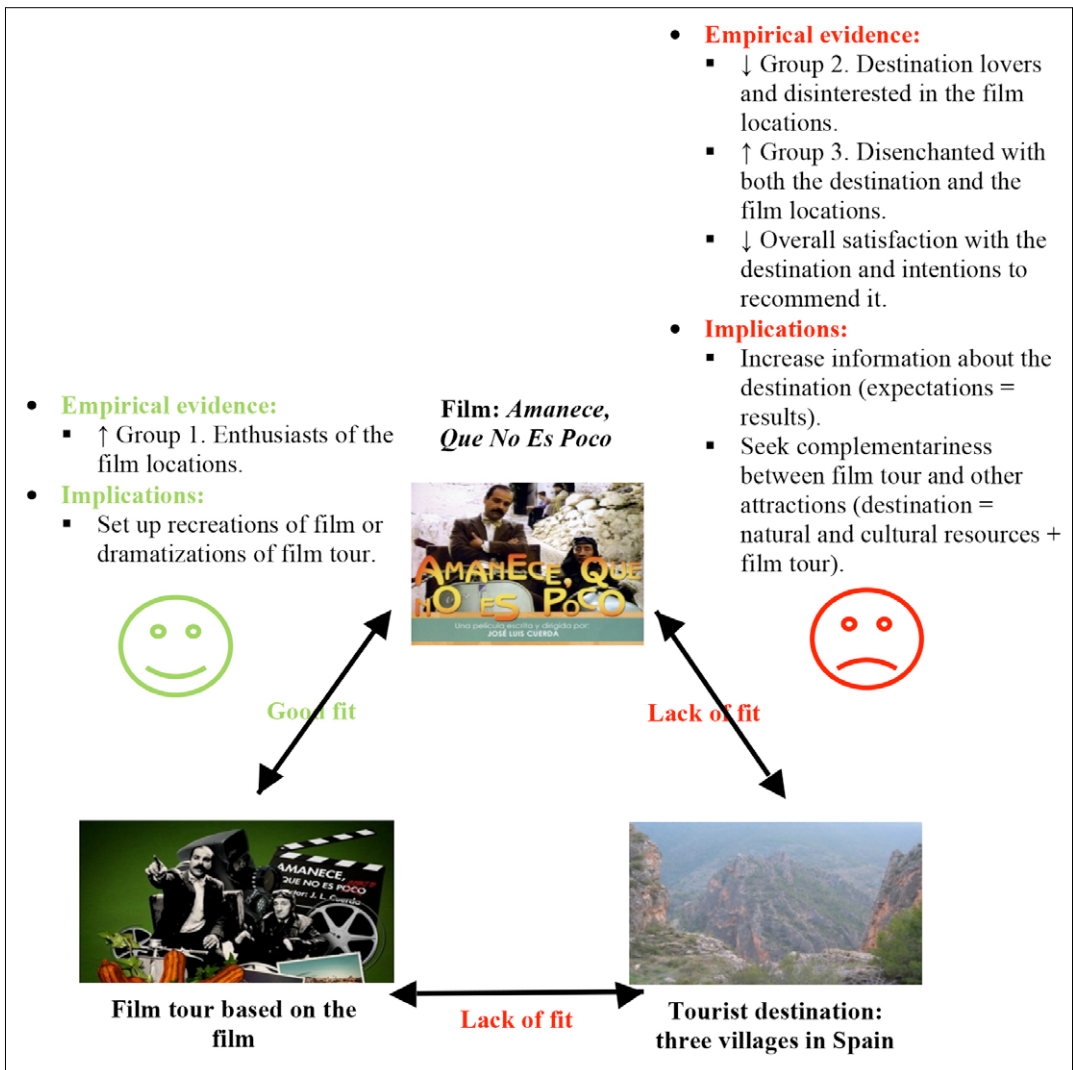
Concept	M (SD)			T-test for equality of means		
	Before the launch of the film tour (n = 82)	After the launch of the film tour (n = 144)	Total (n = 226)	T	df	p
Overall satisfaction with the destination	0.23 (1.19)	-0.13 (0.85)	0.00 (1.00)	2.60	224	0.01
Intentions to revisit the destination	0.12 (1.27)	-0.06 (0.81)	0.00 (1.00)	1.24	224	0.22
Intentions to recommend the destination*	0.23 (0.73)	-0.13 (1.11)	0.00 (1.00)	2.90	219.56	0.01

Note: *The Levene’s test for equality of variances indicated unequal variances ($F = 26.50, p < 0.05$), and it was consequently necessary to adjust the t-statistic.

5. Conclusions and recommendations

The main objective of this study was to identify and describe the various segments of visitors to the destination according to their satisfaction and conative loyalty (intentions to recommend and revisit). Furthermore, this study evaluates whether the film tour's advertising campaign has had any effect on the relative size of the various segments of visitors to the destination, and determines whether the launch of the film tour has increased the destination's capacity to satisfy its visitors and attain their loyalty. To achieve this objective, this study has applied the latent class cluster analysis to identify segments of visitors. This analysis has been used in other market segmentation studies in tourism (Kemperman and Timmermans, 2006; García, 2013) and has significant advantages over other segmentation procedures (e.g. K-means clustering technique) (Picón *et al.*, 2006). The implications of the findings are discussed in the following sections, which also identify some of the limitations of the study and suggest topics for further research.

Figure 1: Lack of fit: empirical evidence and practical implications



The contribution made by this research is important to the academic field because of the lack of studies examining segments of visitors and the negative effects of a film tour. From an academic point of view, this study contributes towards bridging gaps in the research in the area of film-induced tourism since it proposes segmentation based on visitors' satisfaction and their loyalty intentions, which is fairly revealing when bearing in mind the lack of studies in this respect (Rittichainuwat and Rattanaphinanchai, 2015). Furthermore, this paper also provides empirical evidence of the negative effects that a lack of authenticity may have on the destination's competitiveness (Bolan *et al.*, 2011). More specifically, and in agreement with previous research, we conclude that the image induced by the film is incongruent with the reality of the destination, and this lack of authenticity, as Tzanelli (2004) pointed out, determines that the overall satisfaction and intentions to recommend after experiencing the destination are reduced (Figure 1).

The main conclusions obtained after considering the three objectives are detailed as follows. Firstly, we have identified three clusters of visitors: 'Enthusiasts of the film locations', 'Destination lovers and disinterested in the film locations', and 'Disenchanted with both the destination and the film locations'. The destination marketing organizations (DMOs) could use the results presented in this paper to evaluate the importance of each cluster and develop strategies adapted to each of them. An appropriate interpretation of the factors that generate satisfaction with or loyalty towards the destination in each of these clusters would help the DMOs to develop the destination branding and positioning strategy.

Secondly, we have verified that the marketing activities during the launch of the film tour have provoked changes in the cluster sizes of visitors who travelled to the destination before and after the presentation of the film tour. More specifically, the cluster denominated as 'Destination lovers and disinterested in the film locations', which was characterised by visitors who were not film buffs but who were satisfied with the destination and greatly loyal to it, underwent a huge decrease in relative terms after the launch of the film tour. It has therefore been shown that the opening of the film tour considered in the study did not have a beneficial effect for the destination. Another negative effect of the creation of this film tour is the increase in the relative size of the 'Disenchanted with both the destination and the film locations'. The only cluster that underwent a growth after the launch of the film tour was the 'Enthusiasts of the film locations', which was principally composed of film buffs who were fans of the surrealist genre. However, although this cluster is highly satisfied with the tour, it is not as satisfied with the destination as a whole, and the increase in its size does not therefore significantly benefit the destination's competitive advantage.

Thirdly, we can state that the launch of the film tour has not achieved the expected results, since the overall satisfaction with the destination and its recommendation decreased after the presentation of the tour. This leads us to consider that the promotion of a destination via a film tour is not always effective. One possible explanation for these results may be that while the film's admirers are not so concerned about the complementary elements or services at the film destination, some market segments expect a much higher level of quantity and quality of complementary tourism services. It may also simply be that the 'Destination lovers and disinterested in the film locations' cluster felt disappointed as a consequence of the changes that had occurred at the destination as a result of the creation of the film tour.

Another possible explanation may originate from the lack of fit between the film associated with the tour (surrealist genre and minority public) and the destination selected (located in a natural environment with tremendous ecotourism attractions). In the case analysed, there is a vast difference between the film and the intrinsic or real characteristics of the destination, and the visitor to the film tour does not consequently associate the destination with the images viewed in the film. In order to reduce this disconfirmation, it would be necessary for potential visitors to have more information at their disposal in terms of the intrinsic characteristics of the film destination before their visit. Thus, the expectations regarding the scenes from the film and the destination would not exceed the results that the destination can provide.

In general, all the evidence obtained leads us to conclude that the effects achieved have been very limited and that the film tour has not become the destination's most important attraction. The destination's heritage and natural resources have great potential as determining factors in its competitive positioning. A series of valid recommendations for both the promoters of the film tour considered and the DMOs have therefore emerged. On the one hand, when considering the effects of launching the film tour, it would be more effective to seek the complementariness between the film tour and the natural and heritage resources, thus creating touristic products that cover all the tourist attractions available. The key point would be to focus communication on promoting the destination in a global manner and

not only on the basis of the film tour (Månsson, 2011). This could therefore extend the average duration of the stay and increase the tourists' levels of spending.

In spite of the theoretical and practical contributions of this study to film-induced tourism, it is necessary to consider a set of limitations. Firstly, the results of this research refer to a very specific film (a cult surrealist comedy). Future research might consequently consider films from other genres in order to analyse whether or not, in a context of lack of fit between film and destination, the effects on satisfaction and loyalty are similar to those described in this paper. Secondly, this research focuses its interest on variables which are the result of the experience with the destination (satisfaction and loyalty intentions), but it does not identify which specific experiences, considering both the film and the destination, lead the visitor to feel satisfied and to recommend a visit there. Furthermore, in future research it would be appropriate to consider other indicators in order to measure the effects associated with the launch of a film tour, such as the economic impact on the destination, and its notoriety or image.

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