

Back to Reality: A Study of Reality Television Tourism

By

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TABLE OF CONTENTS

ACKNOWLEDGMENTS.....	ii
ABSTRACT	v
LIST OF TABLES.....	vi
LIST OF FIGURES.....	vii
CHAPTER I.....	1
I. INTRODUCTION.....	1
REALITY TELEVISION TOURISM.....	1
CHAPTER II.....	6
II. REVIEW OF LITERATURE	6
ECONOMIC IMPACT	11
MOTIVATIONS TO VISIT A DESTINATION	19
DESTINATION IMAGE AND HOLLYWOOD MOVIES/TV	26
COGNITIVE IMAGE OF A DESTINATION (DESTINATION IMAGE).....	27
THEORETICAL BACKGROUND.....	29
PUSH / PULL MOTIVATIONS.....	30
CHAPTER 3.....	42
III. METHODOLOGY	42
3.1 DATA ANALYSIS.....	42
3.2 SAMPLE.....	42
3.3 DEVELOPMENT OF MEASUREMENT AND PROCEDURE	43
3.4 PILOT STUDY.....	44
3.4.1 SAMPLE AND DATA SCREENING	45
3.4.2 ASSUMPTION TESTING	46
3.4.3 EXPLORATORY FACTOR ANALYSIS.....	46
3.5 FULL STUDY	47
3.5.1 DATA COLLECTION	47
3.5.2 DATA SCREENING	47
CHAPTER 4.....	49
IV. FINDINGS	49
4.0 INTERPRETATION	49
4.1 SAMPLE DESCRIPTION	52
4.2.1 EXPLORATORY FACTOR ANALYSIS.....	56
4.2.2 CONFIRMATORY FACTOR ANALYSIS.....	60
4.2.3 STRUCTURAL EQUATION MODELING	63
CHAPTER 5.....	66
V. SUMMARY AND IMPLICATIONS	66
LIMITATIONS.....	67
FUTURE RESEARCH.....	68
REFERENCES	69

APPENDIX 1.....	74
APPENDIX II	79
IRB APPROVAL LETTER.....	79

ABSTRACT

With movies and television providing entertainment in almost every American household, reality programming has become an integral part of the marketing industry today. This form of entertainment has influenced viewers and marketers alike as the number of programs have increased on nearly every network. This paper explores the gap in available academic research as to how this explosion in programming affects tourism to the locations presented in films and television shows.

Data was collected by means of a self-administered survey completed through Qualtrics; snowball sampling was used. The survey was posted and completed through reality television message boards and blogs and via social media. Data analysis involved multiple statistical measurements but relied primarily on Structural Equation Modeling. Components adapted from Crompton's push/pull model in addition to others introduced items provided the base work for the analysis.

This study found that the primary viewer of reality television was female, thirty years-of-age or older, well educated, married, and at a higher income level. The findings of the study exhibited three factors that influenced consumer likelihood of visiting a reality television destination. These were: Personal Involvement, Destination Image, and Motivation.

This study provides traditional print marketers, destination marketers, film and television producers as well as the destination location, much valuable and useful information. The data obtained provides an opportunity to capitalize upon different mediums through the use of advertisements and specified promotions that are directly related to locations and/or destinations portrayed within the program. It also provides a look at the consumers of the programming and what would attract the viewers to a location.

LIST OF TABLES

4.1 – Full Study: Demographic Information55

**4.2 – Full Study: Mean, Standard Deviation, Factor Loading, and
Cronbach’s Alpha of Indicators.....59**

4.2 – Full Study: CFA Unstandardized and Standardized Coefficients.....59

LIST OF FIGURES

2.1 – Proposed Model of Reality Television Tourism.....41

**4.1 – Full Study of Reality Television Tourism, Confirmatory Factor
Analysis.....64**

**4.2 – Full Study of Reality Television Tourism, Structural Equation
Model67**

CHAPTER I

I. INTRODUCTION

Movies and television provide an outlet of entertainment for nearly every American household (Wilson, Robinson, & Callister, 2012 1998). Over the past decade, the U.S. television market has realized an astounding increase in the production of reality television (Riley, Baker, & Doren, 1998; Wilson et al., 2012).

REALITY TELEVISION TOURISM

Reality programming has been one of the biggest phenomena of recent television seasons (Andrejevic, 2003). From 2010 to present day, there are a recorded 71 specific reality television shows that have either aired or are currently in production between the four major television networks (tv.com, 2014). However, there is a gap in available academic literature pertaining to reality television tourism. Extant literature on the topic has focused heavily on crime dramas such as *COPS* and *America's Most Wanted* (Cavender & Bond- Maupin, 1993; Eschholz, Blackwell, Gertz, & Chiricos, 2002; Oliver, 1994; Oliver & Armstrong, 1995; Pfau, Moy, & Szabo, 2001). However, reality programs have now expanded well beyond the crime drama format and into docuseries and improvement (e.g. home, care, personal, etc.) segments. Viewers are now able to select from a range of programs that are able to cater to a wider selection of audiences and offer different gratifications contributing to different outcomes than what had been the focus of most previous research (Rose and Wood, 2005). The wide variety of formats in reality programming have been adapted in an effort to capture a wide range of viewership (Kilborn, 1994). Reality television has become the primary type of programming offered on networks such as Bravo, E!, Entertainment, and TLC (Collins;

Kavka, 2005).

One of the challenges of studying this programming is identifying the attributes that define reality programs and establishing which shows fall into this category. These tasks have become more difficult, as the shows that are at least presented as reality programs have become more numerous and diverse. Although the term ‘‘reality program’’ is used widely, there is no standardized definition. Nabi, Biely, Morgan, and Stitt (2003) suggest that today’s reality programs are characterized by a set of specific attributes, such as being filmed without a script, having a narrative, being intended to function as entertainment, featuring people as themselves rather than actors performing a role, and being filmed in real living or working environments rather than on a set. The popular press, however, often applies the term to shows that do not meet all of these criteria, including talent shows such as *American Idol* (Kirkpatrick, 2003; Pennington, 2003) and clip shows like *Shocking Behavior Caught on Tape* (Seal, 2003).

The expansion in the range of reality programs also means that the shows included within this category can be very different from each other. This diversity is suggested by the way that industry observers describe the programs. The Reality Television listing of the TVGuide.com segregates programs into categories such as talent shows and law enforcement programs. Recent research also offers evidence of variation across shows in audience perceptions of the programming category. In a study completed by Nabi (2003), respondents sorted a list of television programs into categories and then calculated the dimensions on which the programs were classified. It was found that although reality programs clustered together on a real versus fictional dimension, they varied widely on the second dimension that seemed to represent appropriateness for

prime time.

The potential importance of reality programs is not based solely on their popularity. The shows also claim researcher's attention because of their potential to offer unique insights about the way audiences make sense of media behavior. One of the most unusual features of the programs is the nature of their realism. Few would claim that reality programs present an unmediated documentation of reality. However, the status of these programs in terms of realism is particularly ambiguous. Most of the shows ostensibly portray people that really exist and events that actually occurred. However, the action plays out in a context where the people know they are being filmed and the events of many of the most successful shows (e.g., *The Real Housewives* franchise, *Top Chef*, *Big Brother*, etc.) are set up by the producers for the explicit purpose of creating a show. These elements of artificiality are not considered to be a lost characteristic on viewers (Hall, 2003; Nabi et al., 2003). In addition, the typicality of many elements of the program's action can vary radically across shows and across elements within a show. A better understanding of how audiences make sense of the realism of these shows would contribute to the investigation of how these programs may affect audience members beliefs and attitudes (Beeton, 2006).

Another issue that researchers have been seeking to address deals with the type of gratification that audiences receive from the programs, which is central to predicting who will watch the programs and to what effect. Although there are a variety of well-known economic and organizational reasons why networks favor reality programs, the nature of the appeal the shows hold for audiences is less clear (Hall, 2006). Recent empirical investigations of the appeal of reality programs as a programming category include the

work by Nabi et al. (2003), which investigated the extent that a variety of viewing motivations were endorsed by reality program viewers (Hall, 2006). The most prominent elements of the appeal of the programs were their perceived novelty and entertainment value. However, as the researchers point out, the finding that the reason viewers claim to watch these programs is because they are entertaining, is of limited use in that it explains little about why the programs entertain (Hall, 2006). Another way in which one can advance the study of reality programs is to explore the attributes of the programs that contribute to audience enthusiasm.

Reality television unintentionally introduces possible tourism destinations through the characters portrayed and the locations that they visit (Cohen, 1986; Hudson & Ritchie, 2006b). Extensive research has been conducted on destination tourism to locations portrayed in films and television series (Busby & Klug, 2001; Jewell & McKinnon, 2008; Torchin [?]). However, despite the increase in reality television, there has been no investigation to date regarding travel motivations to destinations presented on reality television shows. This research project is proposed in an effort to bridge this gap in the literature.

Previous studies have identified a distinct segment of tourism referred to as “film-induced” (Macionis, 2004). Research shows the film-induced tourist is looking for a highly personalized experience in which consumer perceptions of the location are often preconceived prior to arrival to the destination (Macionis, 2004). In a 1998 study completed by Riley, Baker and Van Doren, it was determined the film-induced tourist often romanticizes what the experience of visiting the anticipated location will deliver in

relation to the feelings or emotions initially realized when introduced to the location through the movie screen.

The role of tourism destinations that appear in movies or television has translated from fictional destinations that enhance a storyline into a viable marketing and promotion medium utilized by destination marketers (Hudson & Ritchie, 2006b). Early studies of film-induced tourism predominantly concentrated on trivial motivations that tourists exhibit when visiting film locations. However, recent studies have begun to focus on the cognitive and psychosocial reasons behind this tourism segment (Beeton, 2010). In a 2005 study completed by Beeton, it is suggested that tourist motivations to visit a location portrayed on film or television were more complex as the destination choice was selected in an attempt to duplicate an experience or an emotion that was elicited from the film or television show.

Currently, there is a gap in available literature surrounding motivations related to reality television tourism. Existing literature does not provide academic research specifically pertaining to the motivating factors of tourists that visit locations depicted on reality television programs and the benefit, if any, that this specific segment of film-induced tourism would bring to the host location. The purpose of this study is to bridge that gap and provide insight to destination marketers, television networks, film producers, and other groups that would benefit from insight as to the motivations of reality television tourists.

CHAPTER II

II. REVIEW OF LITERATURE

Because there is little literature or research on reality television tourism, film and television-induced tourism will be used as a parallel representation to explain the phenomena. Film-induced tourism has been defined as the intentional visitation to areas that have been portrayed in movies and on television, as well as tours of production studios and film or popular culture related theme parks (Basáñez & Ingram, 2013; Beeton, 2005). In the aforementioned 1998 study completed by Riley, Baker and Van Doren, it was found that the memory of the film-induced tourist often enhances the effects of what visiting film or television location will fulfill in regard to the dramatized ideals. Often these perceptions are based upon what the tourist has experienced through viewing the location on television. As a segment, film-induced tourism has experienced an increase in popularity within the past decade and the continued growth demands further investigation (Macionis & Sparks, 2009; O'Connor, Flanagan, & Gilbert, 2008). Although this portion of the industry was not properly identified and defined until the 1990s (Riley et al., 1998) the movie, *Casablanca*, released in 1942, is considered to be a pioneer motion picture in what would become film-induced tourism. After the early 1950s sale of the movie into syndication, it became a celebrated standard of television programming (Jackson, 2000). In 2004, an American woman working at the US Consulate in Morocco took full advantage of the continued exposure by creating the fictitious Rick's Cafe location as portrayed in the film (Kriger, 2012). A visitors center, dedicated to showcasing local establishments that recreated scenes from the film, was also built to accommodate overwhelming tourist appetite for related experiences and

paraphernalia (Kriger, 2012). While Morocco experienced heightened international tourist arrivals and visitors were able to live out their film-induced fantasies, these repercussions were the result of fiction, as the movie was filmed entirely at the Warner Brothers Studios in Burbank, California (Basáñez & Ingram, 2013). Nevertheless, this was the first recorded example of film-induced tourism.

A little more than a decade after the 1942 release of *Casablanca*, another segment of film-induced tourism became reality. Walt Disney opened his first theme park. Walt Disney, most widely known for the creation of Mickey Mouse, wanted to bring his cartoon characters to life. This park showcased Disney created film and television animated characters and allowed fans to be a part of the fantasy environment and interact with the characters (Potter, and King, 1981).

Disneyland opened for business in July of 1955 in Anaheim, California. Within the first year of operation approximately four million individuals purchased tickets for admission to the park facility. A significant source of the unexpected success of Disneyland was due to the design of the park itself. Disney artists constructed unifying attractions within the park based upon a series of memorable theatrical settings showcased in Walt Disney movies and television shows. The artists paid careful attention to ensure the environment was cohesive, taking into account park design, landscaping, employee costumes, background music, and sound effects. These individual elements worked in concert to make patrons feel as if they had walked onto the set of a television show or movie being recreated (King, 1981). Walt Disney looked for a way to translate the family entertainment he provided on the small and silver screens, to an

actual physical setting that could be experienced by families and tourists, thus realizing another area of film induced tourism (King, 1981).

North America has been established as the global leader in the development and growth of this entertainment segment with theme parks such as Six Flags, Walt Disney World Company, and Universal Studios opening locations around the world (Milman, 2001). Historically, the first noted research pertaining to theme parks was completed in an 1896 study shown at the Cardiff Fine Art, Industrial, and Maritime Exhibition, in the United Kingdom, that had over a million attendees (Mills, 1990). This study developed a list of unique characteristics pertaining to both the event and attendees that is still utilized in research conducted on theme parks and amusement parks today (Mills, 1990; Milman). Although current literature uses the phrases “amusement park” and “theme park” interchangeably (Milman, 1991; Thach & Axinn, 1994), it should be noted that there is a distinct difference. Millman noted (1991) that theme parks are designed to cater to the family unit. For a specific fee, attendees are able to visit a gated environment with emphasized themes or stories blended using visual statements around which architecture, landscaping, costumed personnel, rides, shows, food services, and merchandising are coordinated (Milman, 1991). Disneyland is a theme park. On the contrary, amusement parks offer little in reference to an organized and planned theme that would induce tourists attracted by the destination. Attendees are charged a small entrance fee and amusement rides are available for a nominal additional fee inside the park. Six Flags, for example, is considered an amusement park.

GROWTH OF THE INDUSTRY

The World Tourism Organization (2004) identifies eight specific tourism categories: Ethnic, cultural, heritage, environmental, recreational, sport, business, and special interest. Many researchers have placed film tourism under the umbrella of cultural tourism because of the perceived cultural view, range of meanings, and value the tourist places on the film location (Gjorgievski & Trpkova, 2012). The film industry, in conjunction with the tourism industry, is able to offer consumers an opportunity to capture, recall, or otherwise experience destinations portrayed on film in a way that may have not happened organically (Busby & Klug, 2001 2001). Recent literature on film tourism suggests the growth of this segment will continue to accelerate, suggesting both the tourism industry and film makers may begin to feel a dependence upon one another (Gjorgievski & Trpkova, 2012; Soliman, 2011). The interdependence of these industries is further substantiated by the financial success of a certain film or television series and the consumer desire for a more personal interaction with the locations and characters portrayed (Soliman, 2011).

The development and recent growth of film tourism was not a foreseen intentional behavior. Upon the highly successful release of the 1994 blockbuster hit, *Forrest Gump*, people flooded to Savannah, Georgia in search of the park bench from which Forrest told his colorful life story. When tourists realized this was a fictional component within the movie, the Chamber of Commerce was flooded with incensed sightseers demanding to see the bench. Tourist demand resulted in the installation of the fictitious park bench, and Savannah experienced a 7% increase in tourism immediately following the release of the film (Hudson & Tung, 2010; Riley et al., 1998). Another prime example of this

unexpected increase in tourism was found in the Canyonlands and Arches National Parks, both located in Utah, and showcased in the 1991 movie *Thelma and Louise*. *Thelma and Louise* portrayed two women breaking the bond of male dominated relationships. After going on a near cross-country crime spree and being cornered by law enforcement, the women choose to take their own lives and drove their vehicle over a cliff into a canyon. Tourism to the Canyonlands and Arches National Park increased 22.6% and 13.7% respectively (National Park Service, 1995) in the year immediately following the release of the film. The movies referenced were not produced with the intention of increasing tourism to their respective areas (Riley et al., 1998). However, the resulting influx of tourists was an incidental outcome of the screening and popularity of the movie. This produced a drastic increase in visitation to the portrayed locations.

Using traditional print mediums as a source of promotion is a very cost prohibitive approach when advertising a tourism destination (Soliman, 2011); making film and television programs offer an effective marketing tool with little direct cost to the site. With the over saturation of advertising to consumers through Internet and television ads, marketers may introduce a destination through entertainment via a film or television program. Thus, offering marketers a different vehicle for inducing tourism (Busby & Klug, 2001).

While many communities have capitalized upon the popularity a major motion picture production can bring to a local community, television shows have also helped small communities develop a tourism market that would not have existed otherwise (Rich, 2012). *The Office* is a television show categorized as a mockumentary. It follows a group of office professionals working for a regional paper company, Dunder Mifflin.

The basic storyline of the show outlines inappropriate behavior, personality conflicts, and general poor business management of a company located in the relatively small community of Scranton, Pennsylvania (IMDB.com). Upon the successful first season of *The Office*, buildings within the community and a street sign welcoming people to Scranton had developed into major tourist attractions. The “Welcome to Scranton” sign, as showcased in the opening credits, became so popular it was considered a road safety issue and was relocated to the Scranton Steamtown Mall, another tourist attraction made famous by the show (Jang, Bai, Hu, & Wu, 2009).

Watching movies and television programs, whether by traditional means or via the Internet, is currently the most common leisure activity among Americans (Barkhuus, 2009; Subrahmanyam, Kraut, Greenfield, & Gross, 2000; Gross, 2000; Svoen, 2007), and the amount of time in which the viewer dedicates to this activity is continuing to grow (Soliman, 2011). In conjunction with the continued growth of film and television consumption, film-induced tourism is expected to attract more attention (Jewell & McKinnon, 2008; Nicholson, 2006; O'Connor et al., 2008; Yilmaz & Gunel, 2008) (Jewell and McKinnon, 2008; Nicholson, 2006; O'Connor, 2010; Yilmaz and Yolal, 2008).

ECONOMIC IMPACT

Destination marketers now recognize the power of the big screen and are vying for the attention of production studios. Government officials have also become involved as more and more cities and states are offering high-budget productions significant tax breaks and other incentives to film their movie or television show in the proposed location (Gjorgievski & Trpkova, 2012; Karpovich, 2010).

Tourism is a powerful economic force that provides an array of employment opportunities, foreign exchange, and state and local income and tax revenues (Goeldner & Ritchie, 2006). As such, economic impact is frequently examined in an effort to quantify the impact of tourism on a region and to determine which activities or attractions contribute most significantly to the income, wealth, and employment of the local population (Frechtling, 1994). New York, Los Angeles, and Chicago have been showcased in countless films and television programs, and measurement of economic impact filming has had in these locations is well documented (Buchmann, Moore, & Fisher, 2010 2010; Lee, Riley, & Hampton, 2010; Lukinbeal, 2004). However, movies such as *Steel Magnolias* or *Fargo* may be responsible for an even more dramatic long-term impact on the communities in which they were filmed. Fargo, North Dakota, the filming location for *Fargo* and Natchitoches, Louisiana where *Steel Magnolias* was filmed, both credit the selection of their communities for inclusion in these films as being the prime motivation for tourists to the area (Strauss, 2003).

Another of the major economic beneficial factors that film tourism can bring to the hosting community is long-term tourism revenue. Film tourism locations can often be an all-year, all-weather attraction, thus alleviating problems of seasonality (Beeton 2004). Also, both films and television have a wide socioeconomic appeal, potentially broadening the base of the visitor market (Schofield 1996). One of the interesting aspects of film tourism is that it can be enduring, indicating that a film can continue to draw visitors to the location portrayed year after year. In a study of 12-major motion picture films (*Braveheart*, *Captain Corelli's Mandolin*, *Field of Dreams*, *Four Weddings and a Funeral*, *Harry Potter*, *Mission Impossible 2*, *Notting Hill*, *Pride and Prejudice*, *Sense*

and Sensibility, The Beach, and Troy) Riley, Baker, and Van Doren (1998) found that although the peak of interest comes after the initial release of a film, a 50% increase in visitation was evident at least five years later in the 12 films studied, and the image, or portrayed locations, are often retained for a long time. These long lasting effects would explain the success of some destinations that have redeveloped locations to make film connections more apparent and boosted tourism even when the film is not new (Grihault, 2003).

In addition to the influx of tourism that film or television exposure can bring to an unlikely community, the production process itself is said to bring several million dollars in revenue by increase in employment opportunities to the hosting location (Coe, 2000). Economists indicate tourism revenues generated by a filming location could be considered an advantage in addition to gains realized from the ripple effect, i.e., spending by individuals employed with the production company in the community (Uchida, 2007; Ware III, 2005). Another motivating factor taken into account when studios choose a production location are the cost advantages available (Hudson & Tung, 2010). The state of Virginia has realized substantial tourism gains due to being a popular filming location (Felberbaum, 2014). Virginia was coined by Hollywood as the “Living Soundstage” as producers increased the state economy by 14.5% to more than \$394 million in 2011 and also contributed more than \$60 million in state and local tax revenue. Additionally, the State of Virginia reported an increase of 3,815 jobs for 2011, which is an increase from 2,650 jobs the previous year.

Seeing Virginia’s success in obtaining enhanced funding from both cinematic productions and subsequent tourism, the State of Georgia followed suit, adopting the

Georgia Entertainment Industry Investment Act, or more commonly referred to as the “film tax credit,” in 2006 (Schonauer, 2010). The result of this legislation was recognized immediately; between 2007 and 2010, production spending within the state increased 400% with total annual production spending exceeding \$600 million at the end of fiscal year 2010 (Schonauer, 2010; Meyers, Norris, and Penny, 2011). During a time when the United States was experiencing unemployment numbers similar to that of The Great Depression, the Georgia unemployment rate continuously improved and film-making has been described as one of the top ten employers in the state of Georgia (Ware III, 2005).

The entertainment industry has not been the sole beneficiary of the film tax incentive in Georgia (Nicholson, 2006). The ripple effect generated from increased productions in the state has created vast economic benefits including patronage of local suppliers, employment and training opportunities for students and out of work individuals, and the development and implementation of tourism and cultural events (Malyshev, 2010; Meyers, Norris, and Penny, 2011). The attraction of film and television production to Georgia through tax credit has made the state a highly desirable and sought after filming location (Hudson & Ritchie, 2006a). However, the tax credit alone is not enough to attract potential producers to use the destination. The incentives must be mutually beneficial to the state in which a production is filmed in addition to the production company itself (G. C. Williams). The state of Georgia outlines that a production must invest a minimum of \$500,000 in production and post-production efforts within state lines for either a single production (movie) and multiple productions (television) (Schonauer, 2010; Georgia.org, n.d.). In return, the production company

demands a local and experienced crew base and a minimum 20-30% tax return in order for filming to commence (G. C. Williams). Film and television production and related activity has generated more tax revenues for the State than the costs of credits authorized (Meyers, Norris, and Penny, 2011).

FILM TOURISM MARKETING ACTIVITIES

Film tourism is not limited to the sometimes remote locations where original productions take place (Frost, 2009; Karpovich, 2010). As previously discussed, Disneyland was the first case where film or television tourism was intentionally developed and designed based upon on-screen entertainment (Hannigan, 1995) and not related to any location seen in the Disney movies or cartoons.

New York City has long been a tourist destination for many reasons. Aside from the many traditional cultural events and entertainment activities and landmark attractions, New York is also a city that has played host to numerous television productions (Hudson & Ritchie, 2006a; Schofield, 1996). On June 6, 1998, cable network HBO aired the pilot episode of a program that would forever change the tone and expectations of premium network television (Skov Andersen, Arildsen, Gade Kohl, Mastilo, & von Hedemann, 2005 Mastilo, and Von Hedemann, 2005). The television series *Sex and the City* depicted the lives of four women living in New York City as they navigated dating, careers, and their unique general approach to life while always being at the forefront of cutting edge fashion (Levin, 2008). In addition to introducing the world to various fashion labels, the show also introduced viewers to various locations and fads throughout the city of New York. As the show grew in popularity, the locations showcased on the

series did as well. People from around the country began to travel to New York with the intent of visiting the locations seen on the show (Levin, 2008; Vita, 2008). The “Sex and the City Effect” was a phrase coined to describe the influx of tourists seeking out restaurants the characters dined at, stores where they shopped, nightclubs they visited, and any destination that could replicate the feeling viewers experienced when watching the show (Vita, 2008). Even locations such as the steps of the New York Public Library have become a tourist destination and photographic opportunity for tourists as they were prominently showcased in the *Sex and the City Movie* (Syme, Porter, Goft, & Kington, 2008).

Since the television series was filmed exclusively throughout New York, every destination portrayed is accessible to the general public. However, New York City and Company, the City’s official tourism office, wanted to capitalize on the success of the show. In 1999, one year after the premier of the series, the Sex and the City Tour was developed (nbcnews.com, 2008). Fifteen years later, the tour is still a major financial and tourism success for the city of New York. For \$46, individuals can purchase a ticket for a 3.5 hour guided coach tour of the New York hot spots made famous by the series. A second organization, operating independently of the official New York City tourism department offers an even more comprehensive, four-day vacation package that promises to deliver an authentic New York City experience based upon the television series (nbcnews.com, 2008; Levin, 2008).

PRODUCT PLACEMENT

A 1998 study completed by Morgan and Pritchard concluded placing a destination

in a film is the strongest example of product placement within the tourism industry.

Product placement is defined as the planned entrance of specific products into movies or television shows that may favorably influence viewer product beliefs and/or behaviors based upon the way it is presented (Balasubramanian, 1994). This could involve something as simple as an actor drinking a specific brand of water or wearing a certain brand of designer clothing. Product placement has experienced substantial growth over the past decade (Karrh, McKee, & Pardun, 2003 2003) due in large part to the diminishing effectiveness of traditional advertising practices (Kaikati). Marketers have recognized communication through product placement, particularly in on-screen entertainment, can be more sophisticated in nature and capture a more targeted market than traditional advertising methods (Karrh et al., 2003).

Research conducted on product placement has been limited despite the growing use of this advertising method (d'Astous & Chartier, 2000). Additionally, studies completed on product placement have not examined the placement of destinations in movies or its influence on tourism (Audy and Lewis, 2004). However, some of the research does report relevant findings for products showcased in a movie. In most of the instances, respondents have a positive view toward product placement which consequently increases brand loyalty by validating the purchase decisions of the consumer (Hart, 2003). Research confirms product placement can produce a greater impact on program audiences than is typically found with comparable advertising exposure (Karrh et al., 2003). In 2002, Russell found a simple visual placement in the background could be as effective as a highly integrated placement (Russell, Stern and Stern, 2006).

The appropriate measurement of product placement has been the subject of much discussion, but researchers are beginning to measure and track the effectiveness of product placement (Atkinson). Among product placement advertisers, independent recall and brand recognition are the two most popular methods used for assessing placements. Product placement refers to the “purposeful incorporation of commercial content into non-commercial settings” and is considered to be riskier than conventional advertising (K. Williams, Petrosky, Hernandez, & Page, 2011 & Page, 2011). The tracking of specific sales, the measurement of trade, and the observation of general press are some of the most prevalent methods used by advertisers to evaluate the effectiveness of product placement (Karrh et al., 2003).

DESTINATION PLACEMENT

Although no research studies have focused on the intentional placement of destinations in films, there is a growing body of research related to film tourism (Beeton). This can be classified into four broad categories (Whetten-Goldstein, Sloan, Stout, & Liang 2000): The influence of film on the decision to travel (Urry 1990; Cohen 1986; Riley and van Doren 1992; Riley, Baker, and van Doren 1998; Tooke and Baker 1996; Sharp 2000; Busby and Klug 2001), (IMDB.com); film tourists themselves (Macionis; Singh & Best); the impacts of film tourism on visitation numbers and on residents (Busby, Brunt, and Lund 2003; Schofield 1996; Gundle 2002; Kim and Richardson 2003; Croy and Walker 2003; Beeton 2001a, 2001b, 2004a, 2004b; Cousins and Anderek 1993); and destination marketing activities related to film tourism (Cohen 1986, Woodward 2000, Grihault 2003, Frost 2004). It is beyond the scope of this research to review all of this literature; therefore, the focus of this study will be on the latter category

related to destination marketing.

Despite the host of positive outcomes of film tourism, there are a range of potential drawbacks to film tourism. Riley, Baker, and Van Doren (1998) say, even before the release of a film, prices may be driven up by the influx of production crews. When tourists do arrive, Beeton (2001) suggests that by creating a new and intrusive style of tourism, the traditional budget vacation taker is disenfranchised. Tooke and Baker (1996) propose that very often the film location will not have the carrying capacity to cope with large increases in visitors. This could result in a number of possible undesirable consequences, such as increased vehicle traffic, pedestrian congestion and loss of privacy and native facilities for locals. The destruction of the natural environment is also a concern. For example, the filming of *The Beach* and the consequent film tourism produced extensive environmental damage to Phi Phi Lae Island in Southern Thailand (Cohen 2005). Another problem occurs when the location appears unlike its portrayal in the film, which can result in decreased visitor satisfaction (Beeton 2001).

MOTIVATIONS TO VISIT A DESTINATION

Just as product placement can influence a viewer attitudes toward a brand, film and television also have an impact on the image of a destination when the portrayed location has a significant role in the production (Echtner & Ritchie, 1991). Since destination image can influence tourist behavior and selection, the specific destination must be positively distinguished from competitors and solicit a positive position within the consumer psyche (Echtner & Ritchie; Joppe, Martin, & Waalen, 2001; Pike & Ryan). Filmed in New Zealand, *The Lord of the Rings* (LOTR) trilogy created a massive tourism industry within the country (Tzanelli, 2004). The New Zealand tourism board calculated

that the exposure constituted from the LOTR films would have cost upward of US\$41 million if purchased through traditional promotional mediums (New Zealand Institute of Economic Research 2002; Tzanelli, 2004). In Schofield's (1996) publication he suggests contemporary tourist perceptions of specific places are shaped through the vicarious consumption of film and television without the intended bias produced from promotional material. The image disseminated through American films and television shows has provided tourism industries with a sustainable medium that produces significant return on investment (Heitmann, 2010; Schofield, 1996). Further empirical proof of how films can impact destination image came from Kim and Richardson (2003) who employed an experimental study to assess the extent to which viewing a specific film altered cognitive and affective images of the place it depicted. They found the 1995 movie, *Before Sunrise*, significantly affected some of the destination image components and interest in visiting Vienna in Austria. However, as Croy and Walker (2003) have indicated, more research is needed to assess the evaluative components of image and measure the effect films have on image.

The tourism industry has experienced substantial growth over the past two decades (Spears, Josiam, Kinley, and Pookulangara, 2013). This expansion of the tourism industry has resulted in increases in the strategic development of resources available within tourism destinations, the changing activities of destination marketing initiatives, the growing income among emerging economies worldwide, and the availability of information available to travelers. Results have provided online resources, social media, and streamlined travel booking processes, which are credited with prompting the expansion of the tourism industry (Paraskeves, Baron, and Frew, 2004).

This evolution has created a desire for more travel to new and different destinations.

Part of the rise of new destinations is due to traveler desire and need to escape from the daily routine (Hamilton, Maddison & Tol, 2005). In a 2007 study completed on motivations and perceptions of tourists, it was concluded that the reasons and motivations compelling individuals to travel to specific destinations is endless (Correia, Moco, and Oom do Valle, 2007). Additionally, the ultimate reasons and motivations resulting in the selection of a specific destination assist in decreasing the tension surrounding the tourism process (Correia, Moco, and Oom do Valle, 2007; San Martin and Rodriguez, 2008).

Competitiveness within the global tourism industry directly impacts the sustainability and economy of the chosen tourist destination. Destination Marketing Organizations (DMOs) and Destination Marketing Companies (DMCs) are repeatedly trying to further comprehend reasons as to why tourists are motivated to travel to one destination over another, what activities they look for in the chosen destination, and most importantly, the main factors that influence the final destination choice (San Martin and Rodriguez, 2008; Lebe and Milfelner, 2006). Thus, it is reasonable to conclude that DMOs are making necessary strides to understand the factors motivating tourists to travel to specific locations in order to promote and enhance the uniqueness of the selected destination. As economic benefits are often the most significant component of tourism in many locations, identifying the relationship between film and television productions and tourism destinations would help to further understand tourist behaviors (Magas and Basan, 2007; Libe and Milfelner, 2006).

The impact of films and television on everyday life is evident through fashion

choices, social interactions, and the marketing and advertising of various products (Eber & O'Brien, 1982; Buchmann, Moore, and Fisher, 2010). The motion picture has been a part of American culture in some form for the past century. However, the potential use of the cinema as a marketing medium has only been utilized within the last thirty years (Li, 2013; Corrigan and White, 2012; Hung, 2012). The evolution and popularity of film and television has made accessible a new marketing channel for consumer goods and services and more recently, tourist destinations. The absence of preconceived images or ideations of a destination has allowed movie producers and destination marketers to communicate and introduce a destination, whether through a positive or negative light, to potential consumers and tourists (Connell, 2012).

Research suggests film and television maintain a strong influence over consumers, more so than any other medium available today (Cohen, 1986; Joo, 2012). Movies and television allow the advertiser to reach the consumer on a subconscious level and infiltrate the imagination easily (Kırdar, 2012; Messaris, 2013). Through this advertising medium, producers of film and television and destination marketers can engage the viewer through various depictions and facilitate the initial formation of a tourism destination prior to the actual visit (Horrigan, 2009; Wang, 2012; Neuvonen, Pouta, and Sievanen, 2010).

Film tourists have been described as similar to explorers, in that both groups of individuals are making an effort to visit places previously unknown (Robinson, Heitmann, and Dieke, 2011). The influence of domestically produced movies and television is reflected in the social and cultural lives of all demographics (Handel, Cowley, and Page, 2000). Therefore, it would be irresponsible for tourism marketers and

researchers to disregard the impact movies and television have on tourists and their destination choices. In 2006, Hudson and Ritchie (2006) surveyed DMOs who specifically used film in an effort to attract tourists to a location. Most destinations have a short-term focus that facilitates film production, concentrating on the associated economic impacts (Croy and Walker 2003), but some are becoming active in encouraging producers to make films in their region to benefit from the long-term tourism impacts. DMOs in Britain, Kansas, and Singapore are examples. VisitBritain (The Original British Tourist Site) has been targeting Indian film producers for some time. They believe that these film-makers can be persuaded to use British locations for Bollywood films in order to generate significant economic benefits for Britain's tourism industry (Woodward 2000). In the United States, Kansas' Travel and Tourism Development Division spends US\$1.2 million annually on tourism and film promotion (Robinson, et al, 2011). Almost 60% of the DMOs surveyed reported an increase in film related tourism, which is reflective of the collaborative marketing efforts with film offices.

INFORMATION SOURCES

Previously, the primary sources of information on tourism destinations were print sources such as newspapers, magazines, and books (Jewell & McKinnon, 2008). Baloglu and McCleary (1999) describe that the destination image shaped by induced, autonomous, and organic methods can be defined as secondary image and the primary image of a destination is formed only after a subsequent visit to the chosen destination. Tourism destination choice can loosely be described as overt induced I (relating to traditional forms of advertising), overt induced II (information from tour operators), covert induced I (second-party endorsement of products through traditional forms of

advertising), covert induced II (second-party endorsement through unbiased reports such as newspaper articles), autonomous (news and popular culture – including film), unsolicited organic (unsolicited information from friends and relatives), solicited organic (solicited information from friends and relatives), and the organic (actual first-hand visitation) (Baloglu and McCleary, 1999; Gartner, 1993; Gallarza, Saura & Garcia, 2002; Bolan & Williams, 2008).

During what is referred to as the Golden Age of Hollywood, film and television productions were generally filmed in large production studios in Los Angeles, CA (Christopherson and Storper, 1986; Thompson, 1997). This confined location limited the exposure to specific and authentic elements of a featured destination, creating a staged, fictitious, and often, inaccurate image for the viewer. It was during this timeframe that the use of secondary image was most prevalent. For example, the television series, *I Love Lucy*, took place in New York City, but rarely utilized any authentic location or realistic representation of the city. Instead verbal references to well-known landmarks were utilized to overtly identify the location being portrayed (MacCannell, 1999). The end of World War II ushered in a new philosophy towards entertainment, one that championed the use of primary images in film and television, rather than contrived or constructed locations (Beeton, 2004). This quest for authenticity resulted in more films taking place on location, in the destinations actually being portrayed (Beeton, 2004). After the 1950s, movies/TV had now become an integral part of society and were easily available to most people. As a result, primary image destination began gaining momentum (Young & Young, 2008). Tourism marketers realized viewers were using film and television as an information source to learn about the locations portrayed on

screen (Cohen, 1986; Young & Young, 2008). Several researchers have argued movies are able to influence the viewer and their choices for travel destinations (Gammack, 2005; Jewell & McKinnon, 2008; Shani, Wang, Hudson, & Gil, 2008; Shyer, 2006).

Baloglu and McCleary (1999) suggested the preconceived ideas of location help in understanding the process of destination selection by tourists. The authors further emphasized that the number and type of information sources are key stimulus factors that prompt viewers to visit a destination. Information sources could range from promotional print sources and online recommendations, to friend and family recommendations. Kim and O'Connor (2011) found that television has a powerful impact on destination choice and increases in tourism to the featured location where filmed. They also identified that the firsthand experience of movie/TV locations stimulate revisit intentions. The impact of movies/TV is more powerful than any other source of information (Cohen, 1986). Therefore, movies/TV can be utilized as an effective promotional tool to market destinations because it has the ability to engage the viewer.

According to Cohen (1986), the location/setting of a movie/TV affects the viewer's perception of a potential tourist destination. The impact of a movie location on viewers depends upon several factors. These include: The importance of locations in the storyline, time duration, the point in the movie at which the location is featured, and how unambiguously that location is presented. Most of the time, while watching a movie, viewers tend to believe that the fictional story is reality (Mestre, Del Ray, & Stanishevski, 2008). Mestre et al. (2008) further stated that shaping an image that more or less fits reality is attractive and picturesque enough to become tourist subject matter that will further translate into a tourist destination (Bordwell, 2005; Mestre et al., 2008).

DESTINATION IMAGE AND HOLLYWOOD MOVIES/TV

Several promotional tools and merchandise/souvenirs (toys, clothes, games etc.) have been used in various platforms to take advantage of the market created by movies/TV productions (Olson, 1999). Toys resembling the main characters of movies such as *Batman*, *Superman*, *Spiderman*, and *Toy Story* have been sold successfully worldwide. Olson (1999) emphasized that media-related products and environments involve viewers in the world of fantasy. Similarly, Croy (2011) isolated the characteristics of a movie that could potentially attract tourists to a specific destination. The characteristics of a movie such as the genre, the extent to which a movie engages the audience, and how realistically the actors portray characters are a segment that can potentially be used to attract tourism and tourists to a specific destination. Additionally, international distribution, channel of distribution, word of mouth, its discussion in the media, viewer involvement, and the credibility of the story are also characteristics that could be leveraged to attract tourists (Croy, 2011; Cohen, 1986). All these factors combine to create a destination image in the viewer's mind prior to the visit and could make a sustained economic contribution to the destination (Croy, 2011). Thus, movie/TV involvement can influence movie related tourism. Based on the previously published literature regarding media and tourism, it can be inferred that Hollywood productions play an essential role in the image formation of a destination. Hudson and Ritchie (2006) mentioned three benefits of utilizing movies to attract tourists: Stronger destination image or effective destination branding, positive economic impacts, and higher tourist visitation. A negatively projected image may discourage visitation to the destination, whereas a positive image can prove to be extremely beneficial in increasing

tourism arrivals. Cohen (1986) suggested movies are not only a source of entertainment but also have an impact is so powerful that it affects the viewer's behavior and perceptions about the world. The author also stated that different methods of communication convey either a captivating or a detrimental image of a specific destination. Movies and television are channels of communication that carry images of different destinations to potential tourists (Cohen, 1986). To utilize movies/TV as a tool for destination branding, it is very important to target filmmakers at the preproduction stage and offer them informative, yet attractive, scouting destination tours (Hudson & Ritchie, 2006). Additionally, in the preproduction stage, DMOs should collaborate with media productions in order to make the destination's role more active or central in the movie/TV, almost as if the location is a character in the film or TV program. The mention of a destination, hotel, restaurant, or other outlet in a movie has shown to influence the destination image and positively attract tourists. Hudson and Ritchie (2006) also emphasize the exposure of a country, city, or province through movies or television can be construed as an advertisement that is potentially viewed by millions of people who may not be as easily accessible through traditional tourism promotions.

COGNITIVE IMAGE OF A DESTINATION (DESTINATION IMAGE)

Recently tourism has been credited as having the largest contribution to the economic growth of developing countries (Kandampully, 2000). In this sense, it should be emphasized that destinations mainly compete based on their perceived images relative to competitors in the marketplace (Baloglu & Mangaloglu, 2001). Consequently, it is necessary to develop a positive image of the tourist destination in target markets to achieve a real competitive advantage (Baloglu & McCleary, 1999b; Gartner, 1993).

Recognizing the images tourists have of a destination is necessary to maximize its strengths and downplay its weaknesses (Chen & Uysal, 2002). This strategy is necessary in order to effectively promote the destination (Leisen, 2001) and guarantee its success (Telisman-Kosuta, 1994). Given its relevance, destination image is one of the most explored fields in tourism research (Tapachai & Waryszak, 2000). Nevertheless, further research is necessary to explore the multi-dimensional nature and formation of destination image. While past studies have examined the cognitive structure of destination image, more recent research has focused on the cognitive–affective nature of the destination image. This concept is integrated not only by individual’s cognitive evaluations but also by their affective estimates of a tourist destination (Kim & Richardson, 2003; Pike & Ryan, 2004). With regard to the development of cognitive and affective evaluations, the need for additional research is vital to understanding the true impact these have on the industry (Gallarza, Gil, & Calderón, 2002). Baloglu and McCleary (1999a) developed a destination image formation model that included stimulus factors (information sources and previous experience) and personal factors (social and psychological variables). This model was a variation of previous research findings that explored the role of stimulus factors and social factors in the image formation process (Baloglu, 2001; Hui & Wan, 2003; Rittichainuwat, Qu, & Brown, 2001).

Understanding the image formation process may help improve the attractiveness and market competitiveness of tourist destinations (Yoon & Kim, 2000, unpublished). The model from Baloglu and McCleary (1999a) was taken as reference for laying the foundations for the study of destination image formation. It was concluded that several factors play an important role in the image formation process such as stimulus and

personal factors. Stimulus factors refer to a physical object or previous experience, while personal factors are represented by the individual's social and psychological characteristics. In relation to stimulus factors, many studies have found that “variety and type of information sources” (Baloglu, 1999; Baloglu & McCleary, 1999a) and “previous experience” (Baloglu & McCleary, 1999b; Fakeye & Crompton, 1991; Hsu, Wolfe, & Kang, 2004; Litvin & Ling, 2001; Vogt & Andereck, 2003) have a significant effect on perceived image of a tourist destination. Likewise, the influence of social characteristics (i.e., sex, age, education) on destination image has also been reported in tourism literature (Baloglu & McCleary, 1999a; Beerli & Martín, 2004; Chen & Kerstetter, 1999; Hui & Wan, 2003; MacKay & Fesenmaier, 1997; Rittichainuwat et al., 2001).

THEORETICAL BACKGROUND

A review of tourism literature indicates motivation theories contribute to answering a fundamental question: Why do people travel? Few tourism and leisure studies address the same question by focusing on psychological aspects of tourism (Gnoth, 1997; Goossens, 2000; Iso-Ahola, 1982; Tinsley, Teaff, Colbs, & Kaufman, 1985). Traditionally, basic needs have been considered as a vehicle for the study of human motivation (Oliver, 1997) as individuals constantly strive to achieve a state of stability and normality. This psychological state is disrupted when the individual is made aware of a need. Subsequently, need and the desire to satisfy it help to generate the tourist motivations with respect to a specific action (Goossens, 2000). Therefore, motivation can be defined as an internal force originated from a need which has not been satisfied and further compels impels the individual to be involved in a specific behavior (Schiffman & Kanuk, 2004) or more specifically, to pursue need-fulfilling activities (Oliver, 1997). In

this motivational process, it should be emphasized that the behavior of individuals satisfying their needs has been explored through various different approaches. Under a traditional cognitive approach, this behavior would be guided by mental activities that involve information processing such as beliefs and perceptions of a product or service (Decrop, 1999).

Motivation has often been defined as an inner state that directs and motivates human behavior (Kassin, 1998; Moutinho, 2000; Murray, 1964). Motivation has also been described as the desire to satisfy physiological as well as psychological needs (Berkman, Lindquist, & Sirgy, 1997). These basic human needs provide the foundation for understanding travel motivations. Mills and Morrison (2002) explained travel motivation occurs when an individual is made aware of a need deficiency. This explanation can also be related to Maslow's (1954) Hierarchy of Needs Theory. Maslow's Theory predicates the behavior of an individual is determined by conscious or unconscious needs, which create the motivation for behavior. Maslow's Theory is widely accepted in the tourism industry, though selected researchers, including Goebel and Brown (1981), have pointed out the theory's potential weaknesses, claiming a behavior may be initiated for more than one need at a time, thus negating the order of Maslow's Hierarchy.

PUSH / PULL MOTIVATIONS

It is generally accepted that "push" and "pull" motivations proposed by Dann (1977, 1981) have been the most widely accepted theory in travel motivation literature (Goossens, 2000; Jang & Cai, 2002; Yuan & McDonald, 1990). "Push" factors are considered to be socio-psychological needs that predispose a person to travel while "pull"

factors are the aspects that attract the person to a specific destination after push motivation has been initiated. Push factors are internal to the person and establish the desire to travel, whereas pull factors are external to the individual and are aroused because of destination attractions. Crompton (1979) provided empirical evidence for the push–pull factors by reporting nine motives: seven as socio-psychological or push motives and two as cultural or pull motives. The study of the relationships between push and pull factors is also of interest to tourism scholars (Oh, Uysal, & Weaver, 1995).

A review of tourism literature reveals an abundance of studies into motivation. Tourism researchers have examined the motivation to travel to specific destinations in order to better understand and predict travel behavior. Motivation can be the driving force behind human behavior in general: researchers have found tourist motivation may also affect tourist attitude in general along with some salient aspects of behavior such as involvement, perception, and satisfaction (Fodness 1994; Gnoth 1997).

A number of studies have examined the relationship between motivation and involvement (Clements and Josiam 1995; Josiam, Kinley, and Kim 2004; Josiam, Smeaton, and Clements 1999; Kyle et al. 2006). In a study conducted by Josiam, Smeaton, and Clements (1999) the relationship between push/pull motivation and involvement levels was examined by surveying students on their spring break vacation. The results reveal that high levels of involvement are significantly associated with push and pull motivation factors, meaning that motivation is pushed internally by the tourist and externally pulled by the destination. The study concluded that students who are motivated by push and pull factors were more likely to travel (Josiam, Smeaton, and Clements 1999).

In a different study completed by Josiam, Kinley, and Kim (2004), the relationship between tourist shopping involvement and demographics, push/pull motivators, shopper-tourist cluster typologies, and the amount of time and money spent on shopping while on a trip was examined in an effort to measure push/pull motivations. The results concluded that push/pull motivations significantly impact the decision to purchase travel.

Yoon and Uysal (2005) examined the relationships between push and pull motivations, satisfaction, and destination loyalty by using a structural equation modeling (SEM) approach. The research findings indicated significant relationships between pull motivation and satisfaction, satisfaction and destination loyalty, and push motivation and destination loyalty; however, the relationship between intrinsic push motivation and satisfaction was insignificant. Destination-based pull motivation negatively affects satisfaction, while satisfaction with destination experience and push motivation influences destination loyalty positively. Schofield and Thompson (2007) explored the effects of push and pull motivation on satisfaction and behavior intention. The study results show that only some of the pull and push motivation factors significantly affected satisfaction and only one push motivation factor affected intention to return (Schofield and Thompson, 2007).

Motivations around traveling can be both personal and interpersonal (Crompton, 1979; Dann, 1977; Yoon and Uysal, 2005). Personal motives that predispose tourism are those that allow people to escape from daily routines and escape from feelings of solitude (Dann, 1977). Crompton (1979) refers to more specific and direct motives that can direct or push the tourist in the decision about the type of vacation or the travel destination. On

the other hand, pull motives influence the travel decision and are associated with the specific characteristics of the destination (Lundberg, 1990). Gnoth (1997) states that the necessity for travel depends on personal desires such as: Self-actualization, sense of self-esteem, and social status. In the last case, the tourist develops their perceptions in accordance to their social group. In this sense, Cohen (1972) introduced sociological motives that direct the tourist to a socially accepted behavior.

Based on intrinsic and extrinsic motivations, the tourist is able to build expected perceptions of the destination (Gartner, 1993; Dann, 1996; Baloglu, 1997). Perceptions can be different from the actual characteristics of the destination depending on how the individual receives and processes information (Baloglu, 1997). In other words, perceptions focus on the attributes of a destination that affect behavior and not necessarily on the actual attributes of a destination (Dann, 1981; Pearce, 1982). According to Morrison (1989), perceptions are a cognitive measure of tourism destination value. This value represents the opportunity cost of the product that perceptions are formed based on a cost benefit assessment. Research further shows that the perception of a destination may be analyzed from a cognitive or behavioral perspective (Gnoth, 1997). Gnoth (1997) contends that perceptions are comprised of a cognitive component and a personal component. The cognitive component results from the evaluation of the destination attributes while the personal component depends on how the individual intends to perceive that destination. The personal shaping of perception is formed by the weaving of internal and external stimuli into an “awareness set,” which becomes the cognitive structure of destination image (Woodside and Lysonski, 1989; Crompton, 1979; Gnoth, 1997). A general conclusion can be drawn that personal motives (push motives),

as well as the view of the characteristics of the tourism destination (pull motives), determine perceptions. These motives interact in a dynamic and evolving context (Correia, 2000).

Push and pull factors have generally been characterized as relating to two separate decisions made at two separate points in time; one focusing on whether to go, the other on where to go. For instance, Dann (1981) noted that “once the trip has been decided upon, where to go, what to see or what to do (relating to the specific destinations) can be tackled.” Thus, analytically, logically, and temporally, “push factors precede pull factors” (Dann 1977). Although the two factors have been viewed as relating to two distinct decisions, several researchers have noted that they should not be viewed as operating entirely independent of each other. For example, it has been suggested that people travel because their own internal forces push them and simultaneously pull by the external forces of the destination and its attributes (Cha, McCleary, and Uysal 1995; Uysal and Jurowski 1994). Comparably, Dann (1981) noted that “pull factors of the resort both respond to and reinforce push factor motivation” and that “tourists in deciding where to go take into consideration various pull factors which correspond . . . to their motivational push.” Lastly, as Crompton (1979) argued, push factors “may be useful not only in explaining the initial arousal, energizing or ‘pushing’ to take a vacation, but may also have directive potential to direct the tourist toward a particular destination.”

The explosion of reality TV, confessional talk formats, docu-soaps and so-called reality-based game shows has significantly enhanced television demand for ordinary people desiring celebrity status (Cohen, 2004). The expansion of both the demand and the supply has occurred in a symbiotic and accelerating relationship. Although the

'reality' of reality TV is constructed, what has become significant is the way these formats have subjugated the effect of live television. The foreground portrayal of live television (as in, what we are watching is happening right now) enhances the illusion that what is being watched is real or genuine, thus challenging the competing suspicion that it is only being staged and produced for the camera (Cohen, 2004). Often reality TV is quite exorbitantly live; it is occurring in real time as we watch it through live video-stream via the Internet. Those wishing to interact with it directly can do so by accessing one of the websites or online chat-rooms or by participating in the audience vote. Stripped across the schedule for months at a time in a set daily time slot, as it is in many countries, *Big Brother* is not only received as a live media event but also becomes embedded in the routine structures of the everyday lives of the audience (Turner, 2002).

Among the consequences of the trend towards the ordinary celebrity and the success of reality TV formats is an acceleration of the industrial cycle of use and disposal for the products of these trends. If performing on *Big Brother* can generate celebrity status within a matter of days; that status can disappear just as quickly. Indeed, it is essential that each crop of *Big Brother* housemates are easily replaced by the next if the format is to successfully reproduce itself, series after series. In this regard, television's production of a celebrity can truly be regarded as a manufacturing process into which the product's planned obsolescence is incorporated. The replaceable celebrity-commodity (Turner, 2000) is structurally fundamental to both of the leading primetime formats aimed at the key 1435 year old demographics, reality TV and soap opera.

Reality television celebrities are defined as individuals with no particular talents, no specific career objectives beyond the achievement of media visibility, and an

especially short lifecycle as a public figure. Reality celebrities have been described as accessories of cultures organized around mass communications and staged authenticity (Rojek, 2001). Examples of this type of celebrity include “lottery winners, one-hit wonders, stalkers, whistle-blowers, sports arena streakers, have-a-go-heroes, mistresses of public figures and the various other social types who command media attention one day, and are forgotten the next.” (Rojek, 2001).

HYPOTHESES AND CONSTRUCT EXPLANATION

This study will employ components adapted from the push/pull theory introduced by Crompton in 1979. Crompton states that push factors for vacation destination selection are socio-psychological motives whereas pull factors are derived from the traveler himself (Crompton, 1979). Traditionally, push motives such as relaxation, escape, climate change, and so on, have been used to explain the desire to go on vacation (Crompton, 1979; Beeton, 2004). For the purposes of the study, the push/pull theory has been extended to encompass the more complex push motives suggested by Beeton in 2005. Beeton advised that motivations for film tourism were a more complex activity where tourists were visiting a filming location specifically to re-live an experience or emotion elicited by the film or television show. Three factors have been identified as motivations of tourists to visit filming locations that they had been introduced to through film or television: (a) to have the same experience the person did on the film or show, (b) to relive a fantasy, or (c) to simply to be in the same location that an admired celebrity had once visited (Beeton, 2004; 2005).

Viewers of film and television develop a preconceived idea of a destination they see and construct the place in their mind based upon what is initially introduced on-

screen (Beeton, 2010). Understanding how audiences interpret locations and develop a predetermined idea of a destination is pertinent to understanding expectations of the tourist if and when they choose to book travel (Beeton, 2004; Beeton, 2010). In a 2007 study it was found that tourism resulting from exposure through television shows is likely to act as a positive force in the selection of a specific destination (Beeton, 2010; Kim, Agrusa, Lee, & Chon, 2007). Research has shown that the increased tourism to a filming location has insurmountably changed the focus of the goods and services provided at that location. Beeton (2006) discussed the UK village of Goathland that played host to the long-running series, *Heartbeat*. Prior to airing of the series, the small seaside village experienced about 200,000 tourists per year. After filming of the first season commenced, tourism grew to over 1 million people in one year's time. The result of the increase in tourism resulted in local services shifting their marketing efforts from the resident to the tourist. In order to market a destination appropriately, the motivating factors that lead to travel decisions must be understood (Gee, Choy, & Makens, 1984). Although motivation is considered a single variable among many contributing factors, it is critical to understanding tourist motivation, as it is a driving force behind tourism behavior (Fodness, 1994). Understanding the motivations and the type of tourist that would visit a reality television destination is vital to developing a stronger insight as to what the tourist is expecting pertaining to promotional activities, service quality, and market positioning (Lundburg, 1990). Fodness stated in his 1994 publication that motivations are related to the personal needs and tourism goals set forth by the tourist. Derived from this literature, the first hypothesis proposed was:

Hypothesis 1: Pre-determined motivations (pull motives) of a destination influence the tourist decision to visit the location portrayed on screen.

Numerous studies have cited different theoretical models in an effort to explain the motives of individuals to visit tourism destinations (Klenosky, 2002). The push-pull theory has been described as providing simple and intuitive explanations underlying tourism behaviors (J. Crompton, 1977; Klenosky, 2002). Research reports that tourists choose destinations because they feel pushed and pulled to do so by certain factors (J. Crompton, 1977; Uysal & Noe, 2003). Push motivations are described as emotional and affective in nature whereas pull motivations can be predicted based upon the external image and situational or cognitive image, or collectively defined as destination image. (Goossens, 2000; Klenosky, 2002). Additionally, destination images are described as consisting of both cognitive and affective image. Thus, components of each are required to effectively study their impact on the tourist decision-making process (Kim & Richardson, 2003).

In 1993, Gartner stated that the interrelationship of cognitive and affective image components determine the likelihood of selecting a destination (San Martin & Rodríguez del Bosque, 2008). Many researchers feel that tourists are only able to experience a destination through actual visitation. However, it has been suggested, that tourists are now able to experience a destination vicariously through an image presented on screen and by identifying with the characters portrayed in the film or television show (Kim & Richardson, 2003). Destination Image has been proven to be an important indicator of travel reservation. Literature states that destination image is developed through both stimulus factors in addition to characteristics that lie innately with the tourist (Bagalou, 1999). Based on these factors, hypothesis 2 was proposed.

Hypothesis 2: *Tourist motivation will have a positive impact on the destination image (push motives) of the location portrayed through reality television.*

The idea that tourists can experience a destination vicariously through on-screen images and celebrity involvement capitalizes upon the emotions that the show or film elicits and assists the tourist in becoming familiar with the destination (Kim & Richardson, 2003). Riley and Van Doren (1992) stated that the exposure of a destination through film and television allows the potential tourists to obtain information and indirect knowledge about a location and results in reduced anxiety levels associated with visiting a previously unknown location. Familiarity (destination image) with a destination has previously been associated strictly with prior visitation (Bagalou, 2001). However, Kim and Richardson (2003) suggest that exposure through film and television and other information dimensions should be incorporated. An examination of the various facets of human experience and the variety of ways tourists develop cognitive and affective identifications of a destination are implicit factors in understanding tourist intention (Bagalou, 2001; Kim & Richardson, 2003). Thus, it is imperative to realize that previous visitation to a location is not the only suitable indicator of exposure to a destination and other factors must be taken into account in order to understand the true motives of final selection. Based upon this literature, hypotheses 3 and 4 were proposed.

Hypothesis 3: *Tourist motivation and the involvement with reality television shows (pull motives) influence the likelihood to visit a destination originally introduced on-screen.*

Hypothesis 4: *The destination image and involvement with reality television shows positively impact the intention to visit.*

Several researchers have stated that the intention to visit a destination can be impeded by various constraints placed upon the tourist. Constraints have historically

been proven to have a negative effect on the final intention to choose a destination, but they can also stimulate the tourists to pursue different possibilities of fulfilling the tourism desire. Interpersonal constraints have been shown to play a significant role in the intention to visit a destination. Examples of interpersonal constraints would be lack of travel companions, disapproval from family members, and social embarrassment (Hubbard & Mannell, 2001; Lee, et. al., 2008). As derived from this finding, hypothesis 5 was proposed.

Hypothesis 5: Outside influences will negatively impact the likelihood of visiting a location portrayed on reality television.

Identified in the proposed model (figure 2.1), the dependent variable for this study was intention to visit. Intention to visit was measured by several independent variables such as involvement, destination image, motivation, and barriers to action.

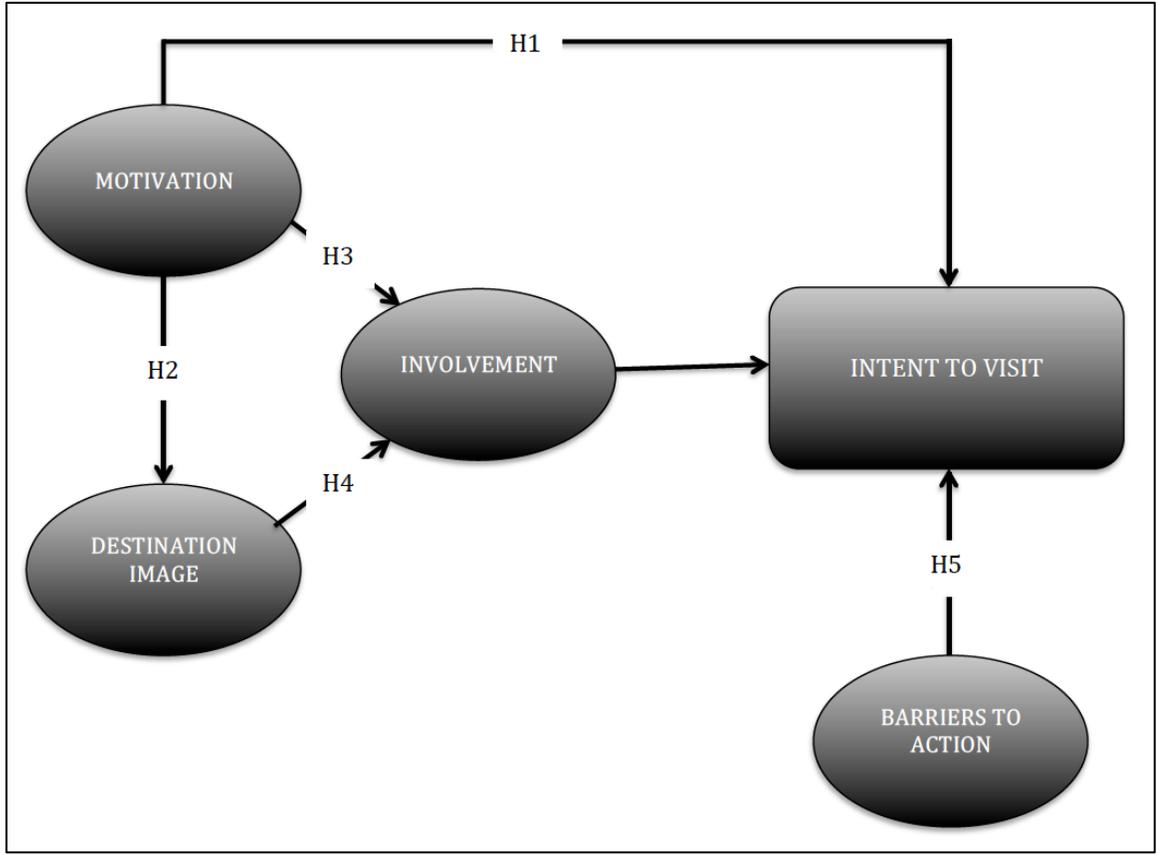


Figure 2.1 Proposed Model of Reality Television Tourism

CHAPTER 3

III. METHODOLOGY

3.1 DATA ANALYSIS

Structural equation modeling (SEM) was employed as part of the data analysis. Through SEM, a structural model based upon the integrated theories was developed and tested. The proposed model (Figure 2.1), based upon the push-pull theory and the optimal distinctiveness model, was developed to aid in the understanding of consumer intention to select a destination to visit based upon information obtained from a specific reality show. Data was collected through a self-administered survey completed through Qualtrics, and snowball sampling was used through reality television message boards, blogs, and social media. Data analysis involved multiple statistical measurements including mean variable calculation for demographic variables, t-tests, regression analysis, ANOVA analysis, and post-hoc testing.

3.2 SAMPLE

This study utilized convenience snowball sampling as a method of data collection. Qualtrics was utilized with filter questions in place to ensure that the respondents selected were current consumers of reality television. Additionally, reality based television show internet message boards were utilized, in an effort to collect data from consumers of reality television. Convenience snowball sampling presented as the most appropriate method for data collection, as the researchers were able to target a more specific population. This allowed for better generalization of the population that currently watches reality television

3.3 DEVELOPMENT OF MEASUREMENT AND PROCEDURE

The measurements in the proposed theoretical model of this research were developed based upon contemporary literature related to the push/pull theory and the affective-cognitive model. Items from a study completed in 2007 by Lee regarding celebrity tourism in the Asian culture were adapted and used with permission for this research project. The measure of *Involvement* included twelve items adapted from the push/pull theory (Dann, 1977, 1981). The items selected were to measure factors that would influence, or push, a tourist to visit a destination due to the personal importance of reality television to their life.

Destination Image was measured using eleven items from the push/pull theory (Dann, 1977, 1981). Destination familiarity has historically been associated with prior visitation (Bagalou, 2011). Nevertheless, exposure through film and television should be incorporated as today this medium plays a vital role in the introduction of potential tourist destinations (Kim & Richardson, 2003). By examining different aspects of tourist experience and expectations, researchers are able to ascertain the specific factors that impact the destination image of a potential tourist (Bagalou, 2001; Kim & Richardson, 2003).

Motivation to visit a location provides the potential tourist positive perceptions and can impact the final destination selection (Gallarza, Gil, & Calderón, 2002; Bagalou & McCleary, 1999). As previously stated by Morrison in 1989, perceptions are a cognitive and personal measure of a tourism destination. Affective image is described as emotional in nature and cannot be predicted based solely upon cognitive characteristics

(Goosens, 2000; Klenosky, 2002). For the purposes of this study, affective and cognitive image were combined into one construct with separate measures. Cognitive image was measured with ten items and Affective image was measured using nine items. The items used to measure this construct were adapted from previous studies that employed components from the cognitive and affective model (Baloglu, 1999; Baloglu & McCleary, 1999a; Baloglu & McCleary, 1999b; Fakeye & Crompton, 1991; Hsu, Wolfe, & Kang, 2004; Litvin & Ling, 2001; Vogt & Andereck, 2003)

The study completed by Lee in 2007 suggests that in addition to push and pull factors, there are also negative factors that can inhibit the likelihood to visit a destination. These *barriers to action* were identified as interpersonal constraints and have been shown to play a significant role in the intent to visit (Hubbard & Mannell, 2001; Lee, et. al., 2008). Eleven items were adapted and used for this study in order to identify possible barriers that would impact the likelihood to travel (Appendix 1).

3.4 PILOT STUDY

A pilot study (Appendix 1) was conducted to test the suitability of the measurement items using a student population at a southwestern United States university. The population required that respondents be at least eighteen years-of-age and also currently watch some form of reality television. Therefore, the online questionnaire included two filter questions: (a) Are you at least 18 years old? (b) Do you currently watch some form of reality television? Participating students who did not meet the minimum requirements were thanked for their interest and excluded from the survey. Students that answered the filter questions positively then proceeded to complete the

survey.

Participants were asked to answer questions addressing three constructs pertaining to their involvement with reality television: (a) the likelihood that they would visit a destination they were introduced to through a reality television program, (b) expectations of the portrayed destination, and (c) possible deterrents that would inhibit visitation. The questions were measured on a 7-point Likert scale ranging from 1 (strongly agree) to 7 (strongly disagree). The final portion of the survey consisted of voluntary demographic questions such as age, gender, education level, marital status, ethnicity, household income, and current state of residency.

3.4.1 SAMPLE AND DATA SCREENING

The pilot survey was distributed via Qualtrics to 177 students at a southwestern university in May 2014. A total of 147 surveys were usable yielding an 86% response rate. A small sample size was sufficient as the aim of the pilot study was to determine the appropriateness and effectiveness of the survey instrument. Since the participants for the pilot study consisted primarily of a student population, the majority of the sample (57%) was between the ages 18 - 25 and currently enrolled in college (95%) pursuing an undergraduate degree. A majority of the sample (75%) identified themselves as Caucasian and over half of the individuals listed their annual household income to be less than \$20,000.

Frequencies of all variables were determined to identify respondent input error and missing data. No input errors were found. However, thirty surveys included more

than 5% missing data or did not meet minimum completion requirements. Thus, these thirty surveys were removed from the analysis. Normality tests with box plots identified 14 univariate outliers and so were subsequently deleted from further analysis thus reducing the usable sample size to 133. Testing for assumption of linearity and multicollinearity were unremarkable, and no variable was highly correlated ($r < .70$). Thus, multicollinearity was not an issue. Based on EFA, CFA, and reliability testing of the pilot study, the measurement items did not require revision and were kept as is for the full study.

3.4.2 ASSUMPTION TESTING

A frequency check of all variables was conducted to identify inaccurate data and no inaccuracies were noted. In order to test for multivariate normality, the Kolomogorov-Smirnov (K-S) test was conducted. Numerous subscales demonstrated a positively or negatively skewed layout with leptokurtic tendencies. According to existing literature (Chissom, 1970; Kline; 2005), skewness should measure below 3 and kurtosis below 10. For the pilot study, the skewness value ranged from -1.897 to 1.583 and the kurtosis ranged from -1.342 to 4.132. In following the aforementioned guidelines, the data was considered normally distributed.

3.4.3 EXPLORATORY FACTOR ANALYSIS

Utilizing principal axis factor extraction with varimax rotation, Exploratory Factor Analysis (EFA) was conducted using the pilot data. In following the criteria set forth by Gorsuch (1973, 1997) the standard factor loading cutoff point was set at .40, eigenvalues over 1, and a minimum of three items loading on each factor. Based on the

results of the EFA, six indicators were identified for Destination Image, six indicators were identified for Motivation, seven indicators were identified for Involvement, five indicators were identified as Barriers to Action, and three indicators were identified on an unexpected factor to be determined in subsequent analysis.

3.5 FULL STUDY

3.5.1 DATA COLLECTION

The questionnaire for this study was designed in Qualtrics Survey Software and distributed via snowball sampling through various social networking websites including Facebook and Twitter. Reality television blogs, Reality Blurred, and Bravo TV.com were also used for survey promotion. As the purpose of this study was to understand if reality television and the locations portrayed therein would influence the likelihood to travel to the destination, the target demographic for this study was very specific as the respondent was required to currently watch some form of reality television. Snowball sampling proved to be the most appropriate and cost effective form of data collection. Collection of data was conducted from May 22, 2014 through June 7, 2014. A total of 835 completed responses were collected.

3.5.2 DATA SCREENING

Since SPSS Amos was to be used to conduct SEM for this study, it was necessary to have no missing data within the dataset. The researchers thought it would be most beneficial to have complete respondent data as opposed to predicting missing values through SPSS. Replacing missing values with the mean or mode has come to be regarded as inadequate for appropriate measure (Royston, 2004). Due to the large sample size

available, the researchers chose to remove any respondents with a single missing response. This reduced the usable questionnaires to 421 or 50%. The removed respondent data will be reserved for future studies. The statistical software IBM SPSS version 22 was used to analyze data for normality, outliers, statistical assumptions, and multicollinearity. Additionally, the data positively confirmed to have no straight lining problems such as selecting 7=strongly disagree on all questions. Amos version 22 was utilized to run confirmatory factor analysis (Hoskins, Finn, & McFadyen) and structural equation modeling (SEM).

CHAPTER 4

IV. FINDINGS

4.0 INTERPRETATION

This research examined the process by which consumers form an idea about a destination that was initially introduced through reality television and their likelihood of visiting that destination. Specifically, this study was planned to identify: (a) the factors that influence tourists to visit a destination originally introduced through reality television, (b) how the consumption and involvement with reality television influences the likelihood of visiting a reality television destination, and (c) how the destination image of a location impacts consumer ideation of a reality television destination. Additionally, this study sought to discover the demographic information of individuals that would be likely to visit a destination that was initially introduced through reality television.

The findings of the study revealed three factors that influenced consumer likelihood of visiting a reality television destination. These were: Personal Involvement, Destination Image, and Motivation. The level of personal involvement with a reality television shows played a strong role in the personal development of the expectations of a reality television destination. Additionally, destination image was vital to the likelihood that an individual would visit a certain destination. Motivation was simply what would make a person decide to visit a location seen in a reality television show.

Involvement, represented the push motives used for this study. Beeton proposed in 2005 that motivations to visit a tourist destination were a complex activity that was

ever changing. She further suggested that tourists are now able to experience a destination through film or television before visiting and then choose to visit the destination in an effort to recreate feelings or emotions that were initially experienced through viewing on screen. (Beeton, 2005). This study data supported this suggestion in the fact that personal involvement with reality television played a vital role in respondent daily life. Respondents of this study indicated that reality television stars played an important and central role in their life, that watching reality television helped them to relax, they often participate in activities centered around reality television, they organize their schedule around watching reality television, and that they often seek out information on the Internet about reality television shows and/or the stars of the shows. Visiting the site of the show would be like going to visit a friend. This research capitalized upon a study that suggested socio-psychological factors played an important role in tourism decision. This research supports the hypothesis that tourists visit a location in an attempt to have the same experience the person did on the show, to relive a fantasy, or to be in the location in which an admired celebrity had once filmed (Beeton, 2004; Beeton, 2005).

Pull motives are historically derived from the traveler and usually consist of factors such as relaxation, escape, change of climate, and others (Crompton, 1979; Beeton, 2004). Pull motives, as related to tourism behavior, can be predicted based upon external and situational imagery (Goossens, 2000; Klenosky, 2002).

The factor *Destination Image*, was based upon these pull motives and was aligned with the current studies regarding those motives. Respondents stated they would visit a location originally introduced through reality television if it provided a good value for the

travel expenses, there were good weather conditions, there was good nighttime entertainment, and the location was visitor friendly. Other items that impacted destination image were suitable accommodations and appealing local cuisine. While the traveler might have planned the trip to visit a site from reality television, it would not be their only activity. Hence the destination environment and amenities were important. These findings provide destination marketers associated with reality television production studios the opportunity to market goods and services in the most appropriate and cost effective method.

The factor *Motivation*, measured respondent likelihood to visit a location based upon variables associated with the viewing of reality television. This factor was developed based on previous studies that examined the cognitive and affective image that a tourist develops regarding a destination that was first introduced through film or television (Riley & Van Doren, 2002). The familiarity developed by viewing a destination through film or television can result in reduced anxiety about a visit to a new location, whereas historically familiarity had strictly been associated with prior visitation. In a 2003 study completed by Kim and Richardson, it was concluded that exposure to a destination through film or television should be incorporated in measures of familiarity (Bagalou, 2002; Kim & Richardson, 2003; Riley & Van Doren, 2002). This study further confirmed this conclusion.

In this study because respondents were familiar with the site, they were more comfortable to visit a location introduced through film or television. They wanted to

personally experience where the show was filmed and to take photographs of the filming location. Additionally, respondents expressed a desire to see behind the scenes of where filming commenced and to gain firsthand experience with the filming location and what the stars of the show experienced while there.

Contemporary literature suggests that there are several factors that can impede the likelihood of visiting a filming destination. Many of these factors are constraints placed upon the tourist based upon internal forces or social norms. This study identified a factor, Barriers to Action, in order to address the possible negative affect these factors would have on tourism. The barriers identified were primarily related to friends and family being critical of visiting a location strictly because it was portrayed on a reality television show and/or that visitation would be inappropriate for their age, gender, or social status. The responses regarding barriers did not show significance in the final study but will be utilized in a different capacity for future research.

4.1 SAMPLE DESCRIPTION

Table 4.1 presents the respondent demographic information regarding gender, age, student status, highest education level completed, ethnic origin, annual household income, and the state of current residence. The vast majority of participants identified as female (75.6%) and the majority of respondents were between the ages of 31 and 35 (22.1%). One third of participants had obtained a bachelors degree (33.0%) followed by a masters degree (27.1%). The prevalent ethnic background was Caucasian (89.8%) followed by Hispanic (5.8%). Interestingly, 76% of the respondents indicated an annual household income of \$150,000 or more, which is not surprising given the level of

education reported. The majority of the population resided in either Texas (35%) or Michigan (18.1%). This respondent concentration was most likely due to the snowballing technique used to gather the sample. Friends and acquaintances of live near each other. The demographic findings are somewhat similar to those in the pilot study although they vary significantly on several questions (income, age, marital status, and household income) due to the pilot utilizing primarily student data.

The demographic findings of this study brought to light some unanticipated conclusions. This study found that the primary viewer of reality television was thirty years-of-age or older, well educated, married, and was in a higher income bracket than the general public. This is not the audience that most people would expect to be highly engaged in reality television. Additionally, the response was overwhelmingly female. This could possibly be due to the misunderstanding of the dimensions of reality television and the stigma that reality television is catered to a primarily female audience. Although many reality shows are marketed towards a female audience, there are numerous shows that are catered towards a male demographic. Examples of this are *Duck Dynasty*, *Storage Wars*, *Ice Road Truckers*, and *This Old House*. To elicit more male respondents future studies should be more specific to the type of show that is categorized as reality television.

Table 4.1***Full Study: Demographic Information (N=421)***

Variable	Frequency	Percent
Gender		
Male	103	
Female	318	
Age		
18 - 20	6	1.4%
21 - 25	42	10.0%
26 - 30	47	11.2%
31 -35	93	22.1%
36 - 40	51	12.1%
41 - 45	44	10.5%
46 - 50	41	9.7%
51 - 55	29	6.9%
56 - 60	30	7.1%
61+	38	9.0%
Currently a Student		
Yes	80	19.0%
No	341	81.0%
Highest Level of Education Completed		
Less than High School	0	0.0%
High School / GED	20	4.8%
Some College	65	15.4%
2-year College Degree	35	8.3%
4-year College Degree	139	33.0%
Masters Degree	114	27.1%
Doctoral Degree	35	8.3%
Professional Degree (JD, MD)	13	3.1%
Marital Status		
Single	116	27.6%
Married	224	53.2%
Living with Partner	46	10.9%
Separated	4	1.0%
Divorced	26	6.2%
Widowed	3	0.7%
Never Married	2	0.5%

Ethnic Origin

White/Caucasian	378	89.8%
African American	8	1.9%
Hispanic	24	5.7%
Asian	6	1.4%
Native American	2	0.5%
Pacific Islander	0	0.0%
Other	1	0.2%

Annual Household Income

Under \$20,000	31	7%
\$20,000 - 39,999	41	10%
\$40,000 - 59,999	78	19%
\$60,000 - 79,999	50	12%
\$80,000 - 99,999	49	12%
\$100,000 - 119,999	64	15%
\$120,000 - 139,999	25	6%
\$140,000 +	83	20%

4.2 ASSUMPTION TESTING

A frequency check of all variables was conducted to identify inaccurate data, which found no inaccuracies, missing data, or single line responses. In order to test for multivariate normality, the Kolomogorov-Smirnov (K-S) test was conducted. Numerous subscales demonstrated a positively or negatively skewed layout with leptokurtic tendencies. According to current literature (Chissom, 1970; Kline; 2005) skewness should measure below 3 and kurtosis below 10. For the full study, the skewness value ranged from -2.006 to 1.749 and the kurtosis ranged from -1.342 to 3.743. In following the aforementioned guidelines, the data was considered normally distributed. O'Brien (2007) states that a significant multicollinearity problem exists if a correlation between two variable identifies a VIF greater than 4. Multicollinearity presented a problem on the factors of Destination Image, Motivation, and Involvement. The variables exhibiting the

most problematic of the factors were removed and therefore resolved any instances of multicollinearity.

4.2.1 EXPLORATORY FACTOR ANALYSIS

An exploratory factor analysis (EFA) was conducted by utilizing principal axis factoring with varimax rotation. The technique of principal axis factoring was selected as research shows it to be the most appropriate method for estimating relationships among factors in addition to conducting pattern analysis (De Winter & Dodou, 2012). Using the criteria as outlined by Gorsuch (1973, 1997), the factor loading cutoff point was set at .40 and the eigenvalues of Kaiser's criterion of 1 was applied. On the initial EFA, five factors were extracted: eight items measuring Involvement, nine items measuring Motivation, nine items measuring Destination Image, five items measuring Barriers, and three items on an unnamed and unexpected variable. The factor Motivation had three items that cross-loaded onto the unexpected variable, which were consequently deleted from subsequent runs.

Based on the final results of the EFA eight indicators measured Destination Image, four indicators measured Motivation, five indicators measured Involvement, and four indicators measured Barriers. The indicators identified in the EFA were selected to perform the confirmatory factor analysis (Hoskins et al.). The results of the EFA from the full study differed slightly from those in the pilot study. This is likely due to the use of student data for the pilot study whereas the full study utilized data from a broader range of respondents. For the CFA, 24 indicators were used accounting for the three variables removed due to multicollinearity. Additionally, reliability measurements

indicated sufficient consistency as shown from Cronbach's Alpha of Indicators that ranged from .844 to .956. The factor loadings are shown in table 4.2.