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The Hong Kong Polytechnic University
School of Hotel and Tourism Management

**ATTRIBUTES AND IMPACTS OF FILM TOURISM
DEVELOPMENT:
PERCEPTIONS OF VISITORS AND LOCAL RESIDENTS**

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A Thesis Submitted in Partial Fulfillment of the Requirements of the
Degree of Master of Philosophy

August, 2008

CERTIFICATE OF ORIGINALITY

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ABSTRACT

As a trend in visiting film locations has emerged, a new tourism product named film tourism was born in the late 1980s. Since the phenomena of film tourism can be unplanned, unpredictable and unexpected, film tourism can happen in any or site destination that has been featured in films or television programs. In order to present and minimize the conflicts that occur between film tourists and the host community, and as well as to prepare and plan for the film tourism phenomena and trend, it is important to be able to identify and examine the attributes and impacts of film tourism development as perceived by both visitors and the host community. Failure to do so is likely to result in the loss of opportunity to: a) manage the benefits of both film tourists and members from the host community properly and fairly; b) measure and assess the needs of visitors once they come to the destination as film tourists.

The objectives of this study are:

- 1) To identify and examine attributes of film tourism and the impacts created by the development of film tourism;
 - 2) To identify the perceived level of importance of film tourism attributes by visitors and host residents;
 - 3) To identify the perceived level of influence of film tourism impacts on by visitors and host residents;
 - 4) To examine the influence and motivation that films exert on the respondents' selection of a travel destination;
 - 5) To identify the attributes that is important to potential film tourists;
 - 6) To examine Hong Kong's status and image as a film tourism destination;
- and

7) To identify the effects of distance decay and cultural distance on the perceptions of visitors from different regions towards film's influence on travel decision to visit Hong Kong and Hong Kong's status as a film tourism destination.

A survey was conducted in August 2007, in which 500 respondents (including local residents and visitors) were interviewed. According to the survey results, four factors were identified for each set of film tourism attributes and impacts. The attribute factors included "film-connected attributes", "operation of film tourism development", "film tourism activities/products", and "destination attributes" while the impact factors included "economic impacts", "image impacts", "social-environmental impacts", and "tourism impacts". As revealed by the results, it was suggested that film tourism development in Hong Kong should emphasize the destination and cultural elements of Hong Kong and maximize the tourism revenues, as the public should also be more aware of the possible social and environment impacts brought about by film tourism development.

It was also found that there was a lack of understanding on film tourism among both residents and visitors, as films' influence on destination selection and the tourists' decision to visit Hong Kong was rated at a considerably low level (4.8 and 4.6 based upon a 10-point Likert-scale, respectively). Although two-fifth of respondents were identified as potential film tourists, whose preferences of the film tourism attributes were similar to those who were not identified as potential film tourists, only one-fifth of the respondents had participated in any form of film tourism activities. These findings suggest that more promotional efforts on film tourism should be exerted for both local residents and visitors.

In terms of Hong Kong's status as a film tourism destination, most respondents agreed that film and television can encourage tourists to visit Hong

Kong. While, this confirms Hong Kong's potential to develop film tourism, many perceived that the current film-based features and attractions in Hong Kong were insufficient for it to develop film tourism. Very few respondents were aware of the promotional efforts on film tourism attractions by the Hong Kong Tourism Board and many of them merely perceived The Avenue of the Stars, one of the major film tourism attractions in Hong Kong, as a location to "enjoy the scenery/harbour view". These results confirmed Hong Kong's potential in developing film tourism, but a more systematic and comprehensive promotional scheme should be launched and the film elements should be strengthened in the current film-based attractions.

On the other hand, it was found that cultural distance did not play a key role on film tourism in Hong Kong, as the results showed that participation in film tourism appears to be influenced more by cultural similarities than differences. Further studies are needed in order to demonstrate whether this is a normal film tourism phenomenon and if cultural distance works on other forms of artistic or cultural travel.

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TABLE OF CONTENTS

CERTIFICATE OF ORIGINALITY.....	ii
ABSTRACT.....	iii
ACKNOWLEDGEMENTS.....	vi
TABLE OF CONTENTS.....	vii
LIST OF TABLES AND FIGURES.....	x
CHAPTER 1 – INTRODUCTION.....	1
1.1 BACKGROUND AND DEVELOPMENT OF FILM TOURISM.....	1
1.2 CASES OF FILM TOURISM DEVELOPMENT.....	3
1.2.1 Case in New Zealand.....	3
1.2.2 Case in Great Britain.....	4
1.2.3 Case in South Korea.....	6
1.2.4 Difficult/Unsuccessful Cases.....	7
1.2.5 Cases Summary and Comments.....	9
1.3 PURPOSE AND OBJECTIVES.....	15
1.4 SIGNIFICANCE OF THE STUDY.....	16
CHAPTER 2 – LITERATURE REVIEW.....	19
2.1 DESTINATION IMAGE.....	20
2.2 CONSUMER BEHAVIOR.....	24
2.3 TOURISM IMPACTS.....	28
2.4 DISTANCE DECAY AND CULTURAL DISTANCE.....	30
2.5 BACKGROUND OF FILM TOURISM LITERATURE.....	32
2.5.1 Terms and Definitions.....	32
2.5.2 Frameworks and Models.....	33
2.6 TOPICS OF FILM TOURISM RESEARCH.....	40
2.6.1 Research on How Films Induces Tourism.....	40
2.6.2 Research on Conflicts between Film Tourism and Local Community.....	43
2.6.3 Research on Marketing of Film Tourism.....	46
2.6.4 Research on Image Formation by Film.....	47
2.6.5 Research on Virtual World vs. Actual World.....	48
2.6.6 Research on Segmentation of Film Tourists.....	49
2.6.7 Research on Film Tours.....	50
2.6.8 Research on Motivations.....	51
2.6.9 Research on Film-related Theme Parks.....	52
2.6.10 Other Research.....	53
2.7 SUMMARY OF FILM TOURISM RESEARCH.....	56
2.8 FORMATION OF HYPOTHESES.....	59
CHAPTER 3 – METHODOLOGY.....	61
3.1 RESEARCH DESIGN.....	61

3.2 RESEARCH SETTING.....	64
3.2.1 Development of Film Tourism in Hong Kong.....	64
3.2.2 Film-related Attractions in Hong Kong.....	69
3.2.2a <i>The Avenue of the Stars</i>	69
3.2.2b <i>Hong Kong Film Archive</i>	70
3.2.2c <i>TVB City</i>	71
3.2.2d <i>Entertainment Expo Hong Kong</i>	71
3.2.2e <i>Hong Kong International Film Festival</i>	73
3.2.2f <i>Summary of cases</i>	74
3.2.3 Hong Kong as the Research Setting.....	75
3.3 DATA COLLECTION.....	77
3.3.1 Data and questionnaire.....	77
3.3.2 Sampling.....	83
3.3.3 Survey procedures.....	84
3.4 DATA ANALYSIS.....	86
3.5 SUMMARY.....	88
CHAPTER 4 – FINDINGS.....	91
4.1 ATTRIBUTES AND IMPACTS FOUND IN CONTENT ANALYSIS (SECONDARY DATA).....	91
4.2 SURVEY RESULTS (PRIMARY DATA).....	93
4.2.1 Demographic Information and Trip Characteristics.....	93
4.2.2 Attribute Items/Factors for Film Tourism in Hong Kong.....	97
4.2.2a <i>Attribute Factor 1 – Film-connected attributes</i>	102
4.2.2b <i>Attribute Factor 2 – Film tourism Attractions and Products</i>	103
4.2.2c <i>Attribute Factor 3 – Film-related Events and /products</i>	103
4.2.2d <i>Attribute Factor 4 – Destination attributes</i>	103
4.2.3 Impact items/factors for film tourism in Hong Kong.....	103
4.2.3a <i>Impact Factor 1 – Economic impacts</i>	107
4.2.3b <i>Impact Factor 2 – Image impacts</i>	107
4.2.3c <i>Impact Factor 3 – Social-environmental impacts</i>	108
4.2.3d <i>Impact Factor 4 – Tourism impacts</i>	108
4.2.4 Understanding of Film Tourism and Influence of Films on Destination Decision.....	108
4.2.5 Potential Film Tourists.....	116
4.2.6 Perceptions of Hong Kong as a Film Tourism Destination.....	119
4.2.7 T-test Results for the Validity of Study Hypotheses.....	126
CHAPTER 5 – DISCUSSION.....	130
5.1 ATTRIBUTES AND IMPACT FACTORS.....	130
5.1.1 Attribute Factors.....	130
5.1.2 Impact Factors.....	131
5.1.3 Hypothesis Relating to Attribute and Impact Factors.....	132
5.1.4 Summary.....	133
5.2 INFLUENCE OF FILMS ON DESTINATION SELECTION.....	135
5.2.1 Understanding of Film Tourism.....	135
5.2.2 Film’s Influence on Destination Selection.....	136
5.2.3 Participations in Film Tourism Activities.....	137
5.2.4 Summary.....	139

5.3 POTENTIAL FILM TOURISTS.....	140
5.3.1 Summary.....	141
5.4 PERCEPTIONS OF HONG KONG AS A FILM TOURISM DESTINATION	143
5.4.1 Status of Film Tourism in Hong Kong.....	143
5.4.2 Operation of Film Tourism Attractions	144
5.4.3 Support of Film Tourism in Hong Kong	146
5.4.4 Summary.....	148
5.5 EFFECTS OF DISTANCE DECAY AND CULTURAL DISTANCE.....	149
5.5.1 Summary.....	150
CHAPTER 6 – CONCLUSION.....	152
6.1 CONCLUSION.....	152
6.2 LIMITATIONS.....	155
6.3 FUTURE RESEARCH.....	158
REFERENCES.....	161
APPENDIX I – SURVEY QUESTIONNAIRE (ENGLISH VERSION).....	172
APPENDIX II – SURVEY QUESTIONNAIRE (CHINESE VERSION).....	178
APPENDIX III – RESEARCH PUBLICATIONS USED IN THE CONTENT ANALYSIS	183

LIST OF TABLES AND FIGURES

Table 1. Forms and characteristics of Gartner’s image formation agents.....	21
Table 2. Basic research issues on cross-cultural study.....	24
Table 3. Forms and characteristics of film tourism.....	33
Figure 1. Research framework.....	90
Table 4. Key terms and attributes of film tourism from the selected publications....	92
Table 5. Key terms and impacts of film tourism from the selected publications.....	92
Table 6. Gender.....	93
Table 7. Origin of residence.....	94
Table 8. Age distribution.....	95
Table 9. Occupations.....	95
Table 10. Trip characteristics of visitors.....	96
Table 11. Travel purpose(s) for local residents.....	96
Table 12. Destinations visited on last trip.....	97
Table 13. Film tourism attributes.....	99
Table 14. Factor analysis results of film tourism attributes with varimax rotation..	101
Table 15. Descriptive statistics for attribute factors.....	102
Table 16. Film tourism impacts.....	104
Table 17. Factor analysis results of film tourism impacts with varimax rotation....	106
Table 18. Descriptive statistics of impact factors.....	107
Table 19. Understanding of film tourism.....	114
Table 20. Frequency of visit cinema and watching TV.....	115
Table 21. Film’s influence on destination selection.....	116
Table 22. Respondents’ experience in on-location film tourism activities.....	111
Table 23. Overall level of satisfaction with visit at locations featured in film/TV..	112
Table 24. Respondents’ experience in off-location film tourism activities.....	116
Table 25. Film’s influence on destination selection (responses from 6 to 10).....	117
Table 26. Breakdown between potential film tourists and non potential film tourists.....	117
Table 27. Film tourism attribute factors by potential film tourists.....	118
Table 28. Film tourism impact factors by potential film tourists.....	119
Table 29. Agreement on film/TV can encourage tourists to visit Hong Kong.....	120
Table 30. Agreement on the potential of Hong Kong to be a “film tourism” destination.....	121
Table 31. Agreement on the sufficiency of Hong Kong’s film-based features or attractions.....	122
Table 32. Awareness of promotion or advertisement on film-based tourism attractions in Hong Kong.....	123
Table 33. Party responsible for film tourism.....	124
Table 34. Perceptions towards the Avenue of the Stars.....	125
Table 35. Support and effects on film tourism development in Hong Kong.....	126
Table 36. Results of independent-samples t-test (impacts).....	127
Table 37. Results of independent-samples t-test (attributes and film’s influence)..	128
Table 38. Results for the hypotheses.....	129

CHAPTER 1 – INTRODUCTION

1.1 BACKGROUND AND DEVELOPMENT OF FILM TOURISM

The media has played a significant role in shaping the behavior of modern consumers, especially in the area of tourism, as films have an advantage in representing the geographical, social-cultural, and even religious features of a destination to the world-wide audience (Singh, 2006). Starting from the 1980s, many movie-goers have been fascinated and impressed by the geographical landscape and local culture of the filming locations of various films, in which they had later transformed into tourists who desired to visit these locations. It is generally believed that the effects caused by Phil Alden Robinson's *Field of Dreams* (1989), which motivated viewers to visit the film's filming location, where was a baseball field developed in the middle of a farmland in Iowa, U.S.A., marked a significant milestone to this brand new traveling trend (Riley, Baker, & Van Doren, 1998). As a trend in visiting these film-motivated locations emerged, a new tourism product named film tourism was born.

As Macionis mentions in Pilling's article (Pilling, 2004), tourists seeking film locations as their desired travel destination might be motivated by escape, fantasy, nostalgia, or a sense of vicarious experience, which is similar to the claim raised by Katz and Foulkes (1962) that film and many other forms of mass media are often used by the audience as a means to escape from reality. However, studies on issues relating to film tourism, such as its nature, forms and characteristics, effects brought to the residents of destinations, and tourists' behavior, etc., were not conducted until the mid-1990s, even though it has been commonly accepted and believed that film and television products can induce tourism to the destinations they feature (Young & Young, 2006).

The phenomenon of film tourism has proven to be successful in many destinations. However, some destinations have not benefited much from the development of film tourism due to various reasons, such as the indifference of local authorities, mismanagement of film tourism attractions, and overlooking or not realizing the opportunity for film tourism. In the following sections, some successful and unsuccessful cases of film tourism development will be presented.

1.2 CASES OF FILM TOURISM DEVELOPMENT

1.2.1 Case in New Zealand

The global success of *The Lord of the Rings* trilogy, which was filmed in New Zealand in order to capture the imaginary scenery of the “Middle Earth” culture expressed in the story (Tzanelli, 2004), marked a major breakthrough for the development of film tourism occurred in the early 2000s, as the visitor number of New Zealand recorded a significant increase from 1.6 million in 1999 to nearly 2.4 million in 2006 and the contribution to expenditure by international visitors increased from NZ\$6.1 million in 2002 to NZ\$6.7 million in September 2006 (The Ministry of Tourism, New Zealand, 2006; Tourism Research Council, New Zealand, 2006). In addition, film tourism development has also contributed to the increasing awareness of New Zealand and the positive image of New Zealand. The success of New Zealand has attracted and motivated many destinations to exert their utmost efforts to develop film tourism.

As the economic contribution made by both film production and film tourism has been obvious and important to New Zealand, the New Zealand government has continued to attract more film producers and film tourists to come to New Zealand. For example, the New Zealand government provided 12.5 per cent rebate for productions at New Zealand, such as *The Lord of the Rings* trilogy, *King Kong*, and *Narnia*, which the total amount added up to more than US\$82 million (Chung, 2005). On the other hand, Tourism New Zealand has launched a series of promotion on film tourism at New Zealand. In New Zealand’s official tourism website “100% Pure New Zealand”, New Zealand is referred as “The Home of Middle-Earth,” as film tours and traveling information that cover various filming locations of *The Lord of the Rings* trilogy, such as Port Waikato, Wellington, Matamata, etc., are suggested to

film tourists around the world (*100% Pure New Zealand*, 2006). On the other hand, signs that indicate the representation of *The Lord of the Rings* trilogy have been posted in many of the destinations mentioned above, as various related activities are regularly scheduled for film tourism. At this point, it is obvious that New Zealand has strategically planned and prepared for the additional flow of film tourists.

1.2.2 Case in the Great Britain

Currently, many nations and destinations are putting tremendous efforts on the development of film tourism. Great Britain is one of the most active nations producing film tourism products and attracting film-induced tourists. The film industry at Britain, as one of the most well-developed and reputable markets in the world, has featured about 200 locations from its film and television products (Grihault, 2003). According to a survey conducted by VisitBritain (formerly known as the British Tourist Authority) in 2003, one out of five visitors came to Britain was motivated by its exposure in television and film (Grihault, 2003; MarketResearch.com, 2003), as films and television dramas featuring Britain were found as the most popular venue for Japanese tourists to generate interest in visit or re-visit Britain (Iwashita, 2006).

Recognizing films as a powerful destination promotion vehicle, VisitBritain established and published the first version of the movie map in 1996, in order to provide a list of filming locations where various well-known international films were set or shot at for international tourists to visit (Grihault, 2003). The movie maps specifically highlight the “hotspots” that have been featured in the films, in which tourists can follow the steps of their favorite stars and even react their favorite scenes (Fong, 2006; Film London, 2006).

Due to the popularity and demand from the increasing number of

film-induced tourists around the world, VisitBritain began to launch various versions of the movie maps at the turn of the century. For example, movie maps with a spy theme in association with a British spy comedy *Johnny English* (Grihault, 2003) and that feature solely on a specific film such as the *Harry Potter* series and the *Da Vinci Code*, etc., have been warmly welcomed by many film-induced tourists (Fong, 2006). Despite the English-speaking film market, VisitBritain had produced a Bollywood Movie Map in 2001 (Bollywood loves Britain, 2001; Hudson & Ritchie, 2006b; Fong, 2006; Grihault, 2003). As India has become one of largest film production markets in the world with over 1,000 features released each year (Jalnapurkar, 2006), it has been common for Bollywood movies to be shot partially or entirely in foreign locations, in which Britain has been a popular choice as a filming location (Grihault, 2003). The purpose of the publication of the Bollywood Movie Map was to attract and assist Bollywood fans to locate some famous backdrop locations of nearly 40 Bollywood classics and recent features.

Last but not least, Manchester's "Hollywood of the North" tour has attracted many international tourists since the middle of 1990s (Schofield, 1996). As this tour aims to reconstruct the city's image in its cinematographic past and present, tourists can experience and learn about the city's previous prosperity in the film and television industry by participating in activities like visiting old film studios and watching classic movies in old cinemas, etc. This successful tour serves a common purpose to illustrate that travel, which is equivalent to films, offers participants an experience of hyper-reality (Baudrillard, 1983).

The success of the movie maps and tours in Britain has influenced other destinations, such as New York (Beeton, 2006; Grihault, 2003; Torchin, 2002), Italy (Messina, 2006) and Hong Kong (Chow, 2000; Hong Kong Tourism Board, 2004), to

publish their own movie maps as well as film tours on specific films or themes.

1.2.3 Case in South Korea

Film tourism is not only a phenomenon existing in the Western world, it has also received a wide appeal in other parts of the world (Lam & Ap, 2006). South Korea is among one of the successful cases. Shortly after recovering from the Asian financial crisis in the late 1990s, products of popular culture in South Korea, such as television dramas, films, pop music, fashion, food, etc., have successfully captured the hearts of fans throughout East and Southeast Asia (Cho, 2006; Han & Lee, 2006; Kim, Cho, & Baik, 2006; Kim, Lee, & Kim, 2006; Lin & Huang, 2006; Song, 2006). Among these products, Korean television dramas and films have become the most favorite and attractive cultural icons, as some of these products can even capture audiences from the Middle East (Han & Lee, 2006) and Hawaii (Hsu, Agrusa, & Park, 2006). As the trend of *Hallyu*, Chinese word that is literally referred as the “Korean Wave”, is continuously expanding, a tremendous number of fans who are fond of Korean films and television dramas have turned them into tourists to visit Korea (Cho, 2006; Han & Lee, 2006; Hsu, Agrusa, & Park, 2006; Kim, Cho, & Baik, 2006; Kim, Lee, & Kim, 2006; Lin & Huang, 2006; Song, 2006).

In response to the increasing trend of film-induced tourism brought by its products from films and television dramas, both the tourism and filming industries have cooperated closely in turning South Korea into the leading Asian film tourism market. Recently, filming locations or settings of various famous television dramas have become tourist attractions. For example, the house featured as both the setting and filming locations of a popular television drama “Full House” in the Gwangyeok-si area has attracted many TV fans to pay visit, as the house has been furnished and preserved as it was seen on television (Lin & Huang, 2006).

Moreover, the setting of an ancient Korean palace where was used as the filming location of the high-rating television drama “Jewel in the Palace” has been renamed as the Dae Jang Geum Theme Park (Dae Jang Geum is the translation of the drama’s title in Korean) and has become a successful tourist attraction (Cho, 2006; Lin & Huang, 2006; Song, 2006).

On the other hand, the establishment of the Korean Entertainment Hall of Fame (Lin & Huang, 2006) as well as film-related tours of various themes have lured even more *Hallyu* fans throughout the world to choose South Korea as their primary destination (Tour2Korea, 2006a; 2006b). Thus, it is most appropriate to say that films and television dramas have made a major contribution to the recent boom of tourism in South Korea.

1.2.4 Difficult/Unsuccessful Cases

The destinations mentioned above have confirmed that the general popularity of films and television can induce tourism to destinations featured in films and television (either the location of filming or setting). However, the success of the development of film tourism in many destinations may either bring damage to the destinations’ environment or intensify the conflicts between local residents and film induced tourists. The former criteria has been apparent in Phi Phi Le Island, Thailand (Cohen, 2005), and Yunnan, China (Chan, 2006; Jiang, 2006), where *The Beach* (2000) and *The Promise* (2005) were filmed, respectively. Considerable environmental damage resulted in the filming of these films. In the small Scottish town Goathland, the filming location of a popular television series *Heartbeat*, overcrowding with tourists has brought disturbance to the peace and social order in Goathland (Beeton, 2000; 2005; 2006; Mordue, 1999; 2001). Local residents of Isle of Mull, Scotland, had also suffered from problems such as traffic congestion

and overcrowding by film tourists of another popular television series *Balamory*, which chose Isle of Mull as its major filming location.

The success of film tourism is often not guaranteed. The development of film tourism in many destinations has resulted in failure, due to improper management. In Cephalonia, Greece, where *Captain Corelli's Mandolin* (2001) was entirely filmed at, both local parties and tourists were disappointed to the fact that the film setting was destroyed after the completion of the filming process (Hudson & Ritchie, 2006b). As a result, nothing in relation to the film could be offered to the tourists to experience, which left an unsatisfactory experience for the tourists and a loss of opportunity in sustaining tourism for the host community. In addition, Liu and Liu (2004) pointed out that poor investment and management decisions by the top-level executives had consequently turned many film-related theme parks in China into failure.

Despite the success and failure of the development of film tourism, the portrayal of a destination or culture by a film may bring negative impacts to the local tourism of a destination. Sonmez and Sirakaya (2002) claimed that the negative portrayal of Turkey in *Midnight Express* (1978) had turned away many international tourists, as the number of tourists visiting Turkey had recorded a significant decrease in years after the film's release. Also, "Mission Impossible 3" was banned in China due to the film's emphasis on the tarnished image of Shanghai, where 20 percent of the film was shot (eTurboNews, 2006). In India, Western female backpackers were often harassed by local men, as Western females were usually portrayed as an antagonistic, sexually active, and morally corrupted character in many local films (Hottola, 2002). The local's negative perception of Western females was mostly influenced by local films and may damage the tourists' image of India.

1.2.5 Case Summary and Comments

Undoubtedly, New Zealand, The Great Britain, and South Korea have become popular film tourism destinations. Their achievement from the development of film tourism relies heavily on the continued and sustainable support from both the government and business sectors. Although the entire *The Lord of the Rings* trilogy has been exhibited in the global cinema for years, New Zealand has been able to sustain its “Middle-Earth” image until now and to open a brand new and successful tourism market. Unlike New Zealand, where it has not relied solely on a single blockbuster in order to develop its film tourism market, Great Britain views the development of film tourism as a comprehensive project, which has proven to successfully develop various film tourism attractions and facilities over a period of time. For example, the British movie map has been published and updated for more than ten years, as various versions of the movie map have also been developed in different film markets. In South Korea, both the tourism and film industry have been able to cooperate closely when developing film tourism, in which various film-related attractions, theme parks, and hardware facilities have been established and opened to tourists. The establishment and operation of such attractions indicate that stakeholders do view the development of film tourism in Korea as a long-term venture and have confidence in sustaining this phenomenon in the future. In sum, the key essence of success in the global film tourism market is the vision to view film tourism as a long-term development and the sustainable support to the development of film tourism.

Using film as a pull factor in tourism development does not necessarily lead to success. Among the difficult and unsuccessful cases of film tourism development, impacts brought by film tourism to the host community remain as the

primary concern in the development of film tourism. Cases in Phi Phi Le Island (Thailand), Shangri La of Yunnan Province (China), Goathland and Isle of Mull (Scotland) have demonstrated the negative impacts caused by film tourism, such as environmental damage, overcrowding of visitors, traffic congestion, disturbance by visitors, competition of resources between local residents and visitors, etc. On the other hand, as demonstrated by the cases in Turkey, China, and India, the negative portrayal of a destination or foreign tourists by films can also damage image of tourism development of a destination. Last but not least, the case in Celphalonia, Greece demonstrated that the lack of support in the development of film tourism may lead to a consequential failure.

The cases discussed above indicate that films may not always function as an effective tool to promote tourism, as the negative portrayal of a destination or culture in many films may even damage a destination's image. Whether the impacts caused by film tourism are positive or negative, the experiences from developing film tourism in various destinations should be clearly identified and studied. These experiences enable destination marketing organizations and interested stakeholders to seek an appropriate and successful formula as well as to avoid the possibilities of failure for their future planning of film tourism.

On the other hand, the cases in Goathland, Isle of Mull, and Celphalonia, have demonstrated that the phenomena of film tourism can be aroused without any predictable hints. It is because the tourism authorities and local communities at these locations, as well as the film companies, were unable to predict the film tourism phenomena and trends that the films are likely to create at these locations, as many viewers subsequently have paid visits to these locations after viewing the related films and television programs. Since the phenomena of film tourism can be

unpredictable and unplanned, which can be seen as a unique nature of film tourism, any destination that has been featured in films may have the opportunity to become a film tourism destination. Therefore, in order to be prepared for the unpredictable but possible phenomena of film tourism, destinations should review and learn from the film tourism experiences at other locations.

Although the experiences reported in the cases mentioned above provide a valuable benchmark for both academia and those in the tourism industry who are interested in the development of film tourism, as Hudson and Ritchie (2006a) have suggested that marketing activities for film tourism should be taken into consideration before the film's release. The film tourism phenomenon has primarily been viewed from a post-visit perspective and orientation. Indeed, many unsuccessful or difficult cases indicate that conflicts occurring between film tourists and the host community have resulted because both the government and industry did not foresee the problems before or with the emergence of the film tourism phenomenon. In order to prevent and minimize the conflicts occurred between film tourists and the host community as well as to plan and prepare for the trend of film tourism in advance, it is worth to identifying and examining the attributes and impacts of film tourism development as perceived by visitors and the host community. An understanding of the perceptions of both visitors and the host community regarding the attributes and impacts of film tourism development can help stakeholders who are interested in the development of film tourism to manage the benefits of both film tourists and members from the host community, in order to reduce some of the differences. Moreover, an understanding on the perceptions of visitors regarding the attributes and impacts of the development of film tourism can also help interested stakeholders measure and assess the needs of visitors once they

visit the destination as film tourists.

As the perceptions of both local residents and visitors should be considered in the development of film tourism, it should be noted that both local residents and visitors are the users or consumers for the film tourism experience. The perceptions of these consumers are likely to be a key factor which influences the consumers' decision to visit any film tourism attraction, the perceptions of these consumers should be studied and examined.

Although there have been various studies presenting issues and attributes concerned in the development of film tourism, it should be noted that these studies have mainly focused on certain specific areas. For example, the models by Hudson and Ritchie (2006a, 2006b) focused on the marketing issues of film tourism, and the model developed by Singh and Best (2004) targeted visitors' motivations to one of the film sites for *The Lord of the Rings* trilogy. Although these studies have provided some insights on specific issues of film tourism, readers may not have to seek an overall picture of the film tourism phenomenon, which consequently would lead to a loss of opportunity in participating and developing the film tourism products. Therefore, it is necessary to conduct a study in order to identify the universal issues and attributes of the development of film tourism, via the perceptions of both visitors and residents of the host community, whom produce and experience the impacts caused by film tourism.

In addition, various studies (Bull, 1991; McKercher & Lew, 2004) have confirmed that distance decay theory plays a significant role in tourism, as the travel distance may affect the level of tourism demand. However, a few studies (Fotheringham, 1981; Elridge & Jones, 1991) have also found that the effects of distance decay is not universal, as many tourists may overcome the constraints caused

by distance and visit distant destinations that have unique and attractive characteristics. Thus, cultural distance was introduced as a new measurement of travel demand, as cultural distance refers to the differences between the culture which the tourist originates and the culture of the host region (McIntosh & Goeldner, 1990). McKercher and Chow (2001) found that tourists from culturally distant source markets, such as those from the Western world, are more motivated to visit Hong Kong for cultural reasons than those from culturally proximate source markets, like Singapore and Taiwan. In other words, the background of the respondents' origins and place of residence may also exert a certain degree of influence on their purpose of visit as well as their motivations for traveling to a film tourism destination. As a result, this study will also examine the film's influence on travel decision and perceptions of Hong Kong as a film tourism destination.

On the other hand, there have been a few studies focusing on the categorization of film tourists, namely based on the respondents' influence by films (Macionis, 2004) and the respondent's consumption patterns (Kim, Lee, & Kim, 2006). However, these studies did not identify a comprehensive set of elements or attributes that are important to visitors whose travel decision is influenced by films. In response to the lack of research reported in the current literature, this study is designed to identify potential film tourists as well as the attributes that influence their travel decision.

Last but not least, it should be noted that Hong Kong has been one of the leading film production and distribution markets in the world. Although the industry has been waning in the past decade or so due to the negative influence of pirating, it is surprising to find that there are only a few film-related attractions and facilities in Hong Kong. These attractions and facilities include the Avenue of the Stars and the

Hong Kong Film Archive, which provide a firm ground for the development of film tourism in Hong Kong. Documents on film tourism development in Hong Kong is extremely scarce, with one publication being identified on Hong Kong Movie Odyssey Guide published by the Hong Kong Tourism Board, which is similar to the British The Movie Map (Chow, 2000). This study will examine Hong Kong's status and image as a film tourism destination as perceived by both local residents and visitors. Thus, Hong Kong will serve a case study and provide the study setting to examine the development of film tourism in a community.

Detailed objectives of this study will be presented in the following section.

1.3 PURPOSE AND OBJECTIVES

The purpose of this paper is to identify the attributes and impacts of the development of film tourism based upon the perceptions of both visitors and host residents via a consumer behavior perspective. Specific objectives include the following:

1. To identify and examine attributes and impacts caused by the development of film tourism
2. To identify a) the perceived level of importance of the selected attributes; and b) the perceived level of influence of the selected impacts based upon the perceptions of both visitors and host residents
3. To examine the influence and motivation that films exert on the respondents' selection of a destination
4. To identify the attributes that are important to those whose trips are influenced by film (potential film tourists)
5. To examine Hong Kong's status and image as a film tourism destination
6. To identify the effects of distance decay and cultural distance on the perceptions of visitors from different regions towards film's influence on: a) travel decision to visit Hong Kong; and b) Hong Kong's status as a film tourism destination

As suggestions will be made based upon the study findings, this study will provide practical and valuable information for stakeholders, researchers, and other interested parties who are interested in of film tourism. The contribution this paper will have on the future development of film tourism will be discussed in the following section.

1.4 SIGNIFICANCE OF THE STUDY

As mentioned in the previous sections, the current research literature items on film tourism have primarily focused on a few specific issues, such as inducement of tourism activities by film tourism, marketing, visitors' motivation, etc., in which readers might not be able to obtain an overall picture of the film tourism phenomenon. Therefore, the study will attempt to present a clearer picture on the overall film tourism phenomenon, by illustrating the perceived importance on cross-sectional and universal issues and attributes of the development of film tourism by both visitors and residents from the host community.

Another issue in the current research literature in film tourism is that lack of hypothesis-based studies. It is understood that the lack of hypothesis-based studies in the research of film tourism is caused by the limited amount of research studies, as Churchill (1999) stated, "in the early stages of research, we usually lack sufficient understanding of the problem to formulate a specific hypothesis" (74). In fact, the existing findings from film tourism development around the world have now provided a sufficient foundation for researchers to verify whether some of the hidden or unknown phenomena of film tourism do exist. Therefore, this hypothesis-based study will develop a more comprehensive picture of the film tourism phenomenon.

In addition, the phenomenon of film tourism has been perceived with a post-visit orientation, in which there is no initial planning or benchmarking before the appearance of the phenomenon. The understanding on visitors' perceived attributes and impacts of the film tourism development can help tourism-related organizations, researchers, enthusiasts, and other interested parties learn about visitors' concerns of film tourism, so that they will be able to tailor the future planning or project for the development of film tourism based upon the needs of

visitors. The classification of the respondents based on their origin of residence can demonstrate if cultural differences have any effect on the rating of the importance of perceived attributes and impacts of film tourism development.

Moreover, current understanding of the conflicts occurring between film tourists and the host community are also based upon a post-visit orientation, in which such conflicts have yet been viewed as unavoidable before the appearance of the film tourism phenomenon. An understanding of the perceived attributes and impacts of both visitors and members from the host community can help interested stakeholders to achieve a clearer picture and understanding of the different perceptions of film tourism development. At this point, future strategic planning of film tourism development will enable the benefits of both film tourists and members from the host community to be mutually attained, as it will also help both parties to reduce some of the differences according to their perceptions and concerns.

An inquiry on the level of influence films that exert on one's destination selection can identify whether the respondent is a potential film tourist. As a result, this study will identify the attributes and impacts that are rated important by respondents who are likely to become film tourists. This study will also shed light upon Hong Kong's status and image as a film tourism destination as well as its potential in the development of film tourism. Indeed, as many industry leaders in the tourism sector are concerned with the lack of new attractions in Hong Kong (Young, 2006, personal communication), film tourism can function as an appropriate alternative to strengthen Hong Kong's tourism profile. However, before any suggestions for the development of film tourism can be made, the perceptions of both visitors and local residents should be measured.

Currently, there has been an imbalance of research conducted between

on-location and off-location film tourism, with off-location film tourism being addressed in very few research publications. Indeed, various off-location film tourism products, such as film-related theme parks, film festivals, etc, have made a significant contribution to the trend of film tourism (Beeton, 2005). If the phenomena created by the off-location film tourism are not addressed and studied, this may lead to a loss of opportunities in many destinations. Moreover, without sufficient studies on off-location products, newly developed off-location film tourism projects may experience difficulties in planning and operation. Since some of the selected attributes and impacts identified by these publications that have targeted off-location film tourism, this study will provide some insights on the study of off-location film tourism.

Last but not least, the survey conducted for this study provides (to be discussed in Chapter 3) some valuable data on tourists' perceptions of film tourism. Such data is also useful and helpful for research projects in other disciplines, including MICE management, media/communication studies, psychology, and hospitality study.

CHAPTER 2 – LITERATURE REVIEW

This literature review begins with a discussion of destination image and how visual and pictorial images affect a destination, as Smith and MacKay (2001) mentioned that “photographs are considered paramount to successfully creating and communicating an image of a destination” (261). To this extent, films can provide the same effect as photographs. In the second section, literature on consumer behavior will be identified, as the purpose of this paper is to identify the attributes and impacts of the development of film tourism based upon the perceptions of both visitors and host residents via a marketing/consumer behavior perspective. The third section will reveal literature on the impacts of tourism upon the host community will be examined, as one of the study’s objectives is to identify the perceptions on film tourism from the host community perspective. The fourth section will discuss the distance decay theory and cultural distance, as this study will examine the perceptions of visitors from different regions in relation to film tourism under the effects of cultural distance. In the following section, the terms and definitions as well as the frameworks and models found in the current film tourism research publications will be discussed, followed by the different types of research topics in the literature. A summary will be provided in the final section in order to review the current status of on film tourism research.

2.1 DESTINATION IMAGE

Gunn (1972) was one of the pioneering scholars to identify the formation of destination image. He claimed that a destination's image is formed by two agents: induced and organic. Induced images originate from the destination area and reflect the actuality of the destination, in which these images are marketed and promoted by destination promoters. Organic images, on the other hand, are formed via sources outside the destination area, such as news reports, documentaries, films, etc. Organic images provide a different point of view in processing and interpreting information of the destination. Similar to Gunn's claim, Phelps (1986) argues that destination images are formed by either primary or secondary images, in which primary images are formed by actual visitation and secondary images are derived from information provided by external sources.

Based upon Gunn's work (1972), Gartner (1993) proposed a typology of image formation process, in which eight agents were applied. These eight image formation agents are overt induced I, overt induced II, covert induced I, covert induced II, autonomous, unsolicited organic, solicited organic, and organic. The definitions and forms of these eight agents are presented in Table 1.

Table 1. Forms and characteristics of Gartner's image formation agents

AGENTS	CHARACTERISTICS	CREDIBILITY	MARKET PENETRATION	DESTINATION COST
Overt Induced I	Traditional forms of advertising by destinations, such as brochures, television, radio, print, billboards, etc.	Low	High	High
Overt Induced II	Information provided by tour operations, wholesalers	Medium	Medium	Indirect
Covert Induced I	Second party endorsement of products via traditional forms of advertising, such as using a celebrity spokesperson	Low/Medium	High	High
Covert Induced II	Second party endorsement through apparently unbiased reports, such as newspaper, Familiarization visit	Medium	Medium	Medium
Autonomous	News and popular cultural: Documentaries, reports, news stories, films, television programs	High	Medium/High	Indirect
Unsolicited Organic	Unsolicited information provided by friends and relatives (word-of-mouth)	Medium	Low	Indirect
Solicited Organic	Solicited information provided by friends and relatives (word-of-mouth)	High	Low	Indirect
Organic	Actual visitation	High	N/A	Indirect

Adopted from Gartner (1993)

Despite the eight image formation agents, Gartner (1993) also argued that because the current image of a destination has been firmly implanted in many people's perception and people tend to resist from information that differs from the one held previously. Therefore, induced image formation programs or image change strategies must be targeted for a long term exposure consistently while launching a new image change program.

Gartner's claim has been supported by a number of researchers. For example, Sonmez and Sirakaya (2002) claimed that Turkey had suffered

tremendously from the negative portrayal by *Midnight Express* (1978), as the number of tourists visiting Turkey had recorded a significant decrease in years after the film's release. However, some researchers disagree with Gartner and have argued that the image of a destination can have a dramatic change by political and sports events (Kim & Morrison, 2005; McCartney, 2005).

Fakeye and Crompton (1991) suggested that destination image evolves through three stages, which are organic image (an awareness of a destination presented prior the introduction of destination promotion), induced image (presented when promotions have been viewed and evaluation in process), and complex image (experience with the destination presented after actual visitation). During such evolution, three functions of promotion are suggested, which are to inform, to persuade, and to remind.

MacKay and Fesenmaier (1997) argued that people key their image of the destination from three visual dimensions: attractiveness, uniqueness, and texture, which make these visual dimensions the most significant predictors of destination image. They also claimed that these visual dimensions are important to convey the underlying dimensional structure of tourism destination image: psychological-functional, common-unique, and attribute-holistic.

Smith and MacKay (2001) claimed that older travellers recognize more detailed elements from pictures of tourist destinations than younger travellers, as they have more travel experience than younger travellers. However, their experiment found that there were no age-related differences detected in pictorial memory performance, probably due to the facts that both younger and older travellers processed pictures in the same manner and that the relaxing experimental environment helped respondents to retrieve their memory.

MacInnis and Price (1987) argued that mental imagery has a significant impact on consumer behaviour, as imagery contributes to a low level of cognitive elaboration. They suggested that imagery is likely to have a positive impact on incidental learning, as much of consumer learning is incidental. In addition, imagery processing can encourage within-brand product evaluation strategies, and imagery is known to have a significant influence on purchase intentions and the timing of purchase.

In this section, the reviewed publications have shed some light upon the different types of image formation agents and the presentation of the image of a destination. Before discussing the influences film has on tourism, it is appropriate to understand the mechanisms that influence a destination's image. Although films can provide a virtual voyage to audiences and hence induce audiences' interest in visiting the featured destination, the featured images may not be any similar to the original image of the destination (Gunn, 1972; Gartner, 1993; Phelps, 1986). However, the appropriate balance of the plot, story, performers, cinematography, etc. distinguishes films as an outstanding venue in enhancing the attractiveness and uniqueness of the featured destination, which consequently induces the audience' interest in visiting the featured destination. Therefore, films can function as an effective information and promotional agent for their featured destinations.

2.2 CONSUMER BEHAVIOR

Schiffman & Kanuk (2007) identified consumer behavior as “the behavior that consumers display in searching for, purchasing, using, evaluating, and disposing of products and services that they expect will satisfy their needs” (7). According to them, as the study of consumer behavior is to identify “how individuals make decisions to spend their available resources (time, money, effort) on consumption-related items” (7), the study of consumer behavior tends to predict consumer behavior (positivism approach) and to understand the consumption behavior and meanings behind such behavior (interpretivism approach).

In addition, Shiffman & Kanuk (2007) mentioned that since consumers from different markets may view a product differently based upon the cultural differences between each market, researchers on consumer behavior must consider the cross-cultural issues aroused by cultural differences. These research issues are presented in Table 2.

Table 2. Basic research issues on cross-cultural study

FACTORS	EXAMPLES
Differences in language and meaning	Words or concepts (e.g., “personal checking account”) may not mean the same in two different countries.
Differences in market segmentation opportunities	The income, social class, age, and sex of target customers may differ dramatically in two different countries
Differences in consumption patterns	Two countries may differ substantially in the level of consumption or use of products or services (e.g., mail catalogues).
Differences in the perceived benefits of products and services	Two nations may use or consume the same product (e.g., yogurt) in very different ways
Differences in the criteria for evaluating products and services	The benefits sought from a service (e.g., bank cards) may differ from country to country
Differences in economic and social conditions and family structure	The “style” of family decision making may vary significantly from country to country
Differences in market structure and conditions	The types and quality of retail outlets and direct-mail lists may vary greatly among countries.
Differences in marketing research possibilities	The availability of professional consumer researchers may vary considerably from country to country.

Adopted from Schiffman & Kanuk (2007, p. 480)

Various models have been developed in order to illustrate the theories of

consumer decision making. The following models focus on how individual consumers arrive at brand choices with attributes of a product and existing marketing information.

The Nicosia model (Nicosia, 1966) illustrates how individual consumers come up with their consumption decision by the relationship and interaction between a firm and the consumers. This model is divided into four fields, including: 1) the consumer's attitude based on message exposure. The firm's message exposes its marketing and communication efforts to affect consumer attitudes towards its products and services with the attributes of the products. Consumers will then search and evaluate the information provided by the firm based upon various characteristics of the consumers, such as personality, experience, etc.; 2) the consumer's product search and evaluation (i.e. consumer's search for relevant information and evaluate the firm's brand in comparison to other brands); 3) the act of purchase, where the consumer puts purchase in action after confirming his/her consumption decision; and 4) feedback, where the consumer influences the firm by their actions of current and future purchase(s). At the end of the purchase, consumer feedback in the form of consumer experience will be reflected to both the firm and consumer, which will affect the consumer's attitudes and pre-dispositions on the firm's future messages.

Bettman's (1979) model of consumer choice claims that since the consumer possesses a limited capacity of processing information, the consumer tends to adopt simple strategies when making his/her consumption decision. The model consists of seven basic components: 1) processing capacity; 2) motivation; 3) attention and perceptual encoding; 4) information acquisition and evaluation; 5) memory; 6) decision processes; and 7) consumption and learning processes. The model also includes scanner-and-interrupt mechanisms, which receive new information and deal

with messages that disrupt the process of decision making.

Howard and Sheth (1969) developed a more comprehensive model on consumer decision making. The model consists of four major sets of variables, including: 1) input (physical brand characteristics, symbolic product characteristics, and consumer's social environment); 2) perceptual and learning constructs (psychological variables for forming a decisional concept); 3) outputs (actual purchase corresponding to some of the perceptual and learning constructs); and 4) exogenous variables (importance of the purchase and consumer's personal purchase concerns like attitude, time pressure, etc.). This model distinguishes three levels of decision making, including: 1) extensive problem solving (for consumers who have little or no knowledge about brands and no specific brand preference); 2) limited problem solving (for consumers who have partial knowledge about brands and are not fully able to assess brand differences); and 3) routinized response behavior (for consumers who have sufficient knowledge about brands and are predisposed to one particular brand).

Belk (1975) developed a model to reflect the situational determinants on consumer behavior. According to this model, a consumer reacts to the attributes of a product and his/her situational background in order to decide on the brand to be purchased. The interaction between the consumer's psychological set (needs, attitudes, and preferences), his/her situation, and the product will result in a process of selection leading to the consumption. However, Assael (1998) disagreed with this model, claiming that consumers who are loyal to a particular brand may purchase the products from the brand regardless of the situation, as some consumers may purchase products from different brands in different situations.

Information and findings provided by some of the above studies will

formulate the theoretical foundation to guide this study. Indeed, this study will proceed based upon the model by Nicosia (1966), based upon the following reasons. First of all, this model is founded upon both the attributes of the firm and consumers, which allows the respondents of this study (consumers) to evaluate the attributes and impacts of film tourism in Hong Kong along with their own preferences (degree of interest on and influence by films). Secondly, since the “feedback” component of the model allows the firm and consumers to influence each other, this model can help the respondents of this study to evaluate the said attributes and Hong Kong’s status as a film tourism destination, as well as to decide whether they will revisit Hong Kong as a film tourism destination, based upon the offer and promotion of film tourism facilities provided the Hong Kong Tourism Board.

On the other hand, since this study aims to find out the respondents’ perceptions on film tourism on an individual basis, the Howard-Sheth model (1969), which considers the consumer’s social environment like family and reference groups, may not be appropriate for this study. Moreover, as this study does not intend to identify the effectiveness of promotional information of a product towards a consumer, Bettman’s (1979) model may only provide very few contributions to this study. Last but not least, as the situational background of a consumer is not concerned by this study, Belk’s (1975) model can be hardly adopted by this study.

Nevertheless, as this study aims to find out the perceptions of both local residents and visitors regarding film tourism in Hong Kong, the basic research issues on cross-cultural study provided by Schiffman and Kanuk (2007) will facilitate the identification of issues raised by the perceptions from local residents and visitors from different regions.

2.3 TOURISM IMPACTS

Tourism development induces various impacts, especially to the host community at a destination (Ap, 1990). Pearce (1989) pointed out that tourism impacts can be examined by three areas, including economic, social/cultural, and environmental. In terms of economic aspects, tourism may affect the host community in the balance of payment on tourism development, local employments, regional development and competition, inflation, and state revenues, as the balance of economic benefits has been the most concerned impact. Secondly, tourism may exert various impacts on the social/cultural aspects in the host community, such as the impacts on population structure, transformation of forms and types of occupation, transformation of values, traditional way of life, modification of consumption patterns, and benefits to tourists. Lastly, tourism can also bring various environmental effects and issues to the host community, including restructuring of local environment, pollution, trampling of vegetation and soils, destruction of species, and population density. Pearce suggested that these impacts must be carefully assessed before the implementation of any tourism plan.

However, Ap (1990) argued that while economic impacts and overall benefits of tourism have been well addressed in tourism research, as little interest has been given to the social impacts caused by tourism. Thus, Ap (1990; 1992) pointed out that the application of social exchange theory can explain why residents perceive tourism impacts positively and negatively.

Indeed, various studies have investigated the perceptions of the host community in regards to the social impacts created by tourism. Pizam (1978) claimed that heavy tourism concentration in a destination area will arouse negative behavior towards the tourists. The survey conducted by Milman and Pizam (1988)

found that residents of Central Florida perceived the social impacts caused by tourism negatively, as they perceived the economic impacts more positively. However, in a survey conducted by Liu and Var (1986), they found that residents in Hawaii were reluctant to attribute social and economic causes to tourism, as the economic and cultural benefits contributed by tourism were favorable to them. In addition, Ap and Crompton (1998) found that social and cultural domains were weighted the most important from three independent samples. These studies have confirmed the importance of evaluating the social impacts created by tourism in line with the economic impacts.

In summary, the studies mentioned above indicate that tourism activities exert various impacts in most communities, especially in the aspects of local economy, culture, physical environment and destination image. Like other forms of tourism activity, many studies have shown that film tourism plays a key role and impacts the host community.

Based upon the above, the following hypotheses were formulated, which seek to characterize the impacts brought about by film tourism in order to address objectives 1 and 2:

H_{1a}: Local residents perceive that the economic contributions brought about by film tourism will likely have a greater effect in Hong Kong than tourists.

H_{1b}: Local residents perceive that the image of Hong Kong represented by film tourism will likely have a greater effect in Hong Kong than tourists.

H_{1c}: Local residents perceive that the social impacts created by film tourism will likely have a greater effect in Hong Kong than tourists.

2.4 DISTANCE DECAY AND CULTURAL DISTANCE

As commonly acknowledged and viewed as a key theory in geography, distance decay has also played a significant role in tourism. According to Bull (1991), distance decay theory argues that the demand for tourism varies inversely as the travel distance or money costs for travel increases. As mentioned by Greer and Wall cited by McKercher and Lew (2004), tourism models suggest that one must travel for a minimum distance away from his/her home environment to achieve a sense of escape and that his/her demand for travel will increase exponentially with the increasing distance. As the distance has reached a certain point away from one's origin, his/her demand for tourism will reach its peak. Thereafter, his/her demand for tourism will decrease exponentially along with the further increase of distance. This is because as the travel distance extends to a peak where is over one's affordability in travel time and money cost, his/her intention or willingness for visiting destinations beyond the peak will drop. As the distance beyond the peak increases, one's demand to travel such distance will become weaker. Eventually, one's travel demand will cease at some considerably far distance.

However, distance decay has recently been disused as more advanced demand-modeling techniques were developed because distance decay theory neglects the reality that tourism opportunities are not equally distributed along the spatial distance (McKercher & Lew, 2004). Eldridge and Jones (1991) claimed that distance decay is a contextual, rather than a universal effect, as equivalent distances have spatially uneven effects on interaction. In addition, Fotheringham (1981) argued that the distance decay theory ignores the unique attractiveness of a destination, which might overcome the matter of distance and attract visitors from markets extremely distant away from the destination.

Due to the weaknesses of the distance decay theory caused by its measure on absolute distance and its disregards on the uniqueness of a destination, the concept of cultural distance was introduced. As mentioned by McIntosh and Goeldner (1990), cultural distance refers to the differences between the culture which the tourist originates and the culture of the host region. McIntosh and Goeldner (1990) suggested that the greater the cultural distance between the tourist's origin and a destination, the more a tourist may want to travel to that particular destination in order to experience such extreme difference. According to McKercher and Chow (2001), such phenomenon is closely related to Cohen's (1979) idea of strangeness versus familiarity and Plog's (1974) concepts of psychocentrism and allocentrism. McKercher and Chow (2001) conducted a survey to identify the phenomenon of cultural distance from travelers visiting Hong Kong. They found that long haul travelers tend to participate more on cultural activities, with short haul travelers preferring leisure activities such as shopping and entertainment. However, little attention has been paid to the effects of cultural distance, as there is a lack of research reported on this topic.

Based upon the above, the following hypothesis was formulated in order to satisfy and explore objective 6:

H₂: Tourists from outside the Greater China Region (China, Taiwan, and Macau) are more likely to visit Hong Kong due to the influence of films than tourists from Asia.

2.5 BACKGROUND OF FILM TOURISM LITERATURE

Currently, a limited number of research studies have been conducted on film tourism, probably due to its short history. Most research studies on film tourism were published in academic journals, followed by conference proceedings, chapter in edited books. In addition, there is only one published book on film tourism (Beeton, 2005). A few news articles in relation to film tourism also provide some valuable insights and backup information that scholars might be interested in for their future studies (Chan, 2006; Chung, 2005; Jiang, 2006).

2.5.1 Terms and Definitions

Within the limited amount of research works presented so far, Beeton's *Film-Induced Tourism* (2005) is the only publication that provides the fundamental but detailed insights on the context regarding film-induced tourism. One of the most significant features of this work is Beeton's categorization of the forms and characteristics of film tourism. Beeton (2005) divided the existing products of film tourism into six categories: 1) on-location; 2) commercial; 3) mistaken identities; 4) off-location; 5) one-off events; and 6) armchair travels. Definitions and detailed characteristics of these categories are presented in Table 3.

Table 3. Forms and characteristics of film tourism

FORM	CHARACTERISTICS
<i>On-location</i>	
Film tourism as primary travel motivator	Film site is an attraction in its own right
Film tourism as part of a holiday	Visiting film locations (or studios) as an activity within a larger holiday
Film tourism pilgrimage	Visiting sites of films in order to "pay homage to the film"
Celebrity film tourism	Homes of celebrities or film locations that have taken on celebrity status
Nostalgic film tourism	Visiting film locations that represent another era
<i>Commercial</i>	
Constructed film tourism attraction	An attraction constructed after the filming purely to attract/serve tourists
Film/Movie tours	Tours developed to various film locations
Guided tours at specific on-location set	Tours of specific sites
<i>Mistaken Identities</i>	
Film tourism to places where the filming is only believed to have taken place	Movies and TV series that are filmed in one place that is created to look like another (a.k.a. 'runaway productions')
Film tourism to places where the film is set, but not filmed	Films have raised interest in a place where the story is based, not where it was actually filmed
<i>Off-location</i>	
Film studio tours	Tours of working film studios, where actual filming process can be viewed
Film studio theme parks	Theme parks specifically built for tourism, where no actual filming or production in progress
<i>One-off Events</i>	
Movie premieres	Particularly those held outside traditional sites such as Hollywood
Film festivals	Many cities hold film festivals to attract film buffs and fans
<i>Armchair Travels</i>	
TV travel programs	Successor to travel guidebooks and written travelogues
Gastronomy programs	Many cooking shows take viewers to various places around the world

Adopted from Beeton (2005)

Commercial and mistaken identities are part of on-location film tourism, as one-off events and armchair travels are originated from off-location film tourism. Thus, Beeton focuses on the discussion of the characteristics and perspectives of on-location and off-location tourism, respectively.

2.5.2 Frameworks and Models

Besides differentiating the existing film tourism products, Beeton (2005) presented a model to illustrate the major elements of film-studio theme parks. In Beeton's model, the design of a film-studio theme park consists of several

components, including the “open space” for public access and commercial establishments (restaurants, shops, cafes, etc.), the “frontstage region” for rides, performances, and roving characters, the “midstage region” with simulations, demonstrations, and tours, the “backstage region” with more simulated tours, and the “deep backstage” with only private encounters. From the “open space” to the “deep backstage” region, the activities provided to visitors become more simulated and the visitors’ accessibility becomes more restricted. This model provides a precise description of the physical layout and operation of a studio-based theme park, together with a depiction of the levels of simulation and the movement of visitors at different stages.

Butler (1990) was the pioneering scholar who examined the role of the different forms of media in shaping international travel patterns. He pointed out that people receive images, information, and awareness of destination areas through a combination of forms of media rather than one form exclusively. Such combination of types of media includes the oral medium (such as words of mouth), literary medium (written words), and visual medium (pictures, photos, and motion pictures). Butler then developed a model to illustrate the diagrammatic representation of the relationship between types of media (oral, literary, visual), tourist (psychocentric and allocentric), and destination (familiar/near and exotic/distant). According to the model, the oral medium is small in audience and coverage, as the literary medium has a larger effect on the allocentric tourists. Comparably, the visual medium attracts both allocentric and psychocentric tourists, as it can also cover both exotic/distant and familiar/near destinations. As a result, Butler concluded that the visual medium is a more significant information source than oral and literary. Although Butler’s work did not focus on the effects of film

as an information source specifically, his findings on the significance of the visual medium provided a fundamental insight for future film tourism research, in which many studies in the following years were inspired to explore the inducement of tourism by films (Busby & Klug, 2001; Croy & Walker, 2003; Grihault, 2003; Hudson & Ritchie, 2006b; Iwashita, 2003; 2006; Kim, Cho, Baik, 2006; Riley, 1994; Riley & Van Doren, 1992; Tooke & Baker, 1996)

Busby and Klug (2001) developed a model that distinguishes the forms and characteristic as well as the advantages and disadvantages of film tourism. The model distinguishes different forms of film tourism activities precisely, based on a content analysis with several research works relating to film tourism. However, Busby and Klug (2001) did not provide any further details and explanation of their model, as their work primarily focused on the conceptualization and measurement of film tourism products. Moreover, empirical testing of the model to verify its application and relevance has not been undertaken. As a result, the role and influence of the work by Busby and Klug are not considered as significant as Beeton's.

From the results of an experiment that examined the psychological effects that films cause to an audience's perception on a destination, Kim and Richardson (2003) developed a model on the relationship between film and destination image. According to the model, the place exposed in film has a significant relationship with one's interest in visiting the place and empathy to the place, as well as his/her cognitive and affective images of the place. The significance of this model is that it illustrates films' inducement on one's visiting interest in a destination via a psychological perspective, which consequently helps to understand how the concept of film-induced tourism operates in one's mind.

Hudson and Ritchie (2006a) developed a model for exploiting film marketing opportunities. Based upon 31 marketing activities, the model suggests that film tourism depends on five factors: destination marketing activities before and after the film's release (such as active promotion of the destination to film studios and replicate film icons and sets to maintain authenticity, respectively), destination attributes (scenery and sets), film-specific factors (success of the film), efforts by film commissions and government (lobbying and tax breaks), and location feasibility (resources and cost). They further conducted an online survey from 140 destination marketing organizations (DMO), in order to find out identify the critical marketing factors that help attract film tourists to destinations. Consequently, four factors were extracted from a number of marketing activities for film tourism, including "promoting film locations", "generating media publicity", "leveraging the film", and "encouraging studios to film in location". These factors indicated the major marketing direction that a DMO should follow in the planning and operation of film tourism. However, this study merely focused on the marketing factors and did not look for other factors for film tourism development, such as impacts caused to the local community, the personal interest and exposure to films, etc.

Hudson and Ritchie (2006b) had also developed another model to understand how film tourism works. At the center of the model, a film tourist is motivated to visit a destination by both push (such as fantasy and escape) and pull (scenery and storyline) motives, in which these motives are inspired by one or more of three factors: destination marketing activities (such as produce movie maps and advertise destination during showing of film), film-specific factors (the success of the film), and destination attributes (scenery and sets). As film tourism generates both positive and negative impacts (such as increase in economic activity and crowding,

respectively), these impacts will consequently have an effect on the destination attributes. They further conducted a case study at Cephalonia, Greece, where was the filming location of *Captain Corelli's Mandolin* (2001), in order to examine the development of film tourism based upon their model. They found that although the scenery of Cephalonia in the film was spectacular and the publicity surrounding the film's stars was strong, the impacts of film tourism in Cephalonia were not long-lasting, as the film tourism phenomenon was not planned by the film company or the destination and the film set was destroyed after the completion of the filming process which left the tourists nothing in relation to the film to see.

This model is more comprehensive than the previous one, as it clearly described the general operation of film tourism. On the other hand, the model worked appropriately in the illustration of film tourism at Cephalonia. However, the model lacked various elements, such as the attributes by the actual filming on the scene and by off-location facilities like theme parks or memorial halls, etc., which may consequently affect the model's measurement on the impacts caused by film tourism.

Singh and Best (2004) developed a model to illustrate the motivations of the visitors who visited the Hobbiton movie set featured in *The Lord of the Rings* trilogy, based upon the data gathered at the set. According to the model, there were six motivations for the tourists to visit the set: Iconic attractions within *The Lord of the Rings* (including the natural scenery of "Hobbiton", the movie set, and fantasy theme), learning about the film, novelty, interest of Tolkien (author of *The Lord of the Rings*), parents' concern in satisfying children's interest of *The Lord of the Rings*, and the accessibility of Matamata (location of the movie set). However, this model only concentrated on the film tourism impacts caused by *The Lord of the Rings*

trilogy, as it is difficult to be applied in general.

Young and Young (2006) developed a model to illustrate screen influences on decision to visit. According to their model, a screen product is presented through associated materials (such as advertisement), peer influence (word of mouth), and its direct contact with a potential tourist. As a screen effect is created based upon the above channels as well as other causes, the decision of a potential tourist to visit a location will be reinforced. After the visit, the potential tourist will function as another source of peer influence that may affect another potential visitor. Based upon this model, they carried out a survey at the London Eye and Oxford, which are frequently used as filming locations for various international films, in order to identify the screen influences on visitors' decision to visit the said locations. The results of the survey revealed that the screen influences on visitors' decision to visit a location were fractional, as many visitors wanted to visit a destination based upon the attractiveness of the destination but not its portrayal as a screen product. The London Eye and Oxford have been long recognized as some of the most famous attractions in England, in which visitors might come to visit these attractions without any influence by films. Although the model might work well in illustrating how one worked as both an induced subject at a pre-visit perspective and an inducement agent at a post-visit perspective, the inappropriate selection of survey settings prevented the authors from achieving a more significant demonstration of the model. Nevertheless, these publications provide various hints on the attributes that compose the phenomenon of film tourism.

Among the publications reviewed in this section, the forms and characteristics provided by Beeton (2005) outline the basic structure of film tourism activities, and Butler (1990) demonstrated the influences that different forms of

media exert on travel patterns performed by different types of tourists. In addition, the models by Busby and Klug (2001), Hudson and Ritchie (2006a; 2006b), Singh and Best (2004), indicate some of the attributes of film tourism development, such as the forms of film tourism activities, impacts from these activities, the general operation of film tourism, marketing opportunities for film tourism, and visitors' motivation. These attributes are important in the search of the major concerns of both potential film tourists and member from the host community.

2.6 TOPICS OF FILM TOURISM RESEARCH

2.6.1 Research on How Films Induce Tourism

Among the current research publications on film tourism, many of them have illustrated how films induce tourism at a destination, as well as the effects and benefits that films and film tourism contribute to a destination.

Riley is one of the pioneering scholars to illustrate such effect. Riley and Van Doren (1992) marked an association between motion pictures and the concept of hallmark or special events (Ritchie, 1984), as there is a limited duration of a film's screening that can be used to enhance the awareness of a destination. Although the re-screening of films, such as the re-release of films in cinemas and the conversion of films into videocassette form (now DVD), can make such duration more long-lasting, these re-screening opportunities can only serve to reinforce an attraction's spectacle and function as a continuation of the tourist's interest at the destination (Riley & Van Doren, 1992). On the other hand, Riley and Van Doren (1992) pointed out that films can function as a pull factor to promote tourism, as "the low cognitive investment and passive exploration of destinations provided by motion picture films can cultivate high involvement and active exploration of destination" (270). In his later work, Riley (1994) stated that film commissions and tourism promotion agencies should pay more attention to the phenomenon behind the number, as the economic impact of film tourists may exceed the original film production expenditures.

Through an analysis conducted at 12 locations in the United States which were featured in various films, Riley, Baker, and Van Doren (1998) confirmed that there was a significant increase of visitor number at these destinations after the release of the related films. However, they also acknowledged that each location's

allure is distinct as the reasons for visiting such locations may vary. Thus, they suggested that “the visitation impacts of various movie genres, various movie locations, and different icons must be explored” (933).

In addition to the study by Riley et al. (1998), various studies have also aimed to find out how films affect the visitor numbers at a destination. Tooke and Baker (1996) conducted case studies at four British destinations which had yet been featured in films, and found that the visitor number had increased after the release of the film. Im, Chon, Wiermair, and Peters (1999) conducted a survey in Slazburg, Austria and found that nearly 70% of the visitors visited Slazburg because they wanted to visit the locations where the movie *The Sound of Music* (1965) was filmed. Croy and Walker (2003) reviewed the visitor number at various film locations in the rural area of the United States, United Kingdom, New Zealand, and France and found that an increase of the visitor number at the said locations was recorded. Grihault (2003) also found an increase of visitor number at various film locations in Thailand, New Zealand, the United Kingdom, and Jamaica, as Michael, Brown, and Michael (2004) confirmed that the Australian destinations featured in Bollywood films motivated potential tourists in India to visit Australia. Chae (2006) pointed out that the visitor number at many ski resorts in Japan had increased from the mid-80s to the mid-90s, due to the release of various films that related to skiing activities. These studies have confirmed the fact that film has the potential and ability to induce tourism activities at a destination.

Busby and Klug (2001) as well as Young and Young (2006) conducted their studies on the measurement of the effects of film tourism. By conducting a survey at Notting Hill, where a famous movie was set and filmed, they found that the majority of the visitors at Notting Hill “recognized the phenomenon that films

encourage tourism to destinations and would consider traveling to film locations in the future” (329). However, the survey conducted by Young and Young (2006) at Oxford and London Eye, which had also been featured in various films, revealed that 86% of the visitors to the London Eye claimed that their visit had been influenced in some degree by screen products, as 16% of the visitors at Oxford stated that they were there because of screen products. Thus, the authors concluded that the effects of screen products to visitor numbers are fractional, diffuse, and substantial.

Kim and Richardson (2003) conducted an experiment in order to examine the psychological effects that films cause to an audience’s perception on a destination. Their results revealed that films can strengthen one’s image of and interest at the featured destination, which are parallel to the key findings of the works focusing on the influences images act upon one’s perception on a destination or consumption behavior (Fakeye & Crompton, 1991; Gartner, 1993; MacInnis & Price, 1987; MacKay & Fesenmaier, 1997; Smith & MacKay, 2001). Similarly, Iwashita (2003, 2006) conducted a survey on the members of the Britain Travel Club in Japan and found that films were ranked the number one form of influence that arouses their interest at visiting the United Kingdom.

As the “Korean Wave” has become popular, a few studies have targeted the potential tourism opportunity derived from this phenomenon. Hsu, Agrusa, and Park (2006) found that viewers of Korean soap operas perceived a better image of Korea and their desire to travel Korea was higher than non-viewers. The survey results presented by Kim, Cho, and Biak (2006) revealed that pop culture items from Korea, such as pop music, movies, and food etc., enhance a positive image of Korea among Hong Kong respondents and it strengthened their intention to visit Korea. In the presentation of fans’ messages from the Arabic *Winter Sonata* website, Han and

Lee (2006) pointed out that the success of the “Korean Wave” has the potential to attract international fans to visit Korea. They also suggested that more cultural promotion activities of Korea are necessary, especially those targeting on the Arabic world.

Generally, the studies above revealed how films can induce the tourism activities and visitor number at destinations that have been featured in films. It is understood that visitor numbers at a destination is always the most obvious and convenient data to examine the effects and benefits contributed by a tourism product. However, there are sufficient examples to illustrate the fact that film is an effective tool to promote tourism. As mentioned by Riley (1994), it is time to look for the phenomenon behind the numbers.

2.6.2 Research on Conflicts between Film Tourism and Local Community

Another popular research topic in relation to film tourism is the study examining the conflicts between film tourism and the local community, which will shed light upon the conflicts between residents and tourists as well as the balance of values and power between these two parties (Ap, 1990; 1992).

Goathland, Scotland was the location for the fictional setting Aidensfield in the television series *Heartbeat*, and it has been one of the most discussed locations in research articles focusing on the conflicts between film tourism and local community (Beeton, 2005; 2006; Mordue 1999; 2001). In both of his articles, Mordue (1999; 2001) indicated that Goathland, as a small spread-out village, did not have the capacity for the large number of visitors who were attracted by *Heartbeat*, as the residents disliked the disruption brought by the large number of visitors, such as the parking problems by the visitors and their loss of privacy. In the analysis of the interviews conducted with the local residents at Goathland, Mordue (1999) claimed

that Goathland would lose its appeal as a tourist attraction “if it was empty of residents and ruthlessly turned into a *Heartbeat* theme park” (644). In addition, Beeton (2005) added that Goathland did not economically benefit much from the film tourists, as the film tourists did not stay and spend money in Goathland. Given the situation at Goathland, Beeton (2006) indicated that film companies should consider their social responsibility towards the communities where they film.

Beeton (2004b; 2005) also conducted a series of studies at Barwon Heads, Australia, as this location was used as a fiction setting for the television series *Sea Change*. Beeton (2000) found that there was a definite division between the residents who viewed film tourism as a benefit to Barwon Heads and those who did not, especially in terms of length of residency and whether they originally came from an urban environment. Such findings were confirmed again in her later book in 2005. By reflecting the changes that some residents at Barwon Heads had made in order to suit the theme of *Sea Change*, such as the closure of shops providing general services like banking and grocery in order to open shops like surf shops and gift shops, Beeton (2004b) also warned that “‘unplanned’ tourism can result in under-realized benefits, or at the worst unplanned social and environmental degradation” (13).

Connell (2005) conducted a survey at the Isle of Mull, Scotland, in order to illustrate the impacts brought to the local community by the film tourists motivated by a BBC children’s television program, *Balamary*, which used the Isle of Mull as its major filming location. According to the survey, although visitor numbers had increased since the broadcast of *Balamary*, visitor expenditure had remained the same. More than half of the respondent claimed that the effect of *Balamary* might not last long and they worried that commercialism would be detrimental to the Isle of

Mull. Connell (2005) suggested that a more sustainable tourism development scheme should be launched in the Isle of Mull, as the tourism planning agency should turn the *Balamary* tourists into eco-tourists who can enjoy the natural environment of the Isle of Mull.

A few studies have illustrated the impacts caused by films at some Asian destinations. Cohen (2005) discussed the environmental damage caused by the filmmaker's insistence to transform Maya Beach, Thailand, to suit the fictional setting for the film *The Beach*, as well as the locals' struggles against such transformation project. On the other hand, Winter (2002) pointed out that the release of *Tomb Raider*, which was partially set and filmed in the World Heritage Site of Angkor at Cambodia, had distorted the "high quality, cultural tourism" scheme of Angkor, in which tourists were more often inspired to look for the traits of the movie rather than to learn about the history of Angkor. Winter (2002) claimed that the film tourism phenomenon aroused by *Tomb Raider* has brought damages to the image and representation of Angkor.

The studies above revealed that a common conclusion that any unplanned development of film tourism may lead to disturbance to the normal living of residents at the host community, which will consequently intensify the conflicts between film tourists and the host community. Although these studies have also provided various suggestions to balance the benefits between film tourism development and members of the host community, these studies serve as case studies from a post-visit perspective, in which neither conceptual model nor hypotheses have been formed and tested.

Based upon the above literature, two additional hypotheses regarding the host/visitor relationship were formulated, which seek to satisfy objective 1 and

explore objective 2:

H_{1d}: Local residents perceive that the environmental impacts created by film tourism will likely have a greater effect in Hong Kong than tourists.

H_{1e}: Local residents place more importance on the operation of film tourism attractions and facilities than tourists.

2.6.3 Research on Marketing of Film Tourism

A few studies focus on the impacts marketing of film tourism activities. Hudson and Ritchie (2006b) conducted a survey to find out the critical marketing factors that attract film tourists to destinations. From the responses of 140 destination marketing organizations (DMOs) worldwide, four factors were extracted from a number of marketing activities for film tourism, including “promoting film locations”, “generating media publicity”, “leveraging the film”, and “encouraging studios to film in location”. These factors indicated the major marketing direction that a DMO should follow in the planning and operation of film tourism.

Marketing activities of film tourism in Asia have also been a focus of many researchers. Chow (2000) introduced the *Hong Kong Movie Odyssey Guide* published by the Hong Kong Tourism Board, which aimed to have similar effects as the original Movie Map published in the United Kingdom. Lin and Huang (2006) revealed the film tourism attractions and activities in South Korea, including on-location attractions like the house used in the set of the popular soap opera “Full House” as well as off-location attractions like the Korean Entertainment Hall of Fame. Wang (2006) developed the three marketing modes of film-related destinations in China, including the theme park (theme parks transferred from former film studios), ordinary scenery (ordinary scenery featured in films), and famous

scenery (well-known scenery featured in films, such as Shaolin Temple), as she claimed that the promotion policies of film tourism locations and products could be strengthened by these marketing modes. However, it should be noted that these studies lacked methodological rigour, as the first two studies served as an introduction of film tourism attractions, activities, and products at destinations. The latter one did not reveal the methodological process that had been conducted in order to achieve the three marketing modes.

Based upon the above literature, the following hypothesis was identified in order to address objective 1 and explore objective 2:

H_{1f}: Local residents place more importance on the film-connection attributes than tourists.

2.6.4 Research on Image Formation by Film

A few studies discuss the image formation of a destination, tourism, or tourists as a direct effect of films. Frost (2004) illustrated that Lone Pine, California had successfully re-shaped and transformed itself as a Western-style destination with a Western heritage with elements from its former status as a famous film location of classical Western films. In his later work, Frost (2006) pointed out that the 2003 release of *Ned Kelly*, a story based on a real outlaw heroic legend in Australia, could reinforce the image of various destinations in Australia which were in line with the Ned Kelly story, as both domestic and international tourists would be interested in learning the historical facts of Ned Kelly. However, the “Ned Kelly Effect” had not yet been measured by the time of the publication of this work and it has yet to be verified.

Beeton (2004a) also commented on the “Ned Kelly Effect” by claiming that the images in the three movies related to Ned Kelly did not correlate with the tourism

images of the time. Such differences between the tourism and cinematic images of Australia might distort the visitors' perceptions of Australia and exert a negative effect on the promotion of rural tourism in Australia. Although Beeton had made an appropriate claim on the balance between the tourism and cinematic images of a destination, it might be difficult for a destination to create a tourism image in response to its cinematic images contributed by different movies shot at the destination.

Hottola (2002) pointed out that Western female backpackers were often harassed by local men, because Western females were usually portrayed as an antagonistic, sexually active, and morally corrupted character in local films. The local's negative perception of Western females, which was mostly influenced by local films, might damage to the overall image of India. Papadimitriou (2000) discussed the negative image and perceptions of tourism expressed in Greek musicals, which reflected the downside of tourism and its long-term risks for the country. Both studies by Hottola (2002) and Papadimitriou (2000) have demonstrated that films can also damage the image of tourism at a destination due to the negative portrayal of tourism or tourists in films, despite its functions in promoting tourism on a positive direction supported most film tourism scholars. Thus, attention should be given to both positive and negative impacts by films.

2.6.5 Research on Virtual World vs. Actual World

Several studies have discussed the relationship between the actual environment of a destination and the virtual environment featured in films. Tzanelli (2004) discussed the application of the cultural identity of "*The Middle Earth Country*" by New Zealand in its development of film tourism due to the overwhelming effects of *The Lord of the Rings* trilogy, as he claimed that the tourism

industry in New Zealand should reinforce the image of “*The Middle Earth Country*” in order to secure the viewer’ and fans’ investment in *The Lord of the Rings* trilogy. Similarly, Jewell and McKinnon (2006) pointed out that film tourism is a form of cultural landscape, in which the appeal of a destination has grown and altered from the pre-conception that films portray to its audience. They claimed that visitors come to a destination for the imagination and awareness involved in films, in order to achieve and fulfill their needs for a certain cultural identities and connection with other like-minded individuals in a form of community.

Laing and Crouch (2004) focused on the effects that film may exert on the future development of space tourism. They suggested that it is very difficult for one to envisage the space tourism experience nowadays, in which their expectations of the space tourism experience might be influenced by their exposure to space-related films. They also suggested that in order to limit the dissatisfaction based upon the differences between reality and space fantasy created by films, pre-travel information on a more realistic basis is needed.

The studies revealed above acknowledge the importance of the cultural atmosphere featured in films, in which the cultural atmosphere might be a strong motivation to induce film tourism. However, film tourists motivated by the cultural atmosphere featured in a film may have to be confronted with the conceptual differences between the virtual environment and the actual environment of a destination. In order to gain a balance between the original image of a destination and the image enforced by films, elements of the cultural atmosphere featured in films must be carefully handled in any film tourism project at a destination.

2.6.6 Research on Segmentation of Film Tourists

The segmentation of film tourists has been an interesting but niche topic in

film tourism research. Macionis (2004) divided film tourists into three segments: serendipitous film tourist (those who just happen to be in a destination portrayed in a film), general film tourist (those who are not specifically drawn to a film location but participate in film tourism activities while at a destination), and specific film tourist (those who actively seek out places that they have seen in film).

Kim, Lee, & Kim (2006) conducted a survey on Japanese, Chinese, and North American visitors in South Korea in order to find out the visitors' preferences for the "The Korean Wave" cultural products. Based upon the survey results, the authors divided the interviewed tourists into three categories: indifferent type (those reflected a low interest at "The Korean Wave"), consumption seeking type (those indicated the highest level of preference for self-satisfying consumption of tourism products but low preference for film-induced or cultural/traditional tourism products), and active film-induced tourism seeking type (those rated the highest level of preference for the consumption of film-induced tourism product).

Although Macionis (2004) focused on the categorization of film tourists in general, as Kim et al. (2006) segmented film tourists by their consumption patterns, their studies have been significant to the study of film tourism, since both studies have revealed the nature and types of film tourists.

2.6.7 Research on Film Tours

A couple of studies have focused on the operation and effects of film tours. Schofield (1996) illustrated the "Hollywood of the North" tour in Manchester, U.K., once a popular filming city. Schofield claimed that "Hollywood of the North" tour at Manchester successfully recreated the city's former prosperous film and television industry by offering tour members activities such as visiting old cinemas and film studios as well as watching classic films. As a result, the historical image of

Manchester could be further reinforced.

Torchin (2002) indicated that the Manhattan TV Tour in New York, including visits at a number of filming locations of various popular television series, dragged multiple representational files into each site and thus performed the spatial incongruities ('bloopers') of each site. She claimed that the 'restless movement' of the tour provided an opportunity for TV tourists to configure a relationship between the actual and virtual worlds.

The studies revealed above merely functioned as case studies that introduced and illustrated the operation of the discussed film tours. Although these studies discussed the ideology that made the film tours work, further studies should be conducted in order to measure the effects of such film tours. On the other hand, the film tour studied by Schofield was considered an off-location product (Beeton, 2005), which has remained as a less discussed topic in the research field of film tourism currently. In order to broaden the existing knowledge on film tourism, further study on other off-location products should be encouraged.

2.6.8 Research on Motivations

A few studies have examined the motivations that drive tourists to visit a destination. Singh and Best (2004) conducted a survey in Matamata, New Zealand, location of the *Hobbiton Movie Set* of *The Lord of the Rings* trilogy, to find out the motivations of tourists to visit this location. It was found that there were six motivational themes: iconic attractions within *The Lord of the Rings* (including the natural scenery of "Hobbiton", the movie set, and fantasy theme), learning about the film, novelty, interest of Tolkien (author of *The Lord of the Rings*), parents' concern in satisfying children's interest of *The Lord of the Rings*, and the accessibility of Matamata (location of the movie set).

Singh (2006) conducted a survey at Sassi, Italy, where was the filming location of *The Passion of the Christ*, in order to identify the visitors' motivations to the location. The survey revealed that visitors were motivated to visit Sassi because of architecture and landscape of the Sassi, exploration into the way of life of the ancient Sassi, curiosity about the unknown town, and the production of *The Passion of the Christ*.

However, both studies could not provide a clear and precise picture on the motivation of film tourists, as the former study only concentrated on the film tourism impacts caused by *The Lord of the Rings* trilogy, which is difficult to apply in general. The latter one was presented at its immature form, as the presented motivations were reflected by the preliminary results extracted from its survey. Further analysis is needed for both works.

2.6.9 Research on Film-related Theme Parks

Very few publications have discussed the development of film-related theme parks. As mentioned in Section 2.5, Beeton (2005) has made a significant contribution by establishing a model which presents the major elements of film-studio theme parks. The model was used to demonstrate the failure of Fox Studios Australia and the success of Warner Brothers Movie World in Australia, with an analysis of these parks by paying actual visits at these parks. The differentiating factors leading to the failure and success of these two parks, include: the use of an entry portal; opportunities for encounters in all regions; strong front-stage atmosphere and back-stage activities combined with mid-stage, clustering of products and services; strong and consistent theming; and diverse markets.

Beside Beeton (2005), Liu & Liu (2004) pointed out that the lack of sustainable planning and continuous investment by stakeholders would damage the

development and future of film-related theme parks in China. On the other hand, Jalnapurkar (2006) discussed the development of Ramoji Film City in India, one of the world's largest film production centers and one of Asia's fastest growing film-related attractions.

However, both articles lacked methodological rigour, as the former was merely an opinion piece that reflected the authors' personal comments and critique (Lam & Ap, 2006) while the latter was written in a form similar to a promotion piece. Moreover, the former article was published in Chinese Tribune, which was written and presented in Chinese. As there is no English translation, it is inaccessible for scholars without any knowledge or understanding of Chinese. (Lam & Ap, 2006)

2.6.10 Other Research

Several studies discuss miscellaneous topics reflected by the film tourism phenomenon as well as the relationship between film and tourism. Hanefors and Mossberg (2002) discussed the representation of the images of different destinations exposed by television travel programs. In viewing a number of travel programs produced by and aired on Swedish channels, they pointed out that the image of a destination was presented by the culture of the program's producers and viewers (whom would be the prospective tourists), but not by the culture signified by the destination. They stressed that the travel programs presented the well-known and close-by destinations on one particular activity, as the new and/or distant destinations were presented by a mixture of activities found together with the destinations' respective characteristics and attributes.

Messina (2006) discussed the International Movie Tourism Exchange in Italy, which promotes locations to both film producers and local tourism bodies and pushes both parties to reach a possible cooperation agreement. Although this study was

merely a memorandum of the event, which methodological rigours were absent, it aroused the attention that should be paid to the event, as the event functions as an efficient platform for the promotion of the available opportunities for film tourism development.

Lam & Ap (2006) conducted a literature review on the current film tourism publications and discussed the status of the research on film tourism. As they pointed out the current trends and gaps in the research of film tourism, four major phenomena were reported, including the lack of support by the field of the communication/media studies, the lack of variety of research topics examined, the disregard of film tourism development in non-Western regions, and the imbalance between studies on on-location and off-location film tourism products.

Butts (1993) conducted a study to examine the effect of the on-site filming of a movie at Battleship Memorial Park on Mobile Bay, Alabama. Although it was confirmed that such additional novelty events could enhance the attraction attendance figures, the respondents' enjoyment level at the attraction remained the same even with or without such events.

Kozinets (2001) explored the consumption pattern of fans from a media subculture perspective, in which fans attending an expo of a famous television series *Star Trek* were interviewed. However, Kozinets merely focused on the fans' consumption behaviors rather than their impacts on the event or venue.

Croy (2004) discussed his application of films on teaching image formation in tourism courses in the university level, in which students were encouraged to view a number of selected films and to discuss the formation of destination images featured by the said films. On the other hand, Morkham and Staiff (2002) illustrated the similarities on the spectatorship between film viewers and tourists, in which they

claimed that both achieve a sense of perception due to the information offered either by screen or destination/landscape.

2.7 SUMMARY OF FILM TOURISM RESEARCH

As reflected by the research studies in film tourism, a few issues have been noted in the film tourism research. First of all, the current publications of film tourism research projects lack a comprehensive view on the phenomenon caused by the development of film tourism. Due to the limited amount of research studies conducted on film tourism, the scope of the related studies is apparently narrow. Although many studies provide in-depth details on the recent film tourism phenomenon, most studies on film tourism merely function as a case study to illustrate the observable impacts caused by film tourism products and activities, such as the inducement of tourism activities and visitor numbers by film tourism development, and the conflicts between film tourists and the host community. As a result, many fundamental and essential issues, such as integrated factors and attributes contributing to the development of film tourism, visitors' expectations and perceptions for film tourism locations and products, etc., have been neglected. In fact, there are sufficient examples to illustrate the fact that film is an effective tool to promote tourism, and it is commonly agreed that film can induce tourism activities at a destination. How film tourism works? What are the needs of film-induced tourists? Which issues ought to be considered before any project commences? It is time to find out.

Another issue in the current research literature in film tourism is that lack of hypothesis-based studies. Zikmund (2003) describes a hypothesis as "a statement about the nature of the world" (88), as Churchill (1999) stated, "in the early stages of research, we usually lack sufficient understanding of the problem to formulate a specific hypothesis" (74). As a result, it is understood that the lack of hypothesis-based studies in the research of film tourism is caused by the limited

amount of research studies. However, the existing findings from film tourism development studies around the world have now provided a sufficient foundation for researchers to verify whether some of the hidden phenomena of film tourism do exist. Therefore, researchers are encouraged to conduct hypothesis-based studies in order to develop a more comprehensive picture of the film tourism phenomenon.

One significant observation about the current studies of film tourism is that the majority of current studies aim to explore the effects and impacts brought to a location by an on-location film tourism product, which results in tourist visitation at an actual filming location (Beeton, 2005). However, there have been a few research works conducted on the area of off-location film tourism. Thus, the imbalance between the studies of on-location tourism and off-location tourism needs to be addressed in order to develop a comprehensive picture and understanding of the film tourism phenomenon.

Although there are some studies focusing on the development of film tourism in some Asian countries like Korea and Japan, film tourism research in other parts of the Asia region has not been reported in the literature. Thus, the film tourism market in Asia has been overlooked by both academics and market stakeholders, which offers an illusion that film tourism is more popular in the Western world than in Asia. The existing literature focusing on the film tourism development in some Asian countries, such as China and India, lack research and methodological rigour. Therefore, studies with a strong research basis are needed in the literature that explores the film tourism development in Asia.

Most of the research publications on film tourism are concerned with the inducement of tourism by films and its economic impacts. Others are concerned with the conflicts between film tourists and the host community, marketing opportunities

brought by film tourism, relationship between the virtual world and the actual world, image formation by films, segmentation of film tourists, films tours and film-related theme parks, motivations of film tourists, cultural identity enforced by film tourism, and many other miscellaneous issues. As mentioned in the previous paragraph, these concerns have provided hints on some valuable attributes of film tourism development, which also help to strengthen the search of attributes considered for this study.

However, current research publications on film tourism may lead readers to view the partial phenomenon of film tourism, as they have primarily focused on a specific issue, such as marketing, visitor motivation, tourism inducement, etc. As a result, readers might not be able to obtain a precise picture on the overall phenomenon of film tourism. Thus, a study that aims to reveal the overall issues of film tourism is necessary in academia.

2.8 FORMATION OF HYPOTHESES

Based upon the contents of the reviewed literature items, a number of hypotheses are proposed, in order to provide a research foundation for this study.

Concerns of local residents:

- H_{1a}: Local residents perceive that the economic contributions brought about by film tourism will likely have a greater effect in Hong Kong than tourists.
- H_{1b}: Local residents perceive that the image of Hong Kong represented by film tourism will likely have a greater effect in Hong Kong than tourists.
- H_{1c}: Local residents perceive that the social impacts created by film tourism will likely have a greater effect in Hong Kong than tourists.
- H_{1d}: Local residents perceive that the environmental impacts created by film tourism will likely have a greater effect in Hong Kong than tourists.
- H_{1e}: Local residents place more importance on the operation of film tourism attractions and facilities than tourists.
- H_{1f}: Local residents place more importance on the film-connection attributes than tourists.

The above hypotheses were established in order to characterize different attributes and impacts brought about by film tourism, which address objective 1 and assisted to examine objective 2.

Tourists from the Greater China Region and outside the Greater China Region:

- H₂: Tourists from outside the Greater China Region are more likely to visit Hong Kong due to films than those from the Greater China

Region.

H₂ was formulated to address objective 6.

This research works of this study will be designed and executed upon the foundation of these hypotheses, with details of the methodology of this study revealed in the following chapter.

CHAPTER 3 – METHODOLOGY

This chapter reveals the methodology used to conduct this study. The research design of this study will be presented in the first section. As one of the objectives of this study is to identify the respondents' perception on the status of Hong Kong as a film tourism destination, the following section will reveal the development of film tourism in Hong Kong. The data collection process will be revealed in this third section, followed by the data analysis procedure. The last section will present a summary of the research framework adopted for this study.

3.1 RESEARCH DESIGN

Since this project aimed to identify the attributes and impacts of the development of film tourism based upon the perceptions of both visitors and host residents, the perceptions and characteristics of the respondents would be investigated. In order to achieve this goal, a descriptive research design was adopted, in which a survey questionnaire was conducted in Hong Kong to collect the data.

According to Churchill (1999), there are three purposes for using a descriptive research, which are “to describe the characteristics of certain groups”, “to estimate the proportion of people in a specified population who behave in a certain way”, and “to make specific predictions” (81). Indeed, this study satisfied all three purposes. First of all, the need to find out the respondents' perceptions on the development of film tourism fulfilled the purpose of describing the characteristics of certain groups, which are apparently both local residents and tourists in Hong Kong. Secondly, the results from this study provided some insights on how the respondents, whom represented a portion of the overall travelers and residents in Hong Kong, perceived the attributes and impacts of the film tourism development. Thus, the

respondents' opinion satisfied Churchill's second purpose. Thirdly, suggestions for the future development of film tourism would be made based upon the findings, which fulfill Churchill's third purpose. Therefore, a descriptive research approach was appropriate for this study.

As mentioned by Zikmund (2003), a descriptive research is based on the previous understanding of the nature of the research problem. As mentioned in the previous chapters, the phenomenon of film tourism has been widely studied over the past decade and a half, as various concerns addressed in studies on film tourism have provided information about the attributes and impacts of film tourism development. Therefore, a descriptive research approach was needed for this study, as this study aimed to find out attributes and impacts of film tourism development based upon the perceptions of both local residents and visitors.

There are two types of a descriptive research, namely cross-sectional study and longitudinal study (Babbie, 1990; 2004; Churchill, 1999; Zikmund, 2003). A cross-sectional study is a study in which the data is collected at a single point of time, as a longitudinal study allows an extended period of time to collect the data. Due to concerns regarding the nature and scale of this project as well as resource limitations, it was decided that this study would focus on the data (attributes and impacts of the development of film tourism based upon the perceptions of both local residents and visitors) available within a short period of time, approximately in less than a month. As the changes on the data reflected throughout a long duration was not considered and observed in this study due to the resource constraints, a cross-sectional study was be adopted.

There are two ways to conduct a cross-sectional study, which are field study and sample survey (Churchill, 1999). By taking a small sample approach, a field

study is a detailed analysis of a selected number of cases in order to examine the interrelationships among a number of variables on a few typical situations. On the other hand, a sample survey is a large-sample, cross-sectional study, in which the collected data from a representative portion of members within a population of interest is summarized and generalized. In addition, the results from a sample survey allows for cross-classification of the variables, which reports the joint occurrence of the variables of interest.

In this study, a sample survey was applied because the results collected from the survey represented different occurrences among different demographic groups, such as sex, educational level, origins of residence, etc. A sample survey allowed the researcher to detect these occurrences, in which a more detailed understanding on the respondents' perceptions on development of film tourism was achieved as a result.

3.2 RESEARCH SETTING

This section reveals the setting of this study, Hong Kong, in which the development of film tourism and current facilities relating to film tourism will be presented.

3.2.1 Development of Film Tourism in Hong Kong

In terms of the development of film tourism, Hong Kong is apparently lagging behind many destinations, especially those mentioned in Chapter 1. Indeed, Hong Kong has, since the 1970s, been one of the leading film production and distribution markets in the world, due to its low production costs, more relaxed censorship standards in the region, various genres, creative filmmakers, and attractive stardom (Thompson & Bordwell, 1994). Meanwhile, as overseas Chinese have become a major medium to spread awareness and the charm of Hong Kong films, the U.S. and Europe had begun to purchase Hong Kong films (Jarvie, 1977). In the 1980s, the commercial film market in Hong Kong accelerated the success of Hong Kong cinema, as a few other auteur had helped the Hong Kong film market to gain international recognition (Abbas, 1997; Fonoroff, 1988). In addition, Hong Kong has always been a popular filming location for many international and Hollywood movies, such as *The World of Suzie Wong* (1960), *Rush Hour 2* (2001) and *Lara Croft Tomb Raider: The Cradle of Life* (2003), etc., in which the image of Hong Kong is represented and exposed tremendously to viewers around the world.

On the other hand, various film-related attractions and facilities, such as the Avenue of Stars (AOS Management Ltd., 2006) and the Hong Kong Film Archive (Leisure and Cultural Services Department, 2006) have provided services to both tourists and local residents to explore and learn about the Hong Kong film industry and history, as several film-related events, such as the Hong Kong International Film

Festival (*Hong Kong International Film Festival Society Limited*, 2006) and Entertainment Expo Hong Kong (*Entertainment Expo Hong Kong*, 2006) have attracted thousands of international film enthusiasts and MICE tourists to pay their annual visits to Hong Kong. Due to this unique background and development of the film industry, it is obvious that there is a firm base for Hong Kong to develop film tourism.

In comparison to many locations which have been actively involved in the development of film tourism, film tourism has not been an important tourism product to be widely considered by most Hong Kong tourism stakeholders, visitors, and even local residents. Shopping has always been a major tourist activity in Hong Kong (Choi, Chan, & Wu, 1999; Young, 2006, personal communication). In 2005, approximately three-quarters of all visitors came to Hong Kong for shopping, dining, and enjoying nightlife activities (Chong, 2006). In the 2006 Discover Hong Kong Year campaign, shopping and cultural or heritage sightseeing are the key activities being emphasized, in which film-tourism is still a neglected item (Chong, 2006; Hong Kong Tourism Board, 2006a). Although some film-related attractions and events are mentioned and recommended in the website of the Hong Kong Tourism Board (2006a), the Avenue of Stars is only a recommended attraction on a district itinerary (Tsim Sha Tsui itinerary), as the Hong Kong Film Archive is included as a part of the itinerary of museums (Hong Kong Tourism Board, 2006a).

The Hong Kong Tourism Board has made a few measures in attracting film-induced tourists. For example, in 2001, the Hong Kong Tourism Board had launched a major consumer promotion for the premiere of the Hollywood-made feature *Rush Hour 2*, a film which was set and filmed mostly in Hong Kong (Asia Travel Tips.com, 2001). Activities of the promotion scheme included an overall

repaint with an advertisement of the film on a United Airlines' 747-200 plane that was scheduled to fly between Hong Kong and Los Angeles, in-flight film promotion on the planes of United Airlines, and a sweepstakes and radio promotion with five grand prizes of air, hotel, and tour packages for two to Hong Kong. Meanwhile, inspired by VisitBritain, the Hong Kong Tourism Board produced its own movie map entitled *Hong Kong Movie Odyssey Guide*, which featured locations seen on various popular local films (Chow, 2000; The Hong Kong Tourism Board, 2004). The movie map also included a few suggested movie tours, which link some of the featured locations together based upon three territories in Hong Kong—the Hong Kong Island, Kowloon, and Landau Island.

However, the overall effects of such promotional efforts were limited. An obvious and major factor of such failure was that these promotional works were merely executed on a one-off basis, in which they were not sustainable. The *Rush Hour 2* promotion was only in effect during the premiere of the film and ended shortly after the film was taken off from the cinemas. Although the overall visitor arrivals at Hong Kong increased by 5% in comparison to the previous year (2000), the number of visitor arrivals from the United States and Europe recorded a downturn (Hong Kong Special Administrative Region Government, 2001). Since the said promotion was targeted in the U.S. market, the downturn of the visitor arrivals from the U.S. suggests that the outcomes of this promotion was not successful, although the September 11 terrorist attacks might be one of the greatest factors explaining such downturn (Hong Kong Special Administrative Region Government, 2001).

Unlike VisitBritain, the inventor of its successful movie map, the Hong Kong Tourism Board has neither updated the contents of the *Hong Kong Movie Odyssey*

Guide regularly nor provided different versions of the *Hong Kong Movie Odyssey Guide* in order to suit the needs of different types of film-induced tourists. When visiting the Hong Kong Tourism Board Visitor Information & Services Center at the Star Ferry in Tsim Sha Tsui in August 2006, it was detected that the center only provided the 2004 version of the *Hong Kong Movie Odyssey Guide*, which was claimed as the latest version by the frontline staff at the center (Hong Kong Tourism Board, 2006b, personal communication). Moreover, the center did not even have sufficient copies of the *Hong Kong Movie Odyssey Guide*, as there were approximately ten copies available. According to the frontline staff in the centre, these copies were the last batch of the guides available for tourists and it was unlikely that the Hong Kong Tourism Board would provide more copies. As a result, it seems that the Hong Kong Tourism Board has ceased to continue its efforts on the publication of the *Hong Kong Movie Odyssey Guide*.

Last but not least, the attractions introduced on the *Hong Kong Movie Odyssey Guide* were the popular attractions, like The Peak, Stanley, the Giant Buddha on Landau Island, Park Lane Shopper's Boulevard, etc., as well as one of the major film-related attraction in Hong Kong—The Avenue of Stars (The Hong Kong Tourism Board, 2004). They were introduced on the *Hong Kong Movie Odyssey Guide* simply because they were shown in various local movies. In addition, the Hong Kong Tourism Board suggested a few film-related tours on the movie map, but did not put any action in establishing and organizing such tours. This indicates that Hong Kong Tourism Board's efforts and dedication for the development of film tourism appears to reflect "lip service."

As indicated by Hudson & Ritchie (2006b), the unsustainability of promotional efforts on the development of film tourism will lead to the loss of future

opportunities. The apparent “one-off” strategy that the Hong Kong Tourism Board has executed on the development of film tourism would not be able to lead to the success like its neighbor, Korea.

With the absence of neither specific nor sustainable efforts, it is obvious that the Hong Kong Tourism Board and other related parties may lack an strategic plan for the development of film tourism, which leaves the film-related attractions and events becoming an isolated and unorganized product.

The Hong Kong SAR Government has not yet taken any in-depth and further consideration in supporting the establishment of the Bruce Lee Museum, which has been strongly requested by both local and international enthusiasts as well as visitors for many years (Hong Kong Special Administrative Region Government Information Center, 2004). Although a bronze statue of Bruce Lee was placed in the Avenue of Stars recently, it is obvious that the Hong Kong Tourism Board and other related parties have not yet responded to the needs and demands of both local enthusiasts and film-induced tourists, which also suggests that these tourism organizations do not pay much attention to the potential market of film tourism.

As the lack of new attractions has been a critical concern for future tourism development in Hong Kong (Young, 2006, personal communication), film tourism can function as a key solution to maintain and even intensify the attractiveness of Hong Kong, as films takes up a direct and powerful role in creating and sustaining tourism to a destination (MarketResearch.com, 2003; Schofield, 1996). Instead of establishing isolated attractions and separate events, stakeholders in Hong Kong should take initiatives in creating an overall and in-depth strategic plan for the development of film tourism in Hong Kong.

If film tourism as a phenomena is not addressed, our understanding of the

phenomena will continue to remain limited and its potential to develop as an attraction in Hong Kong may not be fully realized and result in lost opportunities for Hong Kong to broaden its product base and attractiveness.

As mentioned previously, Hong Kong has been a famous film production and distribution market for decades (Fonoroff, 1988; Jarvie, 1977; Thompson & Bordwell, 1994). In addition, Hong Kong has also been selected by many filmmakers as either a sole or partial filming location. As Hong Kong is equipped with various facilities and events in relation to film tourism, and many other Asian countries like Korea have launched various film-related tours and destinations for international tourists (Tour2Korea, 2006a; 2006b), film tourism may be a key alternative to broaden the tourism charm of Hong Kong.

3.2.2 Film-related Attractions in Hong Kong

Despite the usual attractions featured in films, there are a few attractions established in line with a film related theme, but not necessary the setting or the filming location of any film. According to Beeton (2005), such attractions are referred as off-location film tourism products. These products can be any working film studio or theme park, film festivals or premieres, and television armchair tours. Currently, there are a number of off-location film tourism products existing in Hong Kong:

3.2.2a The Avenue of the Stars

Located on the Tsim Sha Tsui promenade, the Avenue of Stars was open to the public and visitors on April 28, 2004 (AOS Management Ltd., 2006). The New World Group sponsored HK\$ 40 million for the construction of the project, as the project was also supported by the Tourism Commission, the Hong Kong Tourism Board, Leisure and Cultural Services Department, and the Hong Kong Film Awards

Association Ltd. Operated by AOS Management Ltd., The Avenue of Stars is a free-admission outdoor attraction which features commemorative plaques of some of the leading film stars and professionals of Hong Kong's film industry (as some have handprints of local stars) who were selected by a committee composed by representatives from nine member societies of the Hong Kong Film Awards Association Limited and the City Entertainment Magazine, milestones about Hong Kong's hundred years history of filmmaking, film-related sculptures, a bronze statue of Bruce Lee, and kiosks with movie memorabilia (AOS Management Ltd., 2006; The Hong Kong Tourism Board, 2004). In addition, there are also some organized events that take place at the Avenue of Stars, such as regularly scheduled live performances by various bands, occasional film-related exhibitions or memorial ceremonies of specific local stars or events, etc. On the other hand, there are a number of restaurants and souvenir shops along the Avenue of Stars, which function as profit centers for AOS Management Ltd.

3.2.2b Hong Kong Film Archive

Opened to the public in 2001, the Hong Kong Film Archive was established as a conservation of film heritage of Hong Kong (Hong Kong Tourism Board, 2006a; Leisure and Cultural Services Department, 2006). Despite its maintenance and conservation of a collection of films produced in Hong Kong, the Hong Kong Film Archive also organizes various activities to enhance the public's interest and knowledge of the history and development of Hong Kong cinema, including regular thematic retrospectives, exhibitions, symposiums, and seminars. In addition, the Hong Kong Film Archive regularly publishes research publications on the history of the Hong Kong cinema.

However, the Hong Kong Film Archive has not been considered as a major

film tourism attraction in Hong Kong. Although the latest version (2004) of the *Hong Kong Movie Odyssey Guide*, the official film-related attractions guide map of Hong Kong, listed the Avenue of Stars as one of the recommended film-related attractions in Hong Kong, it was surprising that no information regarding the Hong Kong Film Archive was provided in this map (Hong Kong Tourism Board, 2004). On the other hand, the Hong Kong Film Archive is introduced with a group of small-scale museums on the official website of the Hong Kong Tourism Board (Hong Kong Tourism Board, 2006a). In other words, the Hong Kong Film Archive has never been considered as a film tourism attraction or even a key attraction for tourists, as it is primarily regarded as a local leisure facility.

3.2.2c TVB City

As the biggest television production and broadcasting company in Hong Kong, Television Broadcasts Limited (TVB) invested HK\$2.2 billion in the construction of TVB City in Tseung Kwan O Industrial Estate, which has been in full operation since October 2003 (Television Broadcasts Limited, 2006a). In TVB City, there are two outdoor shooting locations and twenty-two productions studios which are used for the company's own production of television programs. However, as a private working studio, TVB City is not regarded as a tourist attraction and is not open for the public to visit, although its former studio, TV City in Clear Water Bay, had organized and permitted some small in-studio tours, (Television Broadcasts Limited, 2006b, personal communication). Despite the full potential TVB City has as an off-location film tourism product, TVB City is undoubtedly not a Hong Kong tourist attraction at this point in time.

3.2.2d Entertainment Expo Hong Kong

Established in 2005, Entertainment Expo Hong Kong is an annual expo that

is composed of eight key entertainment events (*Entertainment Expo Hong Kong, 2006*). Through a series of events, Entertainment Expo Hong Kong aims to provide a platform for the promotion of business deals, screenings, recognition of industry excellence and entertainment activities.

Entertainment Expo Hong Kong includes the following events: The Hong Kong International TV & Film Market (an exhibition that covers film, television, animation, digital entertainment, film & broadcasting equipment, post-production services, music, etc.), The Hong Kong International Film Festival (a 16-day film exhibition that features showcases of more than two-hundred movies and retrospective programs), The Hong Kong Film Awards Presentation (a one-day awards presentation for the recognition of excellent films and filmmakers), Hong Kong-Asia Film Financing Forum (a project market that presents the projects of Asian filmmakers to an audience of investors and financiers to facilitate co-productions and co-ventures), Digital Entertainment Leadership Forum (an event that connects Hong Kong and Mainland China's creative talents from the digital entertainment industry in order to explore the opportunities and challenges of the industry), Hong Kong Digital Entertainment Excellence Awards Presentation Ceremony (an awards presentation to recognize outstanding contributions from all sectors of the digital entertainment industry), IFPI Hong Kong Top Sales Music Awards (an annual awards presentation to recognize outstanding records, music productions, musicians, and performers based upon the annual audited sales), and Hong Kong Independent Short Films & Videos Awards (an awards presentation to recognize outstanding short films, videos, and interactive media productions) (*Entertainment Expo Hong Kong, 2006*).

Although some of the events are not necessarily related to film (or related to popular entertainment in general) and most of them are not open for the public or general tourists to participate, the two-month expo does generate many international MICE visitors to Hong Kong. For example, The Hong Kong International TV & Film Market attracted more than 2,800 visitors and over 352 exhibitors from 42 countries and regions in 2005 (*Entertainment Expo Hong Kong*, 2006).

Due to its importance to both the entertainment and tourism industry, Entertain Expo Hong Kong is regularly featured on the official website of the Hong Kong Tourism Board and recommended to tourists as a significant film event (The Hong Kong Tourism Board, 2006a).

3.2.2e Hong Kong International Film Festival

As one of the founding events of Entertainment Expo Hong Kong (the others founding events are The Hong Kong International Film & TV Market and Hong Kong Film Awards Presentation Ceremony), the Hong Kong International Film Festival (HKIFF) is the only one film-related event that is open for the public and general tourists' to participate. HKIFF is an annual film festival held in Hong Kong since 1977 (*Hong Kong International Film Festival Society Limited*, 2006). This sixteen-day event includes activities such as exhibitions of over two hundred films (including both international and local productions), retrospective programs, and small-scale symposiums for filmmakers and the public to exchange ideas and opinions, etc. HKIFF was previous operated by Urban Council (1977-2001), Leisure and Cultural Services Department (2001-2004), and Hong Kong Arts Development Council (2001-2004), respectively. However, since 2005, HKIFF has been operated by its own independent and charitable organization—Hong Kong International Film Festival Society Limited. Beside HKIFF, the Society is also

responsible to organize other film cultural activities and regular programs in order to promote the art and creative business of cinema as well as the public's appreciation on films.

3.2.2f Summary of cases

Although there is a number of film related attractions in Hong Kong, which indicated that there is potential for film tourism development in Hong Kong, it is apparent that the Avenue of Stars is the only film related attraction that has received the most promotional attention. It is because other film related attractions are positioned with a weak linkage to film tourism in the market, which suggests that the operators of these attractions have little or no interest in the film tourism market. Such a marketing position has weakened Hong Kong's image as a film tourism destination.

As the solely promoted film related attraction in Hong Kong, the Avenue of Stars is not an ideal film attraction. First of all, as an attraction that promotes the film industry and culture in Hong Kong, the Avenue of Stars lacks the screening of local films, which makes this attraction simply a post board of with information and memorabilia of the Hong Kong film industry. Secondly, this attraction is not widely supported by the film industry in Hong Kong, as some famous local film figures such as Stephen Chow have refused to provide their handprints to the commemorative plaques in the attraction. However, the AOS Management Ltd. still installed the commemorative plaques of these performers and industry figures without their handprints along the path within the area of the attraction, which has created embarrassments of the attraction. Finally, some of the commemorative plaques feature a number of film companies' owners, whom may not be too

well-known Hong Kong. Such arrangement has raised critics against the fairness of the selection of industry figures to be featured on the commemorative plaques.

On the other hand, the Entertainment Expo Hong Kong and the Hong Kong International Film Festivals can attract many film fans and MICE visitors to Hong Kong. However, these events are all held in March (*Entertainment Expo Hong Kong*, 2006), which can only attract visitors over a short period of time. Therefore, these concentrated events may not attract film and MICE visitors to visit Hong Kong throughout the year evenly.

3.2.3 Hong Kong as the Research Setting

As mentioned previously, Hong Kong has been one of the leading film production and distribution markets in the worlds for more than three decades. Since the reputation of the film industry in Hong Kong have attracted the attention and favor of international filmmakers, production firms, and audience, many films produced in Hong Kong have earned the opportunity to be screened in foreign cinemas, as some of these films have even been awarded or nominated by various international film festivals and events. On the other hand, Hong Kong has also been selected as the filming location for many international movies, in which the image of Hong Kong is exposed to viewers around the world. Last but not least, although the film-related attractions and facilities are still insufficient, the existing attractions and faculties can still provide a starting point for the future development of film tourism. To summarize briefly, there is a significant value for the development of film tourism in Hong Kong, in which this study aimed to shed the light upon the perception of both visitors and local residents regarding the attributes and impacts caused any possible film tourism development in Hong Kong.

Indeed, the development of film tourism in many destinations is apparently

more mature than in Hong Kong, in which these destinations seems to be more appropriate and suitable as the research setting for this study. However, due to the nature and scale of this study, the concern of study resources, and the potential of Hong Kong in developing film tourism, Hong Kong was considered as the ideal research setting for this study.

3.3 DATA COLLECTION

3.3.1 Data and questionnaire

In the practice of social or business research, both primary and secondary data were considered. Primary data is a type of data gathered and assembled for the purpose of the study at hand, while secondary data is the type of data gathered and assembled outside the purpose of the targeted study (Churchill, 1999; Zikmund, 2003). In this study, both primary and secondary data were collected. The primary data was concerned with the attributes and impacts of the development of film tourism, films' influence on their decision on travel destinations, and their perceptions on Hong Kong as a film tourism destination, as the primary data was used to test the study hypotheses. The secondary data, which was the primary contributor to this study in order to satisfy objective 1, were derived from a number of film tourism research studies from various academic journals, conference proceedings, and published books. This secondary data provided the background and basis upon which to formulate the study hypotheses.

As the secondary data was needed to support the search of the primary data, the secondary data was achieved first via a content analysis. According to Zikmund (2003), a content analysis is a research technique for the objective, systematic, and quantitative description of the manifest content of communication. In this case, a number of research studies on film tourism from various academic journals, conference proceedings, and published books were reviewed and analyzed, as the concerns raised in these publications were derived as the attributes and impacts of film tourism development.

In order to optimize the items selected for the secondary data, a panel process was conducted in which a proposed set of attributes and impacts to be used in the

questionnaire will be screened by seven academic staff members and scholars studying film tourism. The staff members and scholars were asked to rate the proposed attributes and impacts in terms of their importance to the development of film tourism via a 3-point Likert scale. As the results from this panel process helped the researcher to eliminate some of the less important or necessary items from the list of purposed attributes and impacts, only the attributes and impacts rated 2 or above were used further in the questionnaire.

Once the secondary data was generated, the primary data were then obtained, in which a questionnaire was developed and used for a sample survey. The questionnaire used in this study was a highly structured and undisguised one, as the questions and subjects raised in the questionnaire were completely predetermined, and the purpose of the research was obvious and will be clearly addressed to the respondents (Churchill, 1999). However, a number of open-ended questions was used in order to allow the respondents to reveal their opinion on the subjects and matters raised in the questions.

The questionnaire consisted of seven sections, including “country of residence”, “understanding of film tourism”, “items for film tourism development in Hong Kong”, “purpose of current/previous visit”, “the influence of films on destination decision”, “perceptions of Hong Kong as a film tourism destination”, and “social-demographic information”. The questionnaire consisted of both close-ended and open-ended questions. The close-ended questions helped the respondents to determine their selection and rating for the items raised in such questions. For the variables addressed in study objective 2, a 5-point Likert scale was applied in order to measure the respondents’ ratings on their level of agreement with the selected attributes, impacts, and the level of influence of films (Babbie,

1990; Churchill, 1999; Zikmund, 2003). A number of open-ended questions were used to allow the respondents to address their comments and opinions. Due to the concerns for taking too much time from the respondents, the number of questions was limited to fifty.

Basic background information of the respondents was collected in the first and last sections, including the respondents' country of residence, gender, age, occupation, and education. In addition, information regarding the respondents' purpose of the current visit at Hong Kong and previous visit was obtained in the fourth section.

Ajzen (2005) mentioned that both internal and external factors can influence the successful performance of an intended action, in which a person may not be able to perform an intended action simply due to the lack of needed information, skills, or abilities. As mentioned previously, the development of film tourism in Hong Kong has still remained at a relatively immature stage, in which many visitors and local residents may not have much knowledge about film tourism. Therefore, the second section of the questionnaire, "understanding of film tourism", identified the respondents' understanding on film tourism. In this section, the respondent was asked to describe what film tourism is, in which the interviewer will examine whether the respondent's answer fitted into any of the six categories identified by Beeton (2005). If the respondent was unable to describe or identify film tourism, the interviewer would provide a brief description of film tourism. Despite the aim to identify the respondents' understanding of film tourism, the questions in this section were designed to ensure that the respondents who did not know much about film tourism would be able to proceed the interview with a basic understanding of the concept of film tourism.

In the third section, “items for film tourism development in Hong Kong”, a comprehensive list of attributes and impacts derived from a number of publications on film tourism were used, which was used to satisfy objective 2. Respondents were required to rate the level of importance of the selected attributes and the level of likeliness of the selected impacts contribute to Hong Kong on a 5-point Likert scale, in a scenario that a development plan for film tourism was proposed and would be launched in Hong Kong, in which locations featured in various popular movies and various off-location film tourism attractions would be featured as attractions. Scenario-based studies have been used widely in academia (Altinay, Altinay, & Bicak, 2002; Lohmann, 2001; Schoefer & Ennew, 2002), as scenarios identify people’ perceptions and reactions to certain situations, especially when respondents may have had little or no previous experience with the topic of interest. Altinay, Altinay, and Bicak (2002), for example, interviewed some tourism experts in North Cyprus in order to identify the possible future of the North Cyprus tourism industry under two political scenarios: the economic integration with Turkey and federation with South Cyprus. This study successfully enabled interviewees to foresee and analyze the possible outcomes in different aspects (e.g. accommodation, transportation, etc.) under these two scenarios, respectively, which also helped the researchers to further develop a better option for the future development of the North Cyprus tourism industry. Schoefer and Ennew (2002) conducted an experimental study to identify the role of perceived justice in the emotional responses to service complaint experiences, in which 168 participants were asked to imagine themselves in a scenario depicting a complaint handling experience with a tour operator and to indicate the emotional adjectives describing their reaction to the scenario. This study helped the researchers to identify the various emotions that consumers might

encounter when different levels of justice were demonstrated in a complaint handling situation. As reflected by these two studies, a scenario helps to find out what people think is possible (Robertson, 2004) and to avoid missing vital aspects of problems (Alexander, 2004). Therefore, the use of a scenario in this section helped to identify the perceived importance of film tourism attributes and the impacts that were likely to have in Hong Kong.

In the following section, “the influence of films on destination decisions”, respondents were required to answer a list of questions that indicated the level of influence which films had on their decision to select a destination of their current or latest trip. Items in this section were adopted from the questionnaire used in the survey by Klug and Busby (2001). Items used in this section included:

1. Identifying the reason(s) of the respondent’s current (for visitors only) or latest trip (for local residents only) only
2. Identifying whether the respondent has visited any destination solely due to the influence of films
3. Identifying whether the respondent has visited any film-related attraction outside Hong Kong
4. Identifying the level of influence which films/television programs have on the respondent when he/she made his/her destination decision on his/her current (for visitors only) or latest (for local residents only) trip

The questions in this section were used to address study objective 3. In addition, the question about the influence that films exert on the respondent’s current (visitors) and latest (residents) trip was also used to identify potential film tourists (as per study objective 4). On the other hand, this question also helped to identify the

difference on the influence by films on visitors from the Greater China region and other countries, which sought to explore and identify the cultural difference caused by films between these two groups of visitors (as per study objective 6).

In the section “perceptions of Hong Kong as a film tourism destination”, respondents were requested to provide their opinions on the current status of Hong Kong as a film destination, which was used to address study objective 5. Items in the section are as follows:

1. Identifying the level of agreement on whether films/television programs encourage tourists to come to Hong Kong
2. Identifying the level of agreement on Hong Kong’s potential to be a “film tourism” destination and the sufficiency of the current film-based features or attraction in Hong Kong
3. Identifying whether the respondent is aware of any promotional efforts by the Hong Kong Tourism Board in promoting film tourism, such as the publication of *Hong Kong Movie Odyssey Guide*
4. Identifying the reason(s) which they visit “The Avenue of the Stars,” where will be the location of the survey (will be discussed in the following section)
5. Identifying which organization (the government, the film industry, the tourism industry, local residents, etc.) to be responsible for film tourism development in Hong Kong
6. Identifying whether film tourism development in Hong Kong will a) attract more visitors to visit Hong Kong; b) attract existing visitors to revisit Hong Kong; and c) be supported by the respondents
7. Additional comments that the respondent has for the film tourism

development in Hong Kong

Various questions raised in this section were used to satisfy study objective 6. The questions regarding the effects of film/television to encourage tourists to visit Hong Kong, the potential of Hong Kong to be a film tourism destination, visitors' willingness to revisit Hong Kong for its film tourism attractions and satisfaction on their visit to the Avenue of the Stars were also used to examine the cultural difference that films might exert on visitors from the Greater China region and other countries.

In addition, background information of the respondents, such as age, gender, country of origin, and educational level will be recorded.

Copies of the questionnaire (both English and Chinese versions) are presented in Appendices I and II.

3.3.2 Sampling

Due to concerns regarding the nature and scale of this project, it was difficult to ensure that every resident or traveler in Hong Kong would be able interviewed during the time of the sample survey. Thus, a probability sampling was not practical and a non-probability sampling, on the other hand, was applied in this study (Churchill, 1999; May 2001; Zikmund; 2003).

This research study aimed to identify the attributes and impacts of film tourism development based upon the perceptions of both visitors and residents from the host community, both local residents and visitors will be interviewed. Both local residents and visitors from and outside the Greater China Region occupied the same proportion of the sample, as it should be noted that tourists from different regions might have different perceptions on film tourism due to the level of their influence by and exposure to the film culture. As a result, a quota sampling technique was applied in this study, as certain characteristics of the population of

respondents were represented to the exact extent by the needs of this study (Churchill, 1999; May 2001; Zikmund; 2003).

Based upon the application of a non-probability sampling with the quota sampling technique, as well as the concerns regarding the nature and scale of this project, the sample size of five hundred was suitable for this study. Two hundred and fifty Hong Kong residents, one hundred and twenty-five tourists from the Greater China Region and visitors outside the Greater China region, respectively, were interviewed. This sample size was capable of reflecting the perceptions of film tourism by a cross-section of local residents in Hong Kong and tourists from different regions.

3.3.3 Survey Procedures

A personal interview was applied in this survey from August 6 to 19, 2007, as there was direct face-to-face conversation between the interviewers and respondents (Babbie, 2004; Churchill, 1999; May, 2001; Zikmund, 2003). As mentioned by Zikmund (2003), a personal interview has various advantages. First of all, the interviewers can provide immediate feedback to the respondent when the respondent has any question about the instructions and contents of the survey. Secondly, the interviewer can probe for a clarification if the respondent's answer is not clear. On the other hand, a personal interview allows a greater degree of control and flexibility than other interview techniques, as the interviewer can adjust the length of interview and guide the respondents to answer the questions with props and visual aids, which usually leads to a higher rate of questionnaire completion. Finally, since the respondents do not need to write and do any in-depth reading, a personal interview can arouse and achieve a higher participation rate. Based upon all the advantages above, a personal interview was applied, as it assisted the research to obtain a more

comprehensive understanding on the respondents' perceptions on the development of film tourism.

Based upon the use of a personal interview, the survey was not self-administered, as the interviewers read out the questions to the respondents and recorded the responses (Babbie, 2004; Churchill, 1999; Zikmund, 2003). The survey was conducted at the two ends of "The Avenue of the Stars", whereas it was one of the famous film-related attractions in Hong Kong and it was a convenient location to attract possible film tourists in Hong Kong.

A group of six interviewers, comprising undergraduate students from the School of Hotel and Tourism Management of The Hong Kong Polytechnic University, was interviewed and selected by the researcher. Since these interviewers did not have any prior knowledge about film tourism, a training orientation was provided.

During the survey, each interviewer interviewed one respondent at a time under the supervision and presence of the researcher. If a respondent was accompanied by a few other travelers within a small group, the interviewer was only allowed to conduct the interview with one respondent, in order to prevent the mixture of opinion by other individuals.

3.4 DATA ANALYSIS

After the primary data is successfully collected from the survey, the data were then entered and analyzed using SPSS (SPSS, Inc., 2006). In order to translate the raw data into descriptive information as well as to calculate the mean scores for the Likert-scaled items in the questionnaire, a descriptive analysis was initially conducted for all variables (Babbie, 2004; Churchill, 1999; Zikmund, 2003).

A more in-depth analysis was then conducted after the completion of the descriptive analysis, in which a factor analysis was conducted in order to summarize the film tourism attributes and impacts presented in the first section of the questionnaire into a smaller number of factors. According to Churchill (1999) and Zikmund (2003), a factor analysis is usually used to summarize the information contained in a large number of variables into a smaller number of factors. By using the factor analysis, the attributes and impacts for film tourism development were categorized into a smaller number of factors, in order to facilitate the observation of the comprehensive concerns reflected by the attributes and impacts.

According to DeVellis (2003), a measurement scale is developed to measure the phenomena that are believed to exist because of the theoretical understanding of such phenomena. Therefore, a measurement scale similar to the one used in Ap's study (1998) was established, in order to rate the importance of the attributes and impacts as perceived by all respondents, as well as by different groups of respondents, including: local residents and tourists from different regions; and general tourists and potential film tourists.

On the other hand, a number of hypotheses were proposed in order to identify the concerns raised by different groups of individuals in relation to film tourism development, based upon the contents of the reviewed literature items. Each

hypothesis was set to examine the relationship between two different groups, or compare perceived attributes and impacts. According to Zikmund (2003), a hypothesis can be examined by the t-test, in which the mean scores on the interval-scaled variables will be tested in order to find out if these mean scores are significantly different for two independent samples or groups. Therefore, an independent sample t-test was conducted in order to find out if the relationships purposed by the hypotheses are valid to reflect the reality.

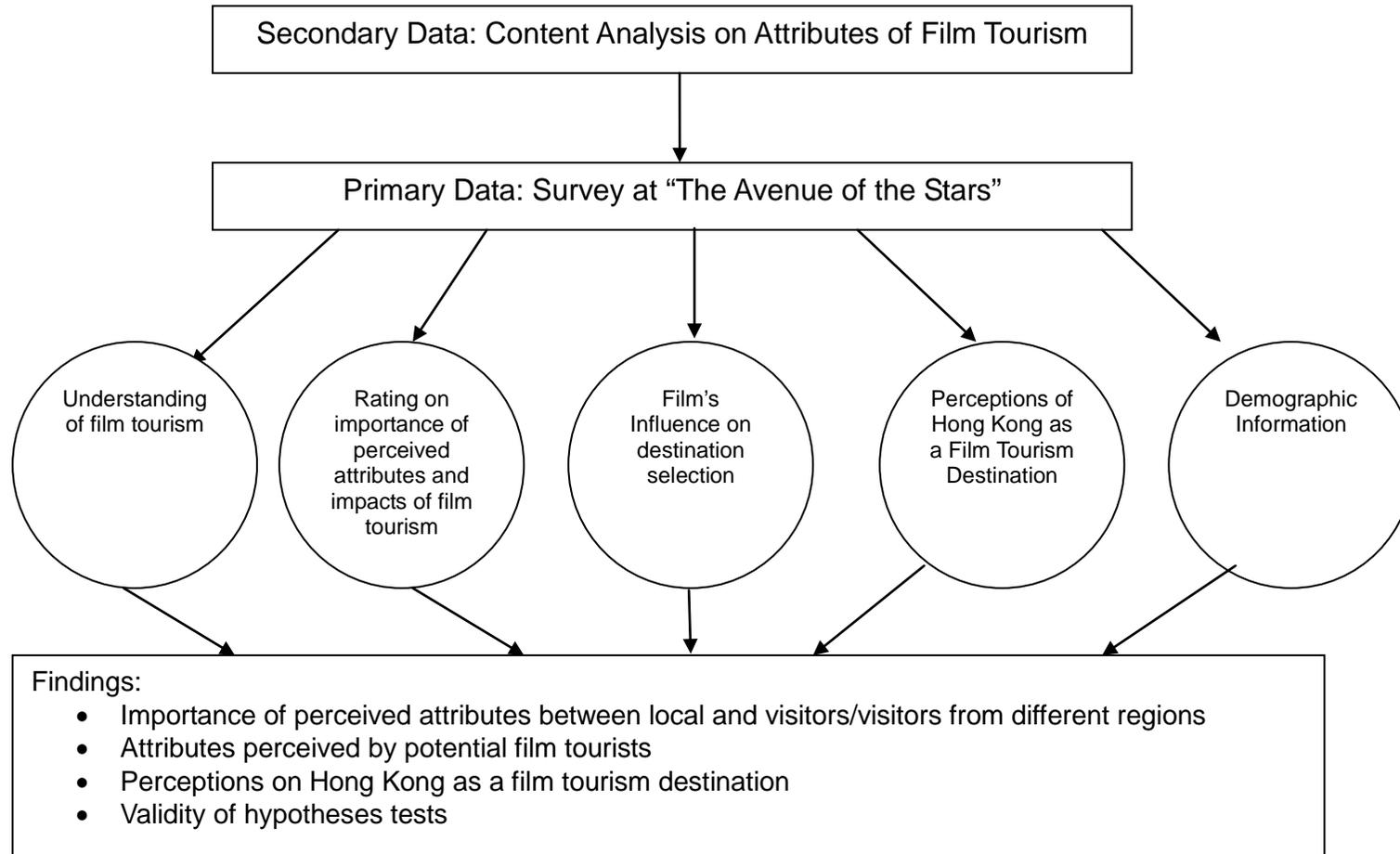
3.5 SUMMARY

This chapter provides a methodological framework of this study. In brief, this study applied a descriptive research approach, as a cross-sectional sample survey was conducted in order to collect the primary data in regards to the perception of the development of film tourism from both local residents and tourists from and outside the Greater China Region. On the other hand, the secondary data regarding the attributes and impacts of film tourism were obtained from a content analysis from various research publications on film tourism, as five academic staff members from the School of Hotel and Tourism Management from The Hong Kong Polytechnic University were invited at a panel process in order to pick out the less important or necessary items from the list of purposed attributes and impacts. A structured and undisguised questionnaire was used in the survey, in order to find out the respondents' understanding of film tourism and their perceived attributes and impacts of film tourism, as well as their influence on destination decision by films, perception on film tourism in Hong Kong, and demographic information. Based upon the application of a non-probability sampling with the quota sampling technique, the sample size of 500 is proposed, with 250 Hong Kong residents, 125 visitors from the Greater China Region and outside the Greater China Region, was interviewed. An on-site survey was conducted at "The Avenue of the Stars by a team of six interviewers via a personal interview. Upon the completion of the survey, a descriptive analysis was used to find out the descriptive information from the raw data and mean scores from the Likert scale questions. Afterward, a more in-depth analysis was conducted in order to illustrate the inter-relationships between different variables, as a factor analysis was adopted to categorize the perceived attributes and impacts into a small number of factors. Moreover, the application of

t-test assisted to test the validity of the hypotheses.

Figure 1 presents a framework of the procedure of the research that this study undertakes.

Figure 1. Research Framework



CHAPTER 4 – FINDINGS

This chapter presents the findings of this study, namely the primary and secondary data of this study. The secondary data, which examines the attributes and impacts film tourism development found from the content analysis, will be presented and discussed in Section 4.1. The primary data, including the descriptive results, factor analysis, and t-test results, will be presented in the following section.

4.1 ATTRIBUTES AND IMPACTS FOUND IN CONTENT ANALYSIS (SECONDARY DATA)

In order to obtain the secondary data, which analyzes the attributes and impacts of film tourism development, an extensive content analysis was conducted on a number of research publications relating to film tourism. As the secondary data were used to address objective 1, fifty-three publications were considered in the content analysis, and a summary of these publications is presented in Appendix III.

Among the above research publications, fifty-two key terms were found, which identified some of the attributes, concerns, and issues of film tourism. As a result, these key terms were highlighted as the attributes and impacts of film tourism, and may be divided into two categories, including “film tourism” and “impacts”, which are presented in Tables 4 and 5, respectively.

Table 4. Key terms and attributes of film tourism from the selected publications (n=55)

Film Tourism Attributes-
Provide some cultural identity of Hong Kong for visitors
Provide novelty for visitors to Hong Kong
Influence visitors' knowledge about film & the film industry in Hong Kong
Enable connection with Hong Kong and the setting / backdrop of a particular film
Enable connection with Hong Kong and the story / plot of a particular film
Enable connection with Hong Kong and the characters of a particular film
Enable connection with Hong Kong and particular stars / filmmakers / performers /artists
Help establish film-related attractions / facilities / theme parks
Facilitate the publication of a Hong Kong movie/guide map
Facilitate the development of film-related tours
Provide an opportunity to experience actual filming for visitors' enjoyment
Facilitate the holding of film / film memorabilia exhibitions / film premieres / film festivals / film awards ceremonies in Hong Kong
Provide relevant film & film-related products for visitors

Table 5. Key terms and impacts of film tourism from the selected publications (n=55)

Film Tourism Impacts -
The overall tourism activities in Hong Kong
The number of international visitors to Hong Kong
The number of local residents visiting film attractions
The revenue generated for the local economy
The job opportunities for local residents
The investment opportunities in Hong Kong
The existing attractions of Hong Kong
The image of Hong Kong
The reputation of Hong Kong films
The cultural characteristics of Hong Kong
The improvement of existing infrastructure in the community
The competition for public facilities or services between locals and visitors
The lifestyle of local residents
The preservation of local culture in the interest of meeting visitor needs
Social order
Pollution of the environment in Hong Kong
Crowding in public places

4.2 SURVEY RESULTS (PRIMARY DATA)

This section presents the primary data collected from the on-site interview conducted at the Avenue of the Stars in late-August 2007. The results of the survey are presented in different sections as per study objectives with appropriate presentation of data usage, including descriptive statistics and factor analysis which were used to identify key attribute and impact factors, followed by the t-test results to test the hypotheses.

4.2.1 Demographic Information and Trip Characteristics

Table 6 presents the survey respondents' residence. A total of 500 respondents were interviewed. Half of the overall respondents (51%) were local residents, as one-quarter (25%) of them was visitors from the Greater China Region and another one-quarter of them was visitors from outside the Greater China Region (other visitors).

Table 7 reveals the respondents' origin of residents. Among the respondents, over half of them (51%) came from China, as eight percent (8%) of them came from the United Kingdom. Visitors from both the United States and Korea comprised six percent (6%) of the overall visitors, respectively.

The gender breakdown for the overall respondents was nearly 50/50, as there were slightly more male respondents from other visitors and slightly more female respondents from the local residents and visitors from the Greater China Region.

Table 6. Gender (n=500)

	Resident		Visitors from Greater China Region		Other Visitors		Total	
	Freq.	Percent	Freq.	Percent	Freq.	Percent	Freq.	Percent
Male	125	49.6	61	48	62	51.2	248	49.6
Female	127	50.4	66	52	59	48.8	252	50.4
Total	252	100	127	100	121	100	500	100

Table 7. Origin of Residence (n=500)

	Frequency	Percent
Resident	252	50.4
Visitors from Greater China Region	127	25.4
Other Visitors	121	24.2
Total	500	100
Original of Residence—All Visitors (n=248)		
Countries	Percentage	
China	51	
U.K.	8	
U.S.A.	6	
Korea	6	
Australia	3	
France	3	
Singapore	2	
Malaysia	2	
Germany	2	
Japan	2	
Spain	2	
Brunei	1	
Italy	1	
Switzerland	1	
The Netherlands	1	
Austria	1	
Finland	1	
Pakistan	1	
Russia	1	
Tahiti	1	
Belgium	0.4	
Brazil	0.4	
Canada	0.4	
Nepal	0.4	
New Zealand	0.4	
Thailand	0.4	
The Philippines	0.4	
Vietnam	0.4	
Total:	100	

Table 8 presents the respondents' age distribution. According to Table 8, the top three age groups among the respondents were "25-29 years of age" (25%), "20-24 years of age" (24%), and "15-19 years of age" (14%).

Table 8. Age distribution (n=500)

	Frequency	Percentage
<14	8	2
15-19	72	14
20-24	120	24
25-29	123	25
30-34	58	12
35-39	44	9
40-44	28	6
45-49	14	3
50-54	16	3
55-59	9	2
60-65	3	1
65+	5	1
Total	500	100

Table 9 reveals the occupations of the respondents. According to Table 9, the top three occupation groups among the respondents were “students” (36%), “clerical/service” (15%), and “professional” (12%).

Table 9. Occupations (n=500)

	Frequency	Percentage
Homemaker	38	8
Professional	61	12
Executive/Administrator	13	3
Middle Management	23	5
Sales/Marketing	59	12
Clerical/Service	73	15
Skilled/Technical	8	2
Self-employed/Business owner	15	3
Student	178	36
Retired	18	4
Unemployed	4	1
Others	10	2
Total	500	100

Table 10 presents the trip characteristics of tourist respondents. According to Table 10, eighty-five percent (85%) of all visitors came to Hong Kong as independent travelers. Eighty-two percent (82%) of all visitors visited Hong Kong for sightseeing, and fourteen percent (14%) of them came to visit their friends and family members in Hong Kong.

Table 10. Trip characteristics of visitors

	Visitors from Greater China Region (n=127)		Other Visitors (n=121)		Overall Respondents (n=248)	
	Freq.	Per.	Freq.	Per.	Freq.	Per.
Package tour	23	18	14	Package tour	23	18
Independent traveler	104	82	107	88	211	85
Major purpose(s) of current trip to Hong Kong¹	Freq.	Per.	Freq.	Per.	Freq.	Per.
Sightseeing	106	79	107	86	213	82
Visiting friends/family	25	19	11	9	36	14
Business/meeting	3	2	6	5	9	3
En route	1	1	0	0	1	1
Other	0	0	0	0	0	0
Total:	135	100	124	100	259	100

¹ Multiple responses permitted

Table 11 presents the travel purposes of local residents' previous trip, as Table 12 reveals the destinations they visited on their last trip. According to Table 11, eighty percent (80%) of the local residents traveled outside Hong Kong for sightseeing on their last trip, and thirteen percent (13%) went to foreign destinations to visit friends and family. On the other hand, Table 12 reveals that nearly a quarter of the residents (24%) visited China on their last trip, as fourteen percent (14%) of them visited Thailand and Taiwan, respectively.

Table 11. Travel purpose(s) for local residents (n=252)¹

Major purpose(s) of last trip outside Hong Kong	Frequency	Percentage
Sightseeing	191	80
Visiting friends/family	31	13
Business/meeting	13	5
En route	2	1
Other	12	5
Total:	249	
Other purposes (n=12):		
Exchange program		50
Studied abroad		42
Internship		8
Total:		100

¹ Multiple responses permitted

Table 12. Destinations visited on last trip (n=252)

Countries	Percentage
China	24
Thailand	14
Taiwan	14
Japan	11
Macau	8
U.S.A.	5
Korea	3
U.K.	3
Singapore	3
Australia	2
Malaysia	2
Canada	1
The Philippines	1
France	1
Czech Republic	0.4
Europe	0.4
India	0.4
Indonesia	0.4
New Zealand	0.4
Vietnam	0.4
Did not travel	4
Forgotten	1
Total:	100

4.2.2 Attribute Items/Factors for film tourism in Hong Kong

Using a 5-point Likert-scale, where 1 = not at all important and 5 = very important, the importance of various film attributes as examined, as presented in Table 13. It was found that “provide an opportunity to experience actual filming for visitors’ enjoyment” (Mean: 4.1), “provide novelty for visitors to Hong Kong” (4.0), “facilitate the holding of film / film memorabilia exhibitions / film premieres / film festivals / film awards ceremonies in Hong Kong” (4.0), “provide some cultural identity of Hong Kong for visitors” (4.0), and “influence visitors’ knowledge about film and the film industry in Hong Kong” (4.0) were perceived as the five most important attributes identified among all respondents. Visitors from the Greater China Region viewed “provide an opportunity to experience actual filming for visitors’ enjoyment” (4.2) as the most important attribute. Whereas, other visitors perceived “provide an opportunity to experience actual filming for visitors’

enjoyment” (4.1) as most important attribute. “Provide novelty for visitors to Hong Kong” (4.0) was rated as the most important attribute by the local residents.

Table 13. Film tourism attributes

	Residents		Visitors from Greater China Region		Other Visitors		Overall Respondents	
	n	Mean*	n	Mean*	n	Mean*	n	Mean*
Provide an opportunity to experience actual filming for visitors' enjoyment	250	3.98	126	4.24	119	4.13	495	4.08
Provide novelty for visitors to Hong Kong	250	4	127	4.13	119	3.95	496	4.02
Facilitate the holding of film / film memorabilia exhibitions / film premieres / film festivals / film awards ceremonies in Hong Kong	251	3.98	123	3.98	118	4.08	492	4
Provide some cultural identity of Hong Kong for visitors	248	3.88	127	4.07	121	4.02	496	3.96
Influence visitors' knowledge about film & the film industry in Hong Kong	249	3.86	127	4.02	119	4.08	495	3.96
Help establish film-related attractions / facilities / theme parks	249	3.92	126	3.97	118	3.84	493	3.91
Enable connection with Hong Kong and particular stars / filmmakers / performers / artists	247	3.72	124	3.86	118	3.85	489	3.79
Provide relevant film & film-related products for visitors	247	3.69	123	3.95	120	3.7	490	3.76
Facilitate the development of film-related tours	252	3.67	123	3.72	119	3.87	494	3.73
Enable connection with Hong Kong and the characters of a particular film	245	3.59	122	3.77	117	3.77	484	3.68
Enable connection with Hong Kong and the setting / backdrop of a particular film	246	3.57	123	3.82	115	3.76	484	3.68
Enable connection with Hong Kong and the story / plot of a particular film	247	3.5	121	3.75	117	3.79	485	3.63
Facilitate the publication of a Hong Kong movie/guide map	246	3.5	121	3.69	117	3.74	484	3.6

¹*based upon a 5-point Likert scale

In order to analyze the respective attributes in a more efficient manner, the attributes were factor analyzed (See Tables 14 - 15, respectively) to identify a smaller and more manageable set of factors for subsequent analysis of the data.

Thirteen film tourism attributes were initially examined in this study and they merged into four factors, namely: 1) “film-connected attributes”, 2) “film tourism attractions and product”, 3) “film-related events/products”; and 4) “destination attributes”. These factors explained 64% of the variance with eigenvalues ranging from 1.0 to 4.3. In a reliability analysis of the factors, the Cronbach’s alpha co-efficients ranged from .59 to .89. Details of the factor analysis results are presented in Table 14, with the descriptive statistics of the factors presented in Table 15.

Table 14. Factor analysis results of film tourism attributes with varimax rotation (n = 500)

Statements	Factor Loadings				Communality
	F1	F2	F3	F4	
Factor 1: Film-connected Attributes (mean: 3.7)					
Enable connection with Hong Kong and the story / plot of a particular film	.88				.83
Enable connection with Hong Kong and the characters of a particular film	.85				.77
Enable connection with Hong Kong and the setting / backdrop of a particular film	.81				.72
Enable connection with Hong Kong and particular stars / filmmakers / performers /artists	.78				.66
Factor 2: Film tourism attractions and products (mean: 3.8)					
Facilitate the publication of a Hong Kong movie/guide map		.81			.69
Facilitate the development of film-related tours		.71			.58
Help establish film-related attractions / facilities / theme parks		.70			.55
Factor 3: Film-related events/products (mean: 4.0)					
Facilitate the holding of film / film memorabilia exhibitions / film premieres / film festivals / film awards ceremonies in Hong Kong			.81		.69
Provide an opportunity to experience actual filming for visitors' enjoyment			.75		.60
Provide relevant film & film-related products for visitors			.55		.50
Factor 4: Destination Attributes (mean: 4.0)					
Provide some cultural identity of Hong Kong for visitors				.78	.63
Provide novelty for visitors to Hong Kong				.75	.60
Influence visitors' knowledge about film & the film industry in Hong Kong				.51	.46
	F1	F2	F3	F4	
Eigenvalue	4.34	1.67	1.23	1.05	
Variance (%)	33.4	12.9	9.4	8.0	Total: 63.7%
Cumulative Variance (%)	33.4	46.2	55.7	63.7	
Cronbach's Alpha	.89	.67	.62	.59	
Number of items (13)	4	3	3	3	

Table 15. Descriptive statistics for attribute factors

Film-connected Attributes (Factor 1)						
	Resident (n=243)		Visitors (n=232)		Total (n=475)	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
Unimportant ¹	15	6	6	3	21	4
Neutral	73	30	47	20	120	25
Important ²	155	64	179	77	334	71
Total	243	100	232	100	475	100
Mean	3.6		3.8		3.7	
Film tourism Attractions and Products (Factor 2)						
	Resident (n=245)		Visitors (n=231)		Total (n=476)	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
Unimportant ¹	9	4	11	5	20	4
Neutral	65	27	47	20	112	24
Important ²	171	69	173	75	344	72
Total	245	100	231	100	476	100
Mean	3.7		3.8		3.8	
Film-related Events/Products (Factor 3)						
	Resident (n=237)		Visitors (n=244)		Total (n=481)	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
Unimportant ¹	2	1	5	2	7	2
Neutral	34	14	44	18	78	16
Important ²	201	85	195	80	396	82
Total	237	100	244	100	481	100
Mean	3.9		4.0		4.0	
Destination Attributes (Factor 4)						
	Resident (n=244)		Visitors (n=244)		Total (n=488)	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
Unimportant ¹	3	1	3	1	6	1
Neutral	29	12	25	10	54	11
Important ²	212	87	216	89	428	88
Total	244	100	244	100	488	100
Mean	3.9		4.1		4.0	

¹ included "unimportant" and "very unimportant"

² included "important" and "very important"

Details of the attributes factors are presented in the following paragraphs.

4.2.2a Attribute Factor 1 – Film-connected attributes

As revealed in Tables 28 and 29, four attribute items related to the elements of a particular film with Hong Kong were included in this factor. Seventy-one percent (71%) of the overall respondents indicated that this factor was important for the film tourism development in Hong Kong, as there were more visitors (77%) rated this factor important than residents (64%). The mean score of this factor was 3.7 based upon a 5-point Likert scale.

4.2.2b Attribute Factor 2 – Film tourism attractions and products

Factor 2 consisted three attributes in relation to the film tourism attractions and products. Seventy-two percent (72%) of the overall respondents perceived the importance of this factor for the film tourism development in Hong Kong, including a quarter (75%) of the overall visitors. The mean score of this factor was 3.8.

4.2.2c Attribute Factor 3 – Film-related events/products

Three attributes in relation to the film tourism activities or products were grouped into Factor 3. Eighty-two percent (82%) of the overall respondents confirmed the importance of this factor for the film tourism development in Hong Kong, as over eighty percent of both the residents (85%) and visitors (80%) rated this factor important. The mean score of this factor was 4.0.

4.2.2d Attribute Factor 4 – Destination attributes

Factor 4 included three attributes in relation to the local specialties of Hong Kong with film tourism. Nearly ninety percent (90%) of all respondents confirmed the importance of this factor, as the mean score of this factor was 4.0.

4.2.3 Impact Items/Factors for film tourism in Hong Kong

Table 16 reveals the likely impacts created by/resulting from film tourism. According to all respondents, film tourism in Hong Kong would likely have an affect on “the reputation of Hong Kong films” (Mean: 3.98), “the overall tourism activities in Hong Kong” (3.91), “the image of Hong Kong” (3.9), “number of international visitors” (3.9), and “revenue generated for the local economy” (3.8), based upon a 5-point Likert scale, where 1 = very unlikely and 5 = very likely. Local residents perceived the top impact as “the overall tourism activities in Hong Kong” (3.9). Visitors from the Greater China Region viewed “the reputation of Hong Kong films” (4.0) as the most likely impact to be created by/resulting from film tourism in Hong

Kong, as other visitors perceived “the reputation of Hong Kong” (4.2) as the top impact.

Table 16. Film tourism impacts

	Residents		Visitors from Greater China Region		Other Visitors		Overall Respondents	
	n	Mean*	n	Mean*	n	Mean*	n	Mean*
Reputation of Hong Kong films	249	3.86	126	4.01	118	4.19	493	3.98
Image of Hong Kong	250	3.8	126	3.87	119	4.13	495	3.9
Overall tourism activities in Hong Kong	251	3.94	125	3.78	120	3.97	496	3.91
Number of international visitors to Hong Kong	251	3.91	127	3.76	117	3.91	495	3.87
Revenue generated for the local economy	250	3.68	127	3.82	120	3.92	497	3.77
Job opportunities for local residents	251	3.65	124	3.73	113	3.79	488	3.7
Number of local residents visiting film attractions	252	3.68	123	3.71	109	3.6	484	3.67
Investment opportunities in Hong Kong	249	3.57	122	3.67	115	3.71	486	3.63
Cultural characteristics of Hong Kong	249	3.6	124	3.57	117	3.74	490	3.62
Crowding in public places	252	3.52	126	3.66	118	3.58	496	3.57
Existing attractions of Hong Kong	249	3.53	126	3.52	115	3.68	490	3.56
Improvement of existing infrastructure in the community	247	3.23	122	3.38	111	3.59	480	3.35
Pollution of the environment in Hong Kong	249	3.24	124	3.19	116	3.2	489	3.22
Preservation of local culture in the interest of meeting visitor needs	247	3.1	124	3.16	114	3.28	485	3.16
Competition for public facilities between locals and visitors	250	2.95	123	3.2	115	3.36	488	3.11
Social order	249	2.85	127	2.85	114	3.09	490	2.9
Lifestyle of local residents	250	2.71	123	2.86	112	3.12	485	2.85

*Based upon a 5-point Likert scale

Similar to the film tourism attribute items, 17 impact items were initially examined in this study following factor analysis and they merged into four factors. These impact factors were labeled: 1) “economic impacts”; 2) “image impacts”; 3) “social-environmental impacts”; and 4) “tourism impacts”. The factors explained 74% of the variance with eigenvalues ranging from 1.0 to 4.0. The Cronbach’s alpha co-efficients for the factors ranged from .77 to .83. Six items, including “the number of local residents visiting film attractions”, “existing attractions of Hong Kong”, “improvement of existing infrastructure in the community”, “competition for public facilities or services between local and visitors”, “lifestyle of local residents”, and preservation of local culture in the interest of meeting visitors’ needs”, were deleted as part of the scale purification process and to optimize the scale. Although the Cronbach’s alpha co-efficients dropped from 0.87 to 0.82, the deletion of the items was appropriate as it provided greater theoretical sense for the factors that emerged from the analysis. Details of the factor analysis are presented in Table 17 with the descriptive statistics of the factors presented in Table 18.

Table 17. Factor analysis results of film tourism impacts with varimax rotation (n=500)

Statements	Factor Loadings				Communality
	F1	F2	F3	F4	
Factor 1: Economic Impacts (Mean: 3.7)					
Job opportunities for local residents	.86				.78
Investment opportunities in Hong Kong	.83				.74
Revenue generated for the local economy	.76				.71
Factor 2: Image Impacts (Mean: 3.8)					
Reputation of Hong Kong films		.86			.81
Image of Hong Kong		.84			.78
Cultural characteristics of Hong Kong		.73			.65
Factor 3: Social-environmental Impacts (Mean: 3.2)					
Pollution of the environment in Hong Kong			.86		.74
Crowding in public places			.81		.66
Social order			.78		.66
Factor 4: Tourism Impacts (Mean: 3.9)					
Overall tourism activities in Hong Kong				.88	.84
Number of international visitors to Hong Kong				.84	.82
	F1	F2	F3	F4	
Eigenvalue	4.06	1.81	1.24	1.06	
Variance (%)	36.9	16.4	11.3	9.6	Total: 74.2%
Cumulative Variance (%)	36.9	53.4	64.6	74.2	
Cronbach's Alpha	.83	.82	.77	.79	
Number of items (11)	3	3	3	2	

Table 18. Descriptive statistics of impact factors

Economic Impacts (Factor 1)						
	Resident (n=246)		Visitors (n=230)		Total (n=476)	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
Unlikely ¹	17	7	10	4	27	6
Neutral	73	30	59	26	132	28
Likely ²	156	63	161	70	317	66
Total	246	100	230	100	476	100
Mean	3.6		3.8		3.7	
Image Impacts (Factor 2)						
	Resident (n=247)		Visitors (n=238)		Total (n=485)	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
Unlikely ¹	12	5	10	4	22	5
Neutral	53	21	38	16	91	19
Likely ²	182	74	190	80	372	76
Total	247	100	238	100	485	100
Mean	3.8		3.9		3.8	
Social-environmental Impacts (Factor 3)						
	Resident (n=246)		Visitors (n=238)		Total (n=484)	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
Unlikely ¹	47	19	35	15	82	17
Neutral	107	43	116	49	223	46
Likely ²	92	38	87	36	179	37
Total	246	100	238	100	484	100
Mean	3.2		3.3		3.2	
Tourism Impacts (Factor 4)						
	Resident (n=242)		Visitors (n=250)		Total (n=492)	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
Unlikely ¹	17	7	6	2	23	5
Neutral	19	8	20	8	39	8
Likely ²	206	85	224	90	430	87
Total	242	100	250	100	492	100
Mean	3.9		3.9		3.9	

¹ included "unlikely" and "very unlikely"

² included "likely" and "very likely"

Details of the said factors are presented in the following paragraphs.

4.2.3a Impact Factor 1 – Economic impacts

As revealed by Tables 30 and 31, three items related to the economic impacts might be brought by film tourism were included in this factor. Sixty-six percent (66%) of all respondents indicated the likelihood of this factor, as there were more visitors (70%) rated this factor important than residents (63%). The mean score of this factor was 3.7.

4.2.3b Impact Factor 2 – Image impacts

Three items in regards to the impacts might be brought by film tourism on the

image of Hong Kong were grouped in Factor 2. Slightly over a quarter (76%) of all respondents indicated the likelihood of this factor, as eighty percent (80%) of the visitors perceived the likelihood of this factor. The mean score of this factor was 3.8.

4.2.3c Impact Factor 3 – Social-environmental impacts

Three items in relation to the social and environment impacts might be contributed by film tourism were categorized in Factor 3. However, only thirty-seven percent (37%) of all respondents confirmed the likelihood of this factor, as more respondents (46%) rated neutral for this factor. The mean score of this factor was 3.2.

4.2.3d Impact Factor 4 – Tourism impacts

Two items in relation to the impacts might be contributed by film tourism on the tourism market in Hong Kong were included in Factor 4. Nearly ninety percent (87%) of all respondents confirmed the likelihood of this factor, as the mean score of this factor was 3.9.

4.2.4 Understanding of Film Tourism and Influence of Films on Destination Selection

This section presents the results reflecting the respondents' understanding in film tourism, frequency of visiting a cinema and watching television programs/DVDs, as well as film's influence on destination selection and the respondents' experience in film tourism activities.

Table 19 presents the survey respondents' understanding of film tourism. According to Table 11, eighteen percent (18%) of all respondents claimed that they had heard of the term film tourism at the time of the survey, as twenty-one percent (21%) of local residents, twelve percent (12%) of visitors from the Greater China

Region, and nineteen percent (19%) of visitors outside the Greater China Region had heard of film tourism.

Among all respondents who had heard of film tourism, “visiting a location used as a filming location” was the most cited film tourism activity (31%), followed by “visiting a film studio / theme park” (29%) and “visiting a constructed attraction formerly used as a filming location” (15%). “Visiting a film studio / theme park” was the most identified type of film tourism activity by local residents (30%) and visitors from the Greater China Region (47%), with “visiting a location used as a filming location” most frequently cited by other visitors (40%).

A few respondents identified film tourism as “use film to introduce tourism at a destination” and “use artists to attract tourists”.

Table 19. Understanding of film tourism

	Residents (n=252)		Visitors from Greater China Region (n=127)		Other Visitors (n=121)		Overall Respondents (n=500)	
	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
Respondents HAD HEARD of film tourism	53	21	15	12	23	19	91	18
Respondents HAD NOT HEARD of film tourism	199	79	112	88	98	81	409	82
Total	252	100	127	100	121	100	500	100
Types of film tourism activities identified¹	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
Visiting a location used as a filming location	22	28	4	21	19	40	45	31
Visiting a constructed attraction formerly used as a filming location	15	19	0	0	7	15	22	15
Visiting a place where the film is set but not filmed	3	4	1	5	4	9	8	6
Visiting a film studio / theme park	24	30	9	47	9	19	42	29
Attending a film event / premiere	9	11	2	11	8	17	19	13
Tours organized by TV travel program	4	5	2	11	0	0	6	4
All		1	0	0	0	0	1	1
Others	1	1	1	5	0	0	2	1
Total:	79	100	19	100	47	100	145	100
Other types of film tourism activities identified:								
Use film to introduce tourism at a destination								
Use artists to attract tourists								

¹Multiple responses permitted

Table 20 presents the respondents' frequency of visit a cinema and watching television programs. Seventy-eight percent (78%) of all respondents went to the cinema twice or less per month to watch a movie, with twenty-one percent (21%) of them going to the cinema from three to five times. The average frequency of going to movies was 1.7 times. In addition, slightly over half of the overall respondents (51%) spent two hours or less per day on watching television or DVDs, with over

forty percent (45%) spent three to five hours. The mean number of hours spent on watching television was 2.6 hours.

Table 20. Frequency of visit cinema and watching TV

Frequency to visit cinema (monthly)	Residents (n=252)		Visitors from Greater China Region (n=127)		Other Visitors (n=121)		Overall Respondents (n=500)	
	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
0-2 times	182	72	111	87	96	79	389	78
3-5 times	65	26	15	12	25	21	105	21
6-8 times	5	2	1	1	0	0	6	1
Total	252	100	127	100	121	100	500	100
Mean	1.9		1.2		1.6		1.7	
Hours to watch TV (daily)	Residents (n=252)		Visitors from Greater China Region (n=127)		Visitors from Greater China Region (n=121)		Overall Respondents (n=500)	
	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
0-2 hours	114	45	61	48	82	68	257	51
3-5 hours	129	51	59	46	37	31	225	45
6-8 hours	8	3	5	4	2	1	15	3
More than 8 hours	1	1	2	2	0	0	3	1
Total	252	100	127	100	121	100	500	100
Mean	2.7		2.7		2.3		2.6	

Table 21 presents films' influence on destination selection. On a 10-point Likert-scale, the mean of the level of influence that film/television has on all respondents' selection of a place to visit for holidays was 4.8, with the mean scores recorded from residents (4.81) and other visitors (5.04) were higher than the overall mean. The mean score of such influence on other visitors was recorded at 4.39. On the other hand, the mean score representing the level of influence that a film/television program might have had in the overall visitors' decision to visit Hong Kong on the current trip was 4.57. The mean scores for visitors from the Greater China Region and other visitors were 4.88 and 4.27, respectively.

Table 21. Film's influence on destination selection

Film's influence on destination selection	Residents (n=252)		Visitors from Greater China Region (n=127)		Other Visitors (n=121)		Overall Respondents (n=500)	
	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
1	27	11	17	13	13	11	57	11
2	19	8	6	5	16	13	41	8
3	37	15	12	9	18	15	67	13
4	22	9	8	6	17	14	45	9
5	38	15	26	20	17	14	83	17
6	38	15	18	14	18	15	74	15
7	44	17	25	20	11	9	80	16
8	22	9	8	6	7	6	37	7
9	4	2	4	3	3	3	11	2
10	1	0.4	3	2	1	1	5	1
Total	252	100	127	100	121	100	500	100
Mean:	4.81		5.04		4.39		4.77	

Film's influence on current trip to HK	Visitors from Greater China Region (n=127)		Other Visitors (n=121)		Overall Visitors (n=248)	
	Freq.	Per.	Freq.	Per.	Freq.	Per.
1	14	11	21	17	35	14
2	3	2	8	7	11	4
3	13	10	18	15	31	13
4	11	9	22	18	31	13
5	47	37	14	12	63	25
6	7	6	9	7	16	6
7	22	17	22	18	44	18
8	6	5	5	4	11	4
9	1	1	1	1	2	1
10	3	2	1	1	4	2
Total	127	100	121	100	248	100
Mean:	4.88		4.27		4.57	

Table 22 reveals the respondents experience in on-location film tourism activities. According to Table 22, twenty-two percent (22%) of the overall respondents had visited a place because it was featured in film or television program, including twenty-four percent (24%) of the local residents, twenty-two percent (22%) of the visitors from the Greater China Region, and seventeen percent (17%) of the other visitors. China was the most reported country that the said respondents were influenced to visit by film or television, and travel programs on television were the most reported channel which they were influenced by.

Table 22. Respondents' experience in on-location film tourism activities

Previously visited a place because it was featured in film or TV program	Residents (n=252)		Visitors from Greater China Region (n=127)		Other Visitors (n=121)		Overall Respondents (n=500)	
	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
Yes	60	60	28	22	21	17	109	22
No	192	192	99	78	100	83	391	78
Total	252	252	127	100	121	100	500	100
Names of places:	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
China	10	10	11	39	0	0	21	19
Hong Kong	5	5	12	43	1	5	18	17
Korea	7	7	2	7	1	5	10	9
Japan	9	9	0	0	0	0	9	8
Macau	6	6	0	0	1	5	7	6
Thailand	7	7	0	0	0	0	7	6
New Zealand	1	1	1	4	3	14	5	5
U.S.A.	0	0	0	0	5	24	5	5
Australia	2	2	0	0	2	10	4	4
Taiwan	4	4	0	0	0	0	4	4
Switzerland	1	1	0	0	1	5	2	2
Austria	0	0	0	0	1	5	1	1
Canada	1	1	0	0	0	0	1	1
Czech Republic	1	1	0	0	0	0	1	1
Egypt	0	0	0	0	1	5	1	1
France	0	0	0	0	1	5	1	1
Germany	1	1	0	0	0	0	1	1
Greece	0	0	0	0	1	5	1	1
Iceland	0	0	0	0	1	0	1	1
India	1	1	0	0	0	0	1	1
Italy	1	1	0	0	0	0	1	1
Pakistan	0	0	1	4	0	0	1	1
Singapore	1	1	0	0	0	0	1	1
Spain	0	0	0	0	1	0	1	1
Turkey	0	0	1	4	0	0	1	1
U.K.	0	0	0	0	1	5	1	1
Forgotten	2	2	0	0	0	0	2	2
Total:	60	60	28	100	21	100	109	100
Name of film/TV Programs	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
TV travel programs	16	16	1	4	1	5	18	17
TVB drama	3	3	2	7	1	5	6	6
Daejeongeum	3	3	2	7	1	5	6	6
Lord of the Rings	1	1	1	4	3	14	5	5
Return of the Cuckoo	5	5	0	0	0	0	5	5
TV drama in Taiwan	4	4	0	0	0	0	4	5
Long Vacation	3	3	0	0	0	0	3	3
TV drama in China	0	0	3	11	0	0	3	3
New Police Story	0	0	2	7	0	0	2	2
TV drama in Korea	2	2	0	0	0	0	2	2
National Geographic	0	0	0	0	2	10	2	2
TV news	2	2	0	0	0	0	2	2
Anna and the King	1	1	0	0	0	0	1	1
Beijing Olympic program	1	1	0	0	0	0	1	1
Disney cartoon	0	0	0	0	1	5	1	1

Fulltime Killer	1	1	0	0	0	0	1	1
Louis 14	0	0	0	0	1	5	1	1
Love Generation	1	1	0	0	0	0	1	1
Matador	0	0	0	0	1	5	1	1
Miss Hong Kong Pageants Contest	1	1	0	0	0	0	1	1
Notting Hill	0	0	0	0	1	5	1	1
Roman Holiday	1	1	0	0	0	0	1	1
Sound of Music	0	0	0	0	1	5	1	1
Commercials	1	1	0	0	0	0	1	1
Unknown films/TV program	1	1	3	11	2	10	6	6
Forgotten	13	13	14	50	6	24	33	30
Total:	60	60	28	100	21	100	109	100

Table 23 presents the overall level of satisfaction with visit at the locations that have been featured in films or television. On a 10-point Likert scale, the mean score of the respondents' satisfaction with their visit at these locations was 7.36, as the satisfaction rate for other visitors was higher than the overall mean (7.86) and the lowest satisfaction rate was recorded at the group of visitors from the Greater China Region (7.18).

Table 23. Overall level of satisfaction with visit at locations featured in film/TV

	Residents (n=60)		Visitors from Greater China Region (n=28)		Visitors outside Greater China Region (n=42)		Overall Respondents (n=109)	
	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
1-3	1	2	1	4	0	0	2	2
4-7	31	52	13	46	7	33	51	47
8-10	28	46	14	50	14	67	56	51
Total	60	100	28	100	21	100	109	100
Mean:	7.28		7.18		7.86		7.36	

Table 24 reveals the respondents experience in off-location film tourism activities. According to Table 24, twenty-one percent (21%) of the overall respondents had either visited a film-related attraction (e.g., working studios, film-related theme parks, etc.), or participated in a film-related activity (e.g., premieres, film festivals, film award ceremonies, etc.) outside Hong Kong, including twenty percent (20%) of the local residents, eleven percent (11%) of the visitors from

the Greater China Region, and thirty-five percent (35%) of other visitors. Universal Studio in Los Angeles (43%) and Osaka, Japan (17%) as well as Daejeonggeum Park in Korea (8%) were the three most visited film-related attractions. The mean score representing these respondents' overall level of satisfaction with visit at such attraction was 7.73, based upon a 10-point Likert-scale.

Table 24. Respondents' experience in off-location film tourism activities

Previously visited any film-related attractions or events	Residents (n=252)		Visitors from Greater China Region (n=127)		Other Visitors (n=121)		Overall Respondents (n=500)	
	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
Yes	50	20	14	11	42	35	106	21
No	202	80	113	89	79	65	394	79
Total	252	100	127	100	121	100	500	100
Names of attractions/events:	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
Universal Studios, Los Angeles	21	42	2	14	22	52	45	43
Universal Studios, Japan	12	24	2	14	4	10	18	17
Daejeongeum Park, Korea	5	3	2	14	2	5	9	8
Unknown film festival	1	2	1	7	4	10	6	6
Cologne RTL, Germany	2	4	0	0	1	2	3	3
Universal Studios, Orlando	3	6	0	0	0	0	3	3
Hollywood	1	2	0	0	2	5	3	3
Film premieres	1	2	1	7	0	0	2	2
Caines Film Festival	1	2	0	0	1	2	2	2
Avenue of the Stars	0	0	1	7	1	2	2	2
Wendian Film City, China	1	2	1	7	0	0	2	2
Osaka Film/TV Association Park	1	2	0	0	0	0	1	1
MGM Studios, Los Angeles	1	2	0	0	0	0	1	1
Film attraction in Chingtou, China	0	0	1	7	0	0	1	1
Beijing Film City, China	0	0	1	7	0	0	1	1
Jiangxu Film City, China	0	0	1	7	0	0	1	1
Venice Film Festival	0	0	0	0	1	2	1	1
Warner Bros. Studios, Germany	0	0	0	0	1	2	1	1
Walt Disney Studios in France	0	0	0	0	1	2	1	1
Redang Studio, Malaysia	0	0	0	0	1	2	1	1
Wuxi Park, China	0	0	1	7	0	0	1	1
Studio in the Netherlands	0	0	0	0	1	2	1	1
Total:	50	100	14	100	42	100	106	100

Overall level of satisfaction with visit at the said attractions/events	Residents (N=50)		Visitors from Greater China Region (N=14)		Other Visitors (N=42)		Overall Respondents (N=106)	
	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
1-3	0	0	0	0	1	2	1	1
4-7	18	36	3	21	17	40	38	36
8-10	32	64	11	79	24	57	67	63
Total	50	100	14	100	42	100	106	100
Mean:	7.7		8.14		7.62		7.73	

4.2.5 Potential Film Tourists

One of the study objectives was to identify the attributes and impacts that are important to those whose trips are influenced by film, also known as potential film tourists. Before identifying the attributes and impacts that were important for the

potential film tourists, it would be more important to determine who should be considered as potential film tourists.

The question examining the influence that film/television had on the respondents' selection of a travel destination on holiday was used as a basis to determine the identity of a potential film tourists, in which those who scored from 6 to 10 for this question (based upon a 10-point Likert scale) were considered as potential film tourists. Table 25 reveals the details of responses that were equal or greater than 6 for this question, as Table 26 presents the breakdown between potential film tourists and non potential film tourists.

Table 25. Film's influence on destination selection (responses from 6 to 10)

Film's influence on destination selection	Residents (n=109)		Visitors from Greater China Region (n=58)		Other Visitors (n=40)		Overall Respondents (n=207)	
	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
6	38	35	18	31	18	45	74	36
7	44	40	25	43	11	28	80	39
8	22	21	8	14	7	18	37	18
9	4	4	4	7	3	8	11	5
10	1	1	3	5	1	3	5	2
Total	109	100	58	100	40	100	207	100
Distributions among respondents from different regions:								
	109	53	58	28	40	19	207	100

Table 26. Breakdown between potential film tourists and non potential film tourists

	Residents (n=252)		Visitors from Greater China Region (n=127)		Other Visitors (n=121)		Overall Respondents (n=500)	
Potential Film Tourists	109	43	58	46	40	33	207	41
Non Potential Film Tourists	143	57	69	54	81	67	293	59
	252	100	127	100	121	100	500	100

According to Table 25, two hundred and seven respondents provided a rating between 6 to 10, who may be considered as potential film tourists. Among the potential film tourists, slightly more than half of them (53%) were residents, as the number of potential film tourists from other countries was smaller than those from

the Greater China Region.

As presented by Table 26, forty-one percent (41%) of all respondents were considered as potential film tourists. The group of visitors from the Greater China Region had the highest proportion of potential film tourists (46%), while only thirty-three percent (33%) of visitors from other countries were considered. Meanwhile, forty-three percent (43%) of residents were identified as potential film tourists.

The attribute and impact factors that were rated important to the potential film tourists are presented on Tables 27 and 28, respectively. Similar to the non potential film tourists, Factors 3 and 4 (mean: 4.18), which were film-related events/products and destination attributes, were the most important attribute factors to the overall potential film tourists. Among these potential film tourists, the local residents rated both Factors 3 and 4 as the most important factors (4.0), as visitors from the Greater China Region rated Factor 4 and visitors from other countries rated Factor 3 as the most important factor. Nevertheless, it should be noted that the potential film tourists gave higher mean scores to Factors 1, 3, and 4 than the non potential film tourists, as the mean of Factor 2 (operation of film tourism development) remained the same. Details are presented on Table 27.

Table 27. Film tourism attribute factors by potential film tourists

	Residents		Visitors from Greater China Region		Other Visitors		Overall Respondents	
	n	Mean	n	Mean	n	Mean	n	Mean
Factor 1: Film-connected Attributes	103	3.7	55	4.0	36	3.8	193	3.8
Factor 2: Film Tourism Attractions and Products	108	3.8	54	3.9	37	3.8	199	3.8
Factor 3: Film Tourism Events/Products	106	4.0	57	3.8	38	4.1	198	4.1
Factor 4: Destination Attributes	103	4.0	58	4.2	37	4.0	198	4.1

Table 28 reveals the likelihood of film tourism impact factors by the potential

film tourists. According to the potential film tourists, film tourism in Hong Kong would likely have an affect on Factor 4, which was tourism impacts (mean: 3.9). Factor 4 was also the most likely impact factor to be caused by film tourism in Hong Kong by local residents (3.9). The likely impact factor by visitors from the Greater China Region was Factor 1, economic factors (3.9). For other visitors, Factor 2, “image factors”, was the most likely impact (4.0).

Similar to the non potential film tourists, Factor 3, social-environmental impacts, was the least likely impact resulting from film tourism (3.1). Moreover, the differences between the mean scores of each impact factor by these two groups were varied. The potential film tourists gave lower mean score to Factor 3 and higher mean score to Factor 1 than their counterpart. However, the mean scores of Factors 2 and 4 were equal between these two groups.

Table 28. Film tourism impact factors by potential film tourists

	Residents		Visitors from Greater China Region		Other Visitors		Overall Respondents	
	N	Mean	N	Mean	N	Mean	N	Mean
Factor 1: Economic Impacts	105	3.8	57	3.9	35	3.9	197	3.8
Factor 2: Image Impacts	106	3.8	58	3.8	36	4.0	200	3.8
Factor 3: Social-environmental Impacts	105	3.1	58	3.2	36	3.2	199	3.1
Factor 4: Tourism Impacts	108	3.9	57	3.8	39	3.7	204	3.9

4.2.6 Perceptions of Hong Kong as a Film Tourism Destination

This section presents the results reflecting the respondents’ perception of the status and image of Hong Kong as a film tourism destination.

As revealed by Table 29, eighty-three percent (83%) of the overall respondents agreed that film/television could encourage tourists to visit Hong Kong. However, as reflected by Table 30, nearly seventy percent (69%) of them agreed with the statement “Hong Kong has the potential to be a ‘film tourism’ destination”, as

sixty-three percent (63%) of local residents, eighty percent (80%) of visitors from the Greater China Region, and forty-eight percent (48%) of other visitors revealed such agreement. “Hong Kong is too small” (18%) and “the lack of special films” (15%) were the top two reasons for those who disagreed with the said statement.

Table 29. Agreement on film/TV can encourage tourists to visit Hong Kong

	Disagree (%)	Neutral (%)	Agree² (%)	Mean
Overall Respondents (n=500)	4	13	83	3.82
Residents (n=252)	4	13	83	3.82
Visitors from Greater China Region (n=127)	6	10	84	3.84
Other Visitors (n=121)	4	16	80	3.79

1) Includes strongly disagree and disagree responses

2) Includes strongly agree important and agree responses

Table 30. Agreement on the potential of Hong Kong to be a “film tourism” destination

Hong Kong has the potential to be a “film tourism” destination	Disagree (%) ¹	Neutral (%)	Agree ² (%)	Mean
Overall Respondents (n=500)	7	24	69	3.68
Residents (n=252)	10	27	63	3.56
Visitors from Greater China Region (n=127)	2	18	80	3.91
Other Visitors (n=121)	11	41	48	3.69

Reason for Disagreement	Residents (n=24)		Visitors from Greater China Region (n=3)		Other Visitors (n=6)		Overall Respondents (n=33)	
	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
Hong Kong is too small	5	21	1	33	0	0	6	18
Lack of special films	4	17	0	0	1	17	5	15
Film tourism is not the target of tourism development in Hong Kong	1	4	0	0	2	33	3	9
Hong Kong cannot compete with other destinations in film tourism	2	8	0	0	1	17	3	9
Lack of facilities/attractions	2	8	1	33	0	0	3	9
Poor film industry	3	13	0	0	0	0	3	9
Film tourism is not well-developed now	2	8	0	0	1	17	3	9
Film tourism is not special/popular	2	8	0	0	0	0	2	6
Hong Kong is always a cultural desert	1	4	0	0	0	0	1	3
Lack of local support	1	4	0	0	0	0	1	3
Lack of representative stars	0	0	1	33	0	0	1	3
Personally dislike Chinese films	0	0	0	0	1	17	1	3
None	1	4	0	0	0	0	1	3
Total:	24	100	3	100	6	100	33	100

- 1) Includes strongly disagree and disagree responses
 2) Includes strongly agree important and agree responses

As revealed by Table 31, nearly half of all respondents (47%) agreed that the current film-based features or attractions in Hong Kong were sufficient for it to develop film tourism, but fifteen percent (15%) of them disagreed with that statement. The mean score for the agreement of this statement by all respondents was 3.34, as the mean given by the visitors from the Greater China regions was the

highest (3.64) among all groups.

Table 31. Agreement on the sufficiency of Hong Kong’s film-based features or attractions

The film-based features or attractions that currently exist in HK are sufficient for it to develop film tourism	Disagree (%)¹	Neutral (%)	Agree² (%)	Mean				
All Respondents (N=500)	15	38	47	3.34				
Residents (N=252)	21	40	39	3.16				
Visitors from Greater China Region (N=127)	6	32	62	3.64				
Other Visitors (N=121)	11	41	48	3.38				
Reason for Disagreement	Residents (n=52)		Visitors from Greater China Region (n=8)		Other Visitors (n=13)		Overall Respondents (n=73)	
	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
Lack of facilities/attractions relating to film tourism	27	52	3	38	7	54	37	51
Film tourism development in Hong Kong is insufficient/weak	4	8	0	0	0	0	4	5
Lack of good films	2	4	0	0	1	8	3	4
Personally have not heard of any film tourism development in Hong Kong	0	0	1	13	1	8	2	3
Film tourism in Hong Kong is not special/thematic	2	4	0	0	0	0	2	3
Hong Kong is too small	1	2	1	13	0	0	2	3
Hong Kong cannot compete with other destinations in film tourism	2	4	0	0	0	0	2	3
Lack of government support	1	2	0	0	1	8	2	3
Lack of organization	1	2	0	0	0	0	1	1
Film tourism development in Hong Kong is unnecessary	1	2	0	0	0	0	1	1
None	11	21	3	38	3	23	17	23
Total:	52	100	8	100	13	100	73	100

- 1) Includes strongly disagree and disagree responses
- 2) Includes strongly agree important and agree responses

Table 32 reveals the respondents’ awareness of promotion or advertisement on film-based tourism attractions in Hong Kong. According to Table 32, over ninety percent (93%) of respondents were not aware of the promotion or advertisement which promote film-based tourism attractions in Hong Kong, including ninety-three (93%) of local residents, ninety-one percent (91%) of visitors from the Greater China Region, and ninety-five percent (95%) of other visitors. From those who were aware of such promotion or advertisement, “promotional clips featuring Jackie

Chan”, “broadcast/promotion on the Avenue of the Stars”, and “general television advertisements” were the three most reported type of promotions acknowledged by the respondents.

Table 32. Awareness of promotion or advertisement on film-based tourism attractions in Hong Kong

Awareness of promotions of film-based tourism attractions in HK	Residents (n=252)		Visitors from Greater China Region (n=127)		Other Visitors (n=121)		Overall Respondents (n=500)	
	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
Yes	17	7	11	9	6	5	34	7
No	235	93	116	91	115	95	466	93
Total	252	100	127	100	121	100	500	100
Types of promotions:	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
Jackie Chan’s promotional clips	3	18	4	36	0	0	7	21
Broadcast/promotion on the Avenue of the Stars	5	29	0	0	1	17	6	18
General TV ads	2	12	3	27	0	0	5	15
HKTB’s other promotional clips	1	6	2	18	1	17	4	12
Movies	1	6	1	9	1	17	3	9
HKIFF	3	18	0	0	0	0	3	9
Magazine	1	6	0	0	1	17	2	6
Interview of HK actor	0	0	0	0	1	17	1	3
Show on the Discovery Channel	0	0	0	0	1	17	1	3
Leaflets issued by KCR	1	6	0	0	0	0	1	3
Ads inside MTR	0	0	1	9	0	0	1	3
Total:	17	100	11	100	6	100	34	100

Table 33 presents the respondents’ perception on the party that should be responsible for film tourism development in Hong Kong. According to Table 33, the tourism industry (36%) was reported party to provide support to develop film tourism in Hong Kong, followed by the government (35%) and the film industry (26%).

Table 33. Party responsible for film tourism

	Residents (n=252)		Visitors from Greater China Region (n=127)		Other Visitors (n=121)		Overall Respondents (n=500)	
	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
Tourism Industry	93	37	48	38	40	33	181	36
Government	95	38	50	39	32	26	177	35
Film Industry	60	24	24	19	47	39	131	26
Local Residents	4	1	4	3	1	1	9	2
Others	0	0	1	1	1	1	2	1
Total	252	100	127	100	121	100	500	100
Other parties:	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
Visitors	0	0	1	100	0	0	1	50
None	0	0	0	0	1	100	1	50
Total:	0	0	1	100	1	100	2	100

Table 34 presents the respondents' perception of the Avenue of the Stars. "To enjoy the scenery/harbour views" (34%), "for fun and leisure" (30%), and "en route" (24%) were the top three main reasons for respondents to visit the Avenue of the Stars, as "en route" (43%) and "to enjoy the scenery/harbour views" (52%) were the top reason for the local residents and all visitors, respectively, as the film-related reasons ("to pay tribute to a particular Hong Kong star(s) and "to learn about the film industry of Hong Kong) were rated the lowest. In addition, the mean score representing the overall level of satisfaction of all respondents in visiting the Avenue of the Stars was 6.8, as both groups of visitors gave a higher mean (7.1 by visitors from the Greater China Region and 7.5 by other visitors) than residents (6.3).

Table 34. Perceptions towards the Avenue of the Stars

Main reason to visit AOS	Residents (n=252)		Visitors from Greater China Region (n=127)		Other Visitors (n=121)		Overall Respondents (n=500)	
	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
To enjoy the scenery/harbor views	41	16	66	52	63	52	170	34
For fun and leisure	83	33	29	23	40	33	152	30
En route	109	43	5	4	4	3	118	24
Part of the tour itinerary	1	0.4	18	14	4	3	23	5
To watch or participate in the performances/events held in AOS	5	2	5	4	3	3	13	3
To pay tribute to a particular Hong Kong star(s)	1	0.4	3	3	3	3	7	1
To learn about the film industry of Hong Kong	1	0.4	1	1	3	3	5	1
Other	11	4	0	0	1	1	12	3
Total:	252	100	127	100	121	100	500	100
Overall level of satisfaction with visit at AOS	Freq.	Per.	Freq.	Per.	Freq.	Per.	Freq.	Per.
1-3	12	5	3	2	1	1	16	3
4-7	194	77	67	53	52	43	313	63
8-10	46	18	57	45	68	56	171	34
Total	252	100	127	100	121	100	500	100
Mean:	6.3		7.1		7.5		6.8	

Table 35 reveals the respondents' support and perceived effects of film tourism in Hong Kong. If Hong Kong became a place famous for its film tourism attractions, eight-two percent (82%) and sixty-six (66%) of visitors from the Greater China Region and other visitors indicated that they would likely visit Hong Kong again. Eighty-two percent (82%) of local residents stated that it would likely attract more visitors. On the other hand, nearly seventy percent (70%) of all respondents would likely support the development of film tourism in Hong Kong, including seventy-three percent (73%) of Hong Kong residents, seventy-four percent (74%) of visitors from the Greater China Region, and fifty-six percent (56%) of other visitors.

Table 35. Support and effects on film tourism development in Hong Kong

How likely would you support the development of film tourism in Hong Kong?	Unlikely (%) ¹	Neutral (%)	Likely ² (%)	Mean
Overall Respondents (n=500)	4	27	69	3.72
Residents (n=252)	5	22	73	3.72
Visitors from Greater China Region (n=127)	0	26	74	3.81
Visitors outside Greater China Region (n=121)	4	40	56	3.62
If Hong Kong becomes a place famous for its film tourism attractions, how likely do you think it will attract more visitors?	Unlikely (%) ¹	Neutral (%)	Likely ² (%)	Mean
Residents (n=252)	4	14	82	3.82
If Hong Kong becomes a place famous for its film tourism attractions, how likely will you visit HK again?	Unlikely (%) ¹	Neutral (%)	Likely ² (%)	Mean
Overall Visitors (n=248)	7	19	74	3.72
Visitors from Greater China Region (n=127)	2	16	82	3.86
Visitors outside Greater China Region (n=121)	12	22	66	3.58

1) Includes very unlikely and unlikely responses

2) Includes very likely and likely responses

4.2.7 T-test Results for the Validity of Study Hypotheses

This section presents the data resulted from a series of independent-samples t-test, in order to test the validity of the hypotheses proposed by this study. Details of the t-test results are presented in Tables 36 and 37.

Table 36. Results of independent-samples t-test (impacts)

	Group	N	Mean	t-value	df	P ³
Impacts:						
Hypothesis 1a: Local residents perceive that the economic contributions brought about by film tourism will likely have a greater effect in Hong Kong than tourists	Residents	246	3.6 ¹	-2.365	473.4	.018
	Tourists	230	3.8 ¹			
Hypothesis 1b: Local residents perceive that the image of Hong Kong represented by film tourism will likely have a greater effect in Hong Kong than tourists	Residents	247	3.8 ¹	-2.515	482.8	.012
	Tourists	238	3.9 ¹			
Hypothesis 1c: Local residents perceive that the social impacts created by film tourism will likely have a greater effect in Hong Kong than tourists	Residents	246	3.2 ¹	-.906	482	.365
	Tourists	238	3.3 ¹			
Hypothesis 1d: Local residents perceive that the environmental impacts created by film tourism will likely have a greater effect in Hong Kong than tourists than tourists	Residents	246	3.2 ¹	-.906	482	.365
	Tourists	238	3.3 ¹			

¹Based upon a 5-point Likert-scale where 1 = very unlikely to 5 = very likely

²Based upon a 10-point Likert-scale

³Significance at the 0.05 level

Table 37. Results of independent-samples t-test (attributes and film's influence)

	Group	N	Mean	t-value	df	P ³
Attributes:						
Hypothesis 1e : Local residents are place more importance on the operation of film tourism attractions and facilities than tourists	Residents	245	3.7 ¹	-1.625	474	.105
	Tourists	231	3.8 ¹			
Hypothesis 1f: Local residents place more importance on the film-connection attributes than tourists	Residents	243	3.6 ¹	-3.314	463.5	.001
	Tourists	232	3.8 ¹			
Hypothesis 2: Tourists from outside the Greater China Region are more likely to visit Hong Kong due to films than those from the Greater China Region	Tourists	118	4.88 ²	2.112	234.5	.036
	from the Greater China Region					
	Other Tourists	119	4.27 ²			

¹Based upon a 5-point Likert-scale where 1 = very unlikely to 5 = very likely

²Based upon a 10-point Likert-scale

³Significance at the 0.05 level

In terms of the hypotheses in relation to film tourism attributes and impacts, H1_a, H1_b, H1_f, and H2 had statistically significant results between the perceptions of tourists and residents for the variables examined, as the p values of these hypotheses were lower than .05. However, it should also be noted that the mean scores given by tourists were higher than those by the residents, indicating that the tourists placed more importance on all attributes and impacts than the residents reflected in all hypotheses. These results ran contrary to the expected nature and direction specified for the hypotheses. Therefore, all hypotheses were rejected.

According to Table 37, H2 had significant results on the influence of film and television on the traveling decision to Hong Kong between visitors from the Greater China Region and other visitors, as the p value was recorded at .036. However, since the mean score by visitors from the Greater China Region was higher than the

mean score by other visitors, H₂ was rejected. This indicated that the visitors from the Greater China Region might have been attracted to visit Hong Kong due to the cultural similarities with films and television programs in Hong Kong.

A summary of the results for the validity of the hypotheses is presented on Table 38.

Table 38. Results for the hypotheses

Hypotheses	Results
<i>Concerns of local residents:</i>	
Hypothesis 1a: Local residents perceive that the economic contributions brought about by film tourism will likely have a greater effect in Hong Kong than tourists.	Rejected
Hypothesis 1b: Local residents perceive that the image of Hong Kong represented by film tourism will likely have a greater effect in Hong Kong than tourists.	Rejected
Hypothesis 1c: Local residents perceive that the social impacts created by film tourism will likely have a greater effect in Hong Kong than tourists.	Rejected
Hypothesis 1d: Local residents perceive that the environmental impacts created by film tourism will likely have a greater effect in Hong Kong than tourists.	Rejected
Hypothesis 1e : Local residents place more importance on the operation of film tourism attractions and facilities than tourists.	Rejected
Hypothesis 1f: Local residents place more importance on the film-connection attributes than tourists.	Rejected
<i>Tourists from the Greater China Region and outside the Greater China Region:</i>	
Hypothesis 2: Tourists from outside the Greater China Region are more likely to visit Hong Kong due to films than those from the Greater China Region.	Rejected

CHAPTER 5 – DISCUSSION

This chapter discusses the findings of this study, in regards to the attribute and impact factors, influence of films on destination selection, potential film tourists, perceptions of Hong Kong as a film tourism destination, and effects of distance decay and cultural distance. A brief summary is presented at the end of each section.

5.1 ATTRIBUTES AND IMPACTS FACTORS

5.1.1 Attribute Factors

In terms of the attribute factors, Factor 3 (film-related events/products) and Factor 4 (destination attributes) received the highest mean score (4.0) from all respondents. This indicated that the respondents perceived that film tourism development in Hong Kong should reflect unique elements of Hong Kong and its culture as well as tourism products that could allow visitors to experience the operation of Hong Kong's film industry. On the other hand, Factor 1 (film-connected attributes) received the lowest mean score (3.7) from all respondents, which indicated that the respondents did not perceive elements related to a specific film as a comparably important component of film tourism development in Hong Kong.

In summary, the respondents perceived the ideal film tourism development in Hong Kong to emphasize the most the overall environment of Hong Kong's film industry and the unique features of the Hong Kong culture, in which it should not be merely based upon one particular film.

As there is an absence of research on the overall attributes on film tourism development, the results presented in this study can provide adequate considerations for destination marketing organizations (DMOs) and stakeholders when planning and

developing film tourism at a destination.

5.1.2 Impact Factors

In terms of impact factors, Factor 4 (tourism impacts) received the highest mean score (3.9) from all respondents, as Factor 3 (social-environment impacts) received the least mean score (3.2). In other words, the respondents expected that film tourism development in Hong Kong would most likely bring impacts on the tourism aspects, but less likely on social and environmental issues. The respondents' indifference on social and environmental issues confirmed the findings of various studies on conflict between film tourism and local community (Beeton 2004b; 2005; 2006; Cohen, 2005; Connell, 2005; Mordue, 1999; 2001), in which the social and environmental impacts caused by film tourism are not often considered by both the film tourists and local community. As a result, The Hong Kong Tourism Board and stakeholders who are interested in developing film tourism in Hong Kong should measure the possible social and environmental impacts related to film tourism projects precisely, before the commencement of film tourism projects. On the other hand, the local community should also pay close attention and respond proactively to these possible impacts, before these impacts come into effect.

As a tourism product, film tourism would be expected to exert impacts on tourism development in a destination. In order to respond to the perceptions of the respondents, film tourism proponents should focus on maximizing the positive tourism impacts when strategically planning for film tourism development in Hong Kong.

On the other hand, since the film tourism development in Hong Kong is still at its infancy, there might be a lack of understanding of film tourism among the public. As revealed by the survey, only twenty-one percent (21%) of the

respondents had heard of the term “film tourism” and were able to explain the nature of film tourism. Due to the lack of understanding of film tourism, both residents and tourists might not yet be able to associate any social and environmental impacts that could be caused by film tourism. However, any tourism development can induce impacts to the host community at a destination, especially on the social and the environmental aspects (Pearce, 1989; Ap, 1990; 1992). Therefore, it is necessary to arouse the public’s awareness on the possible social and environmental impacts that film tourism might contribute to the community.

5.1.3 Hypothesis relating to Attribute and Impact Factors

According to the results, the preferences on both attribute and impact factors given by each geographical group were identical to those by the overall respondents. Although various studies (Beeton, 2005; Cohen, 2005; Connell, 2005; Hudson & Ritchie, 2006b; Mordue, 1999; 2001; Winter, 2002) have indicated that local residents are usually more concerned with the operation of film tourism attractions and facilities as well as the impacts caused by film tourism activities, this study found that residents in Hong Kong did not pay as much attention to these concerns as the visitors. The percentage of the perceived importance and likeliness of both the attribute and impact factors as well as ratings of both factors given by the residents were consistently and also lower than the visitors, which ran contrary to the nature and direction of Hypotheses 1a, 1b, 1c, 1d, 1e, and 1f. These results were somewhat unexpected. However, this also suggests that there is still more to learn about the film tourism phenomenon from the local residents’ perspective.

There are a few possible explanations for the said results. First of all, as mentioned previously, the current development of film tourism in Hong Kong is still at its infancy or, at most, a juvenile stage, with the local community knowing little

about the nature and operation of film tourism. Therefore, the perceived impacts created by film tourism did not appear to register that much as a concern within the community. Secondly, as reflected by Tables 15 and 18, residents usually gave a higher frequency of “neutral” responses than tourists for most attribute and impact factors. This suggested there was a lack of knowledge of film tourism and that residents might hold a rather conservative view in their perceptions of the attributes and possible impacts created by film tourism. Last but not least, tourists provided more positive ratings on the attributes and impacts probably because the idea of film tourism was new and novel to them, as local residents would have greater familiarity of the local scenes to be featured in the film tourism development and/or take things more for granted. Thus, tourists might be more sensitive to the issues raised by film tourism than the local residents.

5.1.4 Summary

In summary, attribute factors on film-related events/products and destination attributes were perceived as the most important attributes, as attributes associated with a specific film were the least favorite type. This indicates that the future development of film tourism in Hong Kong should focus on the overall environment of Hong Kong’s film industry and the unique features of Hong Kong culture rather than relying on a specific film that featured Hong Kong. On the other hand, since tourism impacts received the highest mean score and social/environmental impacts was given the lowest mean score, the respondents expected that film tourism development in Hong Kong would most likely bring impacts on the tourism aspects rather than social and environmental impacts, although it is arguable that the respondents overlooked the social and environmental issues due to their lack of understanding in film tourism. In addition, all hypothesis relating to the attribute

and impact factors were rejected due to the fact that the visitors gave higher scores to the attribute and impact items than the local residents. This could be probably due to the fact that the perceived impacts of film tourism are not presently observable. Thereby, the local residents may tend to give more “neutral” responses than the visitors, and film tourism appeared to be new and novel to visitors but not the local residents. This suggests that before the local residents have a more distinctive perception of film tourism’s attributes and impacts, residents’ understanding and interest on film tourism should be strengthened.

5.2 INFLUENCE OF FILMS ON DESTINATION SELECTION

This section will present the indications from the respondents' understanding of film tourism, the influence of films on destination selection, and the respondents' participations in film tourism activities.

5.2.1 Understanding of Film Tourism

As revealed by the results, less than one-fifth (18%) of all respondents claimed that they had heard of the term "film tourism" at the time of the survey, as visitors from the Greater China Region had the lowest percentage (12%) of respondents who had heard of film tourism in comparison to the other groups. This low level of recognition is not surprising given that film tourism is a relatively new phenomenon and as it is not actively promoted in Hong Kong despite it being one of Asia's well known major film production centers. Moreover, film tourism only remains as a niche tourism product currently, as there is a lack of understanding and popularity in the community. Therefore, more promotional efforts should be exerted for both visitors (especially visitors from the Greater China Region) and local residents in order to further develop film tourism in Hong Kong.

Indeed, film tours have been launched for the recent blockbuster *Lust/Caution*, in which many visitors from various Asian markets come to Hong Kong to visit the shooting locations of this film (Cheung, 2007). These film tours can strengthen visitors' perceptions of Hong Kong as a film tourism destination. In addition, a day trip to these shooting locations for local residents can also help them to understand film tourism. On the other hand, since Hong Kong has a more relaxed censorship on films and television programs in comparison to some its neighbors, like the Mainland and Singapore, The Hong Kong Tourism Board should promote Hong Kong as a destination where visitors can enjoy a variety of both

international and local films.

On the other hand, the results revealed that “visiting a location used as a filming location” and “visiting a film studio/theme park” were the two most identified film tourism activities from the respondents who had heard of film tourism, as the difference between these two types of activities was very small (31% for “visiting a location used as a filming location” and 29% for “visiting a film studio/theme park”). This suggests that the respondents had a fair understanding on both on-location and off-location film tourism activities.

5.2.2 Film’s Influence on Destination Selection

According to the results, film’s influence on destination selection was rather low, as the mean score of such influence was 4.77 based upon a 10-point Likert scale and those who rated 8 to 10 points on such influence only made up ten percent (10%) of the overall respondents. In addition, the influence rate of films on the visitors’ current trip to Hong Kong was apparently lower than the one on destination selection (see Table 21).

Although it is reasonable that many visitors came to Hong Kong because of various non-leisure purposes (e.g. work, school tours, etc.) and hence the influence of films on the visitors’ current trip to Hong Kong would be affected, the influence rating of film on destination selection was still considerably low, as it stood in the lower half of the scale. Although Hong Kong has been featured in many famous international movies and film production in Hong Kong have been widely recognized, the low influence rating of film on destination selection ran contrary to the studies recommending that films can induce tourism activities and visitor number at a destination (Chae, 2006; Croy & Walker, 2003; Grihault, 2003; Im et al., 1999; Michael et al., 2004; Riley et al., 1998; Tooke & Baker, 1996). This suggests that

“films” currently do not play an important role in influencing destination choice, and that potentially there is a market to tap if Hong Kong takes a concerted effort to develop and market its film tourism products.

However, it should be noted that visitors from the Greater China Region had the highest mean score of 5.04 on the influence rate of films on destination selection in comparison to other groups (mean scores of the other groups were lower than 5). Thus, visitors from the Greater China Region revealed a greater potential in the participation of film tourism activities. Further research and investigations should be conducted in order to measure the intention and also interest of visitors from the Greater China Region in participating in film tourism, including the ways in which films affect their travel decision and the bonds between a destination and films, etc.

5.2.3 Participations in Film Tourism Activities

According to the results, twenty-two percent (22%) of all respondents had participated in any form of on-location film tourism activities, which hinted a low participation rate. On the other hand, China was the most identified place for on-location film tourism activities. Since more than three-quarters (76%) of the respondents were Chinese and China would be the most identified place for on-location film tourism activities, the potential of China developing film tourism should not be overlooked. Further studies should be conducted in order to find out the popular film tourism locations and attractions in China as well as their level of attractiveness to foreign visitors.

Surprisingly, travel programs on television were the most identified source that featured the respondents’ on-location film tourism destination. Indeed, the current research only examines the effects of film tourism caused by dramas (either film or television), as little attention was paid to the effects by travel programs

(Hanefors & Mossberg, 2002). This suggests that researchers should also look into the tourism effects that are created by travel programs on television.

The satisfaction rate of the respondents' experience with their on-location film tourism activities was 7.4 based upon a 10-point Likert-scale, which was at a moderately high level. The satisfaction rate of other visitors was the highest among all groups, as it was close to 8 (7.9). This indicated that the experience offered by on-location film tourism was very satisfactory for the respondents.

Similar to its on-location counterpart, the participation rate of any form of off-location film tourism activities was also quite low, with twenty-one percent (21%) of the respondents previously visiting a film-related attraction or event. Universal Studios in Los Angeles, California was the most visited attraction, which hinted that the Western context still remains as the major trend for off-location film tourism. The satisfaction rate of these off-location film tourism activities/attractions was 7.73, a little higher than its on-location counterpart. Visitors from the Greater China Region were the most satisfied group among the other groups, as their satisfaction rate was 8.14.

Although the percentage of participants in on-location film tourism (22%) was higher than the percentage of participants in its off-location counterpart (21%), it should be noted that the difference was very small. As the difference between the respondents' understanding of the types of on-location and off-location film tourism activities was also very small, the market share of on-location and off-location film tourism were fairly equal. As mentioned in the first two chapters, researchers have neglected the research on off-location film tourism. The results confirmed that off-location film tourism should deserve more attention as its on-location counterparts, in order to achieve a balance in film tourism research.

5.2.4 Summary

In summary, due to the lack of understanding of film tourism and the low influence rate of films on destination selection, the participation rate of film tourism remained at a low level. However, as the satisfaction rates of both on-location and off-location film tourism activities were high, there is potential for the development of film tourism if it can be managed, operated, and marketed appropriately. On the other hand, since the differences between the respondents' understanding and participation of both on-location and off-location film tourism had become insignificant, researchers should give an equal amount of attention to off-location film tourism as to its on-location counterpart.

5.3 POTENTIAL FILM TOURISTS

According to the results, forty-one percent (41%) of all respondents were identified as potential film tourists, as they scored 6 to 10 points on the influence rate of films on destination selection. As a new and niche tourism product, the percentage of potential film tourists identified by this study revealed that the potential market base of film tourism in Hong Kong is quite strong. Among all groups of respondents, visitors from the Greater China Region had the highest proportion (46%) of potential film tourists. There are three possible explanations for this phenomenon. First of all, there is a lack of travel information in the Mainland and films have become the major source of travel references for many Mainland visitors. Secondly, as Hong Kong shares similar culture with the Mainland, Mainland audiences might have a closer cultural bond to Hong Kong films, which might also affect their destination selection once there is an opportunity to visit. The similar cultural bond between the Mainland visitors and Hong Kong somehow ran contrary to the cultural distance phenomenon (McIntosh & Goeldner, 1990; McKercher & Chow, 2001), which will be further explained in the Section 5.5. Last but not least, due to the strict censorship on films, videos, and even television programs that has always been exercised in the Mainland, in which many films with adult contents are either banned from public screening or required to remove the scenes in questions (Cheung, 2007; Eimer, 2007; “Lust/Caution” virus invades network in Mainland, 2007), many visitors from the Mainland might come to Hong Kong to watch films or purchase video products that are banned in the Mainland, as the film censorship of Hong Kong is more relaxed than the Mainland. Although further studies are needed in order to confirm the above explanations, the high proportion of potential film tourists in the Greater China Region indicated that there

is a strong potential in the film tourists markets from China.

In terms of attribute factors, the potential film tourists rated Factors 3 (Film-related Events/Products) and 4 (Destination Attributes) as the most important attributes (mean 4.1), as Factors 1 (Film-connected Attributes) and 2 (Film Tourism Attractions and Products) received the same lower score (3.8). On the other hand, the potential film tourists rated Factor 4 (Tourism Impacts) as the impact factor that were most likely to have any effect in Hong Kong, as Factor 3 (Social-environmental Impacts) was rated the least impact factor. This indicated that the preferences by the potential film tourists were similar to those by the non-potential film tourists. There was no significant difference on the preferences of film tourism attributes and impacts between the potential and non-potential film tourists.

However, since the potential film tourists gave higher mean scores for many of the attribute factors (Factors 1, 3, and 4) than the non-potential film tourists and this reveals that potential film tourists were had more concerns about the attributes factors, which further confirmed their status as potential film tourists. On the other hand, as potential film tourists gave a lower mean score on the Social-environmental Impact Factor and they might seemingly tend to overlook the related impacts as their counterparts who were not influenced by films.

5.3.1 Summary

The results showed that there is a strong potential market base of film tourism in Hong Kong, as forty-one percent of the respondents were considered as potential film tourists. Among the potential film tourists, nearly half (46%) came from the Greater China Region, probably due to the Mainlanders' reliance on films for travel information, their cultural bonds to Hong Kong films, and the opportunity to be exposed to films with a more relaxed censorship in Hong Kong. Although there

was no significant difference on the preferences of film tourism attributes and impacts between the potential and non-potential film tourists, the higher mean scores given by the potential film tourists further confirmed their interest on film tourism.

5.4 PERCEPTIONS OF HONG KONG AS A FILM TOURISM DESTINATION

This section discusses the survey results on 1) status of film tourism in Hong Kong, 2) operation of film tourism attractions, and 3) support of film tourism in Hong Kong

5.4.1 Status of Film Tourism in Hong Kong

According to the survey results, over eighty percent (83%) of the overall respondents agreed that film/television can encourage tourists to visit Hong Kong, as the percentage of those who disagreed with such influence in each group of respondents was lower than 10 percent (4-6%). This confirmed that film/television can be an effective medium to attract visitors to a destination (Iwashita, 2003, 2006; Kim & Richardson, 2003). In order to further facilitate the development of film tourism in Hong Kong, the influence of film/television should be strengthened.

In addition, nearly seventy percent of the respondents (69%) agreed with the potential of Hong Kong to be a film tourism destination, probably due to its long history and the reputation of Hong Kong's film industry as well as various famous films produced or featured in Hong Kong. Nevertheless, the size of Hong Kong or attractions in Hong Kong was the major concern for those who disagreed with this statement. It would be an appropriate solution to strengthen the development of one-off events and armchair travels, which do not rely much on spatial resources, in order to respond to this concern.

However, slightly less than half of the respondents (47%) agreed that Hong Kong's film-based features and attractions were sufficient, as fifteen percent (15%) of them disagreed with this statement. For those who disagreed with the statement, slightly more than half of them (51%) claimed that there is a lack of facilities/attractions relating to films in Hong Kong. This confirmed the actuality of

the existing attractions on film tourism in Hong Kong. As mentioned in Chapter 3, there are various film-related venues, such as The Hong Kong Films Archive and TVB City, that can be transformed into and function as film tourism attractions. In order to broaden the number of film tourism attractions in Hong Kong, it would be rather appropriate to consider the feasibility of the said venues being transformed into film tourism attractions.

5.4.2 Operation of Film Tourism Attractions

The survey results also revealed that the respondents' awareness of promotion or advertisement on film-based tourism attractions in Hong Kong was very low, as only seven percent (7%) of the respondents were aware of such promotion or advertisement. Although it was noted that there was a broadcast to promote its facilities periodically on the Avenue of the Stars, the broadcast was merely noted by six respondents. This reflected that such broadcasts do not arouse the attention or interest of the visitors. Moreover, the types of promotions identified by those who were aware of the promotion on film attractions were seemingly some ad-hoc projects, such as Jackie Chan's promotional clips, general advertisements on television, interviews of actors/actresses in Hong Kong, and magazine articles, etc. This showed that the current individual and non-systematic promotional projects on film tourism in Hong Kong were not effective. A more systematic and comprehensive promotional scheme should be launched in order to broaden the visitors' awareness of film tourism in Hong Kong.

In relation to the Avenue of the Stars, "to enjoy the scenery/harbor views" was identified as the main reason of the respondents' visit at the Avenue of Stars at the time of the interview, as this purpose was confirmed by slightly more than half of the visitors (52% of visitors from the Greater China Region and other places,

respectively). Those who stated that they came to the Avenue of the Stars for film related purposes, such as “to watch or participate in the performances/events in AOS”, “to pay tribute to a particular Hong Kong star(s)”, and “to learn about the film industry of Hong Kong” merely made up a total of five percent (5%) of all respondents. This reflected that the Avenue of the Stars was mostly considered as a scenic spot rather than a film tourism attraction by the respondents.

On the other hand, the satisfaction rate of the respondents’ visit at the Avenue of the Stars (mean: 6.8) was lower than the rate of visiting other similar film tourism attractions (mean: 7.7). It was also noted that the satisfaction rate of local residents (6.3) was the lowest in comparison to visitors (7.1 by visitors from the Greater China Region and 7.5 by other visitors), as over two-fifth (43%) of the local residents came to the Avenue of the Stars because they happened to pass by there at the Avenue of the Stars (“en-route”). This indicated that the Avenue of the Stars had somehow failed to arouse the interest of both local residents and visitors except by its scenic view which had already existed before its opening. As mentioned by one of the respondents, the Avenue of the Stars could not fulfill the visitors’ knowledge of the film industry in Hong Kong, as the venue did not show any movie. In order to respond to the survey results and to sustain its attractiveness, it is suggested that the Avenue of Stars should rather consider intensifying its film related features than rely on its scenic advantage.

In addition, the tourism industry was the most identified party to provide the most support to the film tourism development in Hong Kong. This confirmed the claim mentioned in the earlier chapters, which film tourism has always been viewed as a tourism matter rather than matter relating to the film industry, probably due to the perception that the tourism industry is seemingly more beneficial from film

tourism. This indicated that it is necessary to consider ways to attract the film industry to be more involved in the development of film tourism, as well as to broaden the film industry's possible benefits from film tourism attractions and events. For instance, as mentioned earlier, the relaxed censorship of Hong Kong can attract Mainland visitors to watch films or purchase videos that are banned in China during their visit in Hong Kong. Further investigations examining the involvement of the film industry in film tourism are needed.

5.4.3 Support of Film Tourism in Hong Kong

The survey results revealed that the development of film tourism in Hong Kong was highly supported by the respondents, as nearly seventy percent of all respondents (69%) confirmed their support. Visitors from the Greater China Region were the most supportive group, as they gave the highest rating (mean: 3.81) and none of them (0%) was unlikely to support. On the other hand, nearly three-quarters (74%) of the visitors stated that they would revisit Hong Kong if Hong Kong were to become a place famous of its film tourism attractions. However, it should be noted that there was no guarantee that these visitor respondents would actually return to Hong Kong in the future. Along with more than eighty percent (82%) of local residents believing that film tourism would attract more visitors, it could be easily said that the support of and expectation from film tourism were positive. However, as mentioned earlier in this chapter, film tourism is a niche product, in which its development still remains in a juvenile stage. As a result, film tourism might seem to be a novel, overwhelming, and interesting concept to the respondents. Also, as mentioned earlier, the awareness rate of film tourism by the respondents was considerably low. As a juvenile, novel, and interesting product that the respondents did not know much about, it is not surprising that the

respondents were more positive in supporting film tourism in Hong Kong. If the respondents had a more in-depth understanding on film tourism at the time of the interview, their supportive rate might be different.

However, given the supportive rate of the respondents revealed that film tourism could be considered as a favorable tourism product in Hong Kong, as film tourism can provide an alternative to the tourism market in Hong Kong which can be welcomed by both local residents and visitors. Before launching any strategic planning on film tourism in Hong Kong, it is strongly suggested to strengthen the understanding on film tourism of both the visitors and local residents, as well as to carefully study the attributes of and impacts caused by the film tourism development.

In order to achieve the above goals, a few suggestions are recommended. As the results showed that travel programs on television were the most reported channel that those who had participated in on-location film tourism were influenced by, it is suggested that television stations should produce and broadcast more travel programs on film tourism. On the other hand, due to the popularity of various Korean television series, a few local travel agencies had organized film tours where visitors were taken to various film sites and studios in Korea (Fong, 2007, personal communication). Although these film tours had ceased in the beginning of 2007, due to the slight decline of the popularity of Korean television series, film tours are still the effective tools that offer experience of film tourism to tourists. Therefore, travel agencies are recommended to organize both inbound and outbound film tours, as both local residents and visitors would have the opportunity to understand and experience film tourism. Meanwhile, the Hong Kong Tourism Board (HKTB) should further study the film tourism attributes and impacts, as this can help the HKTB to understand the needs of the visitors on film tourism and to eliminate the

negative impacts that film tourism would cause to the community.

5.4.4 Summary

Although most respondents agreed that film and television can encourage tourists to visit Hong Kong and confirmed the potential of Hong Kong to be a film tourism destination, there was still a major concern that the film-based features and attractions might be insufficient, in which the promotion and operation of the film tourism attractions in Hong Kong were apparently unsatisfactory. Nevertheless, it is encouraging that film tourism was mostly supported and welcomed by the respondents, which hinted the great potential for Hong Kong to develop film tourism. Further studies are needed in order to identify the needs from both visitors and the local community as well as the balance of benefits for each sector in the community.

5.5 EFFECTS OF DISTANCE DECAY AND CULTURAL DISTANCE

In order to examine the effects of distance decay and cultural distance on film tourism, the samples on visitors were divided into visitors from the Greater China Region and other visitors, as visitors from the Greater China Region usually have a closed cultural bond to Hong Kong than other visitors. As revealed by the survey results, there were significant results on the influence of film and television on the traveling decision to Hong Kong between visitors from the Greater China Region and other visitors, as the p value was recorded at .036. However, visitors from the Greater China had the higher influence rate (mean: 4.88) by films on their trip to Hong Kong than other visitors (4.27), based upon a 10-point Likert scale. These results lead to a rejection to Hypothesis 2, which states that other visitors are more likely to visit Hong Kong due to films from those from the Greater China Region.

On the other hand, visitors from the Greater China Region had higher mean scores on the agreement with the effects of film/television to encourage tourists to visit Hong Kong (3.84) and the potential of Hong Kong to be a film tourism destination (3.91) than other visitors (3.79 and 3.69, respectively), based upon a 5-point Likert scale. In addition, visitors from the Greater China Region also had a higher rating on film tourism in Hong Kong (3.81) and are more willing to revisit Hong Kong for its film tourism attractions (3.86) than their counterparts from other places (3.62 and 3.58, respectively). Although other visitors had a higher satisfaction rate on the visit at the Avenue of the Stars (7.5) than those from the Greater China Region (7.1), the results confirmed that visitors from the Greater China Region perceived the development of film tourism in Hong Kong more positively.

Although McKercher and Chow (2001) showed that visitors from the

Western World would visit Hong Kong due to cultural reasons, these results ran contrary to their findings, as the visitors from the Greater China Region were more influenced by films on their visit in Hong Kong and more positive on Hong Kong's status as a film tourism destination. This was probably because the visitors from the Greater China Region could share cultural similarities with Hong Kong films than other visitors. As a result, they were more influenced by Hong Kong films when they were to make their decision to visit Hong Kong. On the other hand, due to the various cultural backgrounds of the other visitors, their exposure to and acceptance of Hong Kong might not be as close to those with a Chinese cultural background. Thus, these visitors might not be as influenced by Hong Kong films when they were making their decision to visit Hong Kong.

In addition, since visitors from the Greater China Region had a closer cultural bond to Hong Kong films, they could associate with the status of Hong Kong as a film tourism destination more than other visitors. As a result, they perceived film tourism in Hong Kong more positively.

Similar to distance decay, the survey results showed that visitors also have a tendency to travel within a comfort zone that they can culturally associate with. The shorter the cultural distance between a destination and a visitor's homeland, the more willing a visitor would visit the destination under the influence of any form of cultural products, including films.

5.5.1 Summary

Although the survey results showed that visitors from the Greater China Region were more influenced by films when making their decision to Hong Kong and perceived film tourism more positively than visitors from other places, which eventually rejected Hypotheses 2, this indicated that the participation of film tourism

appears to be influenced by cultural similarities than differences.

CHAPTER 6 – CONCLUSION

This chapter presents the conclusion drawn from the results of this study, following the limitations encountered by this study and recommendations for future research.

6.1 CONCLUSION

As film-related events/products and destination attributes were perceived as the most important attributes for film tourism development in Hong Kong, the future development of film tourism in Hong Kong should emphasize the overall environment of Hong Kong's film industry and the unique features of Hong Kong culture. On the other hand, it was also perceived that film tourism is most likely to exert the tourism impacts and less likely to bring impacts on social and environmental issues. Therefore, it is recommended that the future development of film tourism in Hong Kong should focus on maximizing the tourism impacts, while social and environmental impacts caused by film tourism should also be brought to the public's attention.

All hypotheses relating to the attribute and impact factors were rejected due to the fact that the visitors gave higher scores to these items than the local residents. This suggests that a) the local residents take for granted the popularity of the local scenes which are featured in film tourism, and b) the perceived impacts created by film tourism are not a concern for the local community. Accordingly, the local residents' understanding and interest in film tourism must be strengthened.

Since the survey results showed that there were a lack of understanding of film tourism and a low influence rate of films on destination selection among the respondents, their participations in both on-location and off-location film tourism activities were apparently low. However, those who had participated in either form

of film tourism activities were quite satisfied with their experience. Therefore, there is potential for the development of film tourism in Hong Kong. In addition, because there is a difference between the respondents' understanding and participation of both on-location and off-location film tourism, researchers should pay an equal amount of attention on both types of film tourism.

A strong potential market base of film tourism was confirmed by the survey results, as forty-one percent of the respondents were considered as potential film tourists, especially nearly half of the potential film tourists came from the Greater China Region due to the Mainlanders' reliance on films as travel information, their cultural bond to Hong Kong films, and the opportunity to expose to films with a more relaxed censorship in Hong Kong. Moreover, the preferences of film tourism attributes and impacts between potential and non-potential film tourists were similar, but the higher mean scores given by the potential film tourists confirmed their interest on film tourism.

The survey results showed that film tourism was widely supported and welcomed by the respondents, in which they also agreed that films could attract tourists to visit Hong Kong and have confirmed Hong Kong's potential to be a film tourism destination. However, there were also concerns about film tourism development in Hong Kong, including the insufficient supply of film tourism attractions and activities, the promotion and operation of existing film tourism attractions in Hong Kong, the land resources for film tourism development in Hong Kong, and the lack of interest on film tourism from the film industry.

Last but not least, it was revealed that visitors from the Greater China Region were more influenced by films when making their decision to visit Hong Kong than visitors from other countries. They also perceived film tourism in Hong Kong more

positively than their counterparts from other countries. These indications ran contrary to the idea of cultural distance (McIntosh & Goeldner, 1990; McKercher & Chow, 2001), as visitors came to Hong Kong for film tourism due to their cultural similarities to Hong Kong rather than differences. Further studies are needed in order to demonstrate whether this is the normal phenomenon of film tourism, and if cultural distance works on other forms of artistic or cultural travel.

6.2 LIMITATIONS

One of the major limitations was the respondents' understanding of film tourism. Since film tourism has been introduced for just over a decade, and it still remains as a new and niche tourism product in Hong Kong and even the world, many people might not have any understanding about film tourism. As confirmed by the results, only one-fifth (21%) of all respondents had heard about film tourism. Because most of the respondents had not heard of film tourism before or at the time of the interview, it may be difficult for the respondents to respond to the questions in relation to film tourism development in Hong Kong.

In order to tackle the lack of understanding of film tourism among the respondents, a brief introduction of the six categories of film tourism identified by Beeton (2004b) was given to the respondents who did not hear about film tourism at the time of the survey. Also, a scenario of film tourism development in Hong Kong was given to the respondents as a consideration when rating film tourism attributes and impacts.

In the mean time, the development of film tourism in Hong Kong is still at its juvenile stage, in which the impacts created by any film tourism attraction or activity are not obvious and observable. As a result, it would be difficult for the respondents to foresee and associate with the possible impacts caused by film tourism.

Other limitations related to the sampling of this study. Due to limited resources and concerns regarding the nature and scale of this project, a non-probability sampling was applied. Thus, the results might not be representative for both the local residents and visitors. Moreover, the sample size of five hundred respondents was relatively small, which was not sufficient to represent the

population of both the residents and visitors.

During the course of the interview, it was found that many older people tended to refuse to the interview, while more younger adults accepted to be interviewed. As a result, the groups of older respondents (age 50 and above) was underrepresented (total: 7%), as the groups of young respondents (age 29 and under) was overrepresented (total: 65%).

Due to the sample size and the imbalance of the number of respondents among different age groups, the results of this study are suggested to be viewed as indicative than conclusive and representative.

Another limitation identified in this study relates to the survey location. Although the location of the survey, The Avenue of the Stars, was one of the famous film-related attractions in Hong Kong which helped the researcher to easily identify potential film tourists, it may bring out a bias in that the number of potential film tourists identified at the Avenue of the Stars might be much higher than other local attractions. Indeed, various local attractions could have been selected as survey locations, and this could help to provide a more comprehensive distribution of potential film tourists in Hong Kong. However, due to the scale of this study and resource limitations, one survey could only be held at a single location.

Although nearly three-quarters (74%) of the visitors stated that they would re-visit Hong Kong if Hong Kong were to become a place famous for its film tourism attractions, it should be noted that there was no guarantee that these respondents would actually re-visit Hong Kong at any time after the survey. There are various reasons and circumstances which might affect their willingness to return to Hong Kong, such as distance decay (McKercher & Lew, 2004), their particular travel experience in Hong Kong, change of personal preferences, and personal

barriers like budgets and family status, etc. (Beech & Chadwick, 2006). In order to avoid the phantom effects that might be created by such results, these results should be viewed and interpreted with caution.

On the other hand, this study was initially aimed to examine the cultural distance reflected by film tourism on visitors from the Greater China Region, other Asian countries, and non-Asian countries. The purpose of this sampling arrangement was to obtain a more precise measurement on the effects of cultural distance from various markets which share a different level of cultural similarities with Hong Kong. However, as there were only a few visitors from non-Asian countries would like to be interviewed, mostly due to their language barrier (most of them did not speak adequate English or Chinese), it was difficult to fulfill the sample quota in the said group. Therefore, it was decided to merge the said group with visitors from the non-Asian countries, which then became the group “visitors from other countries”.

6.3 FUTURE RESEARCH

There are a few recommendations to the possible research to be conducted in the future in order to obtain a better understanding of film tourism.

During the search of film tourism literature, it was found that the current film tourism literature items were mostly written by tourism scholars, in which no work was written from the perspective of the media or film studies. This indicated that film tourism has been merely perceived as a research topic of the tourism discipline, although the operation of film tourism relies heavily on films and other forms of media product. In order to broaden the scope of film tourism research, it is necessary to identify the understanding of film tourism from scholars of the media or film studies disciplines.

Besides, the survey results showed that the respondents perceived film tourism as a tourism matter rather than a film matter, which indicated that the film industry might not be as interested at film tourism as the tourism industry. Indeed, the current studies merely reveal the benefits for the tourism industry (Busby & Klug, 2001; Chae 2006; Croy & Walker, 2003; Grihault, 2003; Han & Lee, 2006; Hsu et al., 2006; Im et al., 1999; Iwashita, 2003, 2006; Kim, Cho, & Baik, 2006; Kim & Richardson, 2003; Michael et al., 2004; Riley; 1994; Riley et al., 1998; Riley & Van Doren, 1992; Tooke & Baker, 1996; Young & Young, 2006), but there is virtually no study focusing on how the film industry can benefit from film tourism. Therefore, it is necessary to identify the understanding, perception, and expectations of film tourism from the perspective of the film industry.

Although the survey results showed that eight-three percent (83%) of the respondents confirmed the impacts on tourism by films, less than twenty percent (18%) of them did not understand the term “film tourism”, which indicated their lack

of knowledge about film tourism and its phenomenon. Since the respondents were ordinary people who were not expert enough to reveal the more in-depth knowledge about film tourism, a qualitative study to explore the development of film tourism with experts from both the tourism and film industries should be conducted in the future.

As suggested in the previous chapter, strict censorship in China might attract Mainland visitors to watch films or purchase video products during their visits in Hong Kong. As the consumption of film products by the Mainland visitors might benefit the film industry, it is recommended to conduct a study on Mainland visitors' consumption pattern on film products in Hong Kong.

Studies for the market in China are also suggested. Since visitors from the Greater China region had the highest influence rating (mean: 5.04) by films on travel destination, studies should be conducted in order to measure their intention and interest in the participation of film tourism activities. In addition, as China was the most identified place for on-location film tourism activities, it is suggested to studies be conducted to find out the popular film tourism locations and attractions in China, and to identify their level of attractiveness to foreign visitors.

On the other hand, it was also found that there has been an imbalance between studies on on-location and off-location film tourism during the search of film tourism literature, as only a small number of studies focus on off-location film tourism. Since the survey results revealed little difference between the number of respondents who had participated in on-location and off-location film tourism activities, off-location film tourism should deserve more attention from the academia as its on-location counterpart, in order to achieve a more comprehensive understanding on film tourism as a whole. It is recommended that more research

should be conducted on off-location film tourism products.

The survey results also indicated that travel programs on television were the most identified source that featured the respondents' on-location film tourism destination. Currently, little attention was paid to the effects by travel programs (Hanefors & Mossberg, 2002). Therefore, it is suggested that researchers should investigate further on the effects caused by travel programs, including the forms of travel programs (drama or documentary), the level of commercialism in these programs (whether the sponsor is frequently mentioned throughout the program), and the hosts and celebrities featured in these programs, etc.

Last but not least, as the survey results showed that the participation of film tourism was rather influenced by cultural similarities than differences, further studies should be conducted in order to examine the effects of cultural distance on other forms of cultural or artistic travel, as well as whether the phenomenon happened in film tourism is normal.

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APPENDIX I – SURVEY QUESTIONNAIRE (ENGLISH VERSION)



School of Hotel & Tourism Management
The Hong Kong Polytechnic University

DEVELOPMENT OF FILM TOURISM IN HONG KONG

Date : _____ Time : _____ Name of Interviewer: _____

Greetings! On the behalf of the School of Hotel and Tourism Management, The Hong Kong Polytechnic University, I am now conducting a survey about film tourism in Hong Kong. It would be appreciated if you could take 8 – 10 minutes to answer all the necessary questions on this questionnaire. Your responses will be kept in strict confidence and your name is not required.

Part 1

1a. Do you LIVE in Hong Kong or are you a TOURIST visiting Hong Kong?

Resident.....1 (go to Part 2) Tourist.....
2 (go to Q.1b)

1b. Which COUNTRY do you live in?

1c. Did you join a PACKAGE TOUR or are you visiting Hong Kong as an INDEPENDENT TRAVELER?

Package tourist.....1 Independent traveler.....2

Part 2 – Understanding of Film Tourism

2a. Have you HEARD of the term “FILM TOURISM”?

Yes.....1 (go to Q.2b) No.....2 (Explain the items in Q.2b and go to Q.3)

2b. In your opinion, what is FILM TOURISM? (multiple response, open-ended)

- | | |
|--|--|
| <input type="checkbox"/> Visiting a location used as a filming location | <input type="checkbox"/> Visiting a film studio / theme park |
| <input type="checkbox"/> Visiting a constructed attraction formerly used as a filming location | <input type="checkbox"/> Attending a film event / premiere |
| <input type="checkbox"/> Visiting a place where the film is set but not filmed | <input type="checkbox"/> Other (_____) |

Part 3 – Items for Film Tourism Development in Hong Kong

3. Please consider the following situation:

In an effort to develop tourism in Hong Kong, it is planned that places in Hong Kong that have been or are featured in movies or television productions will be considered as possible tourist attractions. Such features may be attractions such as:

- the film location such as a scenic spot, tourist attraction, building or bridge, where the film or television production was shot;
- film or television studios;
- a man-made film set such as the now converted Dae Jang Geum (Jewel of the Palace) theme park which was based on film set of a popular Korean television drama;
- movie-based theme park (e.g. Universal Studios, Warner Brothers Movie World, Walt Disney Studios);

- famous theatre, film festival location, film archive, and museum of film memorabilia;
- statue or sculpture of a famous film star (e.g. Bruce Lee sculpture at HK's Avenue of the Stars);
- logo – e.g. Hollywood Hills sign; and
- street dedicated to film and film stars such as Hollywood Blvd. in California, U.S.A, and HK's Avenue of the Stars

Assuming there is a plan to further develop “film attractions” in Hong Kong to attract tourists, please rate the level of IMPORTANCE of the following items concerning film tourism in Hong Kong based on a rating scale where 1 = very unimportant to 5 = very important. (If you are not able to answer the question, you may indicate ‘don't know’)

	Not at all Important	Unimportant	Neutral	Important	Very Important	Don't Know
Developing film tourism will:						
Provide some cultural identity of Hong Kong for visitors	1	2	3	4	5	DK
Provide novelty for visitors to Hong Kong	1	2	3	4	5	DK
Influence visitors' knowledge about film & the film industry in Hong Kong	1	2	3	4	5	DK
Enable connection with Hong Kong and the setting / backdrop of a particular film	1	2	3	4	5	DK
Enable connection with Hong Kong and the story / plot of a particular film	1	2	3	4	5	DK
Enable connection with Hong Kong and the characters of a particular film	1	2	3	4	5	DK
Enable connection with Hong Kong and particular stars / filmmakers / performers / artists	1	2	3	4	5	DK
Help establish film-related attractions / facilities / theme parks	1	2	3	4	5	DK
Facilitate the publication of a Hong Kong movie/guide map	1	2	3	4	5	DK
Facilitate the development of film-related tours	1	2	3	4	5	DK
Provide an opportunity to experience actual filming for visitors' enjoyment	1	2	3	4	5	DK
Facilitate the holding of film / film memorabilia	1	2	3	4	5	DK

exhibitions / film
 premieres / film
 festivals / film awards
 ceremonies in Hong
 Kong

Provide relevant film & film-related products for visitors	1	2	3	4	5	DK
--	---	---	---	---	---	----

4. Based upon the situation provided for the previous set of questions, please rate the LIKELIHOOD of the following AFFECTS that film tourism may have on Hong Kong, based upon a rating scale ranging from 1 = very unlikely to 5 = very likely. (If you are not able to answer the question, you may indicate 'don't know')

	Very Unlikely	Unlikely	Neither	Likely	Very Likely	Don't Know
Film tourism in Hong Kong will likely have an affect on–						
The overall tourism activities in Hong Kong	1	2	3	4	5	DK
The number of international visitors to Hong Kong	1	2	3	4	5	DK
The number of local residents visiting film attractions	1	2	3	4	5	DK
The revenue generated for the local economy	1	2	3	4	5	DK
The job opportunities for local residents	1	2	3	4	5	DK
The investment opportunities in Hong Kong	1	2	3	4	5	DK
The existing attractions of Hong Kong	1	2	3	4	5	DK
The image of Hong Kong	1	2	3	4	5	DK
The reputation of Hong Kong films	1	2	3	4	5	DK
The cultural characteristics of Hong Kong	1	2	3	4	5	DK
The improvement of existing infrastructure in the community	1	2	3	4	5	DK
The competition for public facilities <u>or</u> services between locals & visitors	1	2	3	4	5	DK
The lifestyle of local residents	1	2	3	4	5	DK
The preservation of local culture in the interest of meeting visitor needs	1	2	3	4	5	DK
Social order	1	2	3	4	5	DK
Pollution of the environment in Hong Kong	1	2	3	4	5	DK
Crowding in public places	1	2	3	4	5	DK

Part 4 – Purpose of Current / Previous Visit

5a. For visitors: What is the main PURPOSE of your current trip to Hong Kong? (multiple response, open-ended)

- Vacation1
- Visiting friends/family2
- Business/Meetings3
- En route4
- Other (_____)

5b. For local residents: Where did you VISIT in your last PLEASURE TRIP outside of Hong Kong?

becomes a place famous for its film tourism attractions, how LIKELY do you think it will attract more VISITORS?

18. How LIKELY would you SUPPORT the development of film tourism in Hong Kong? 1 2 3 4 5
19. Is there anything you would like to share about film tourism in Hong Kong that has not been covered in this questionnaire? If so, please comment:
-
-

Part 7– Socio-Demographic Information

This final section of survey asks for some BACKGROUND INFORMATION about you for statistical purposes.

1. GENDER: Male.....1 Female.....2
2. Which AGE GROUP are you in?
 <14 years.....1 25 – 29 years.....4 40 – 44 years.....7 55 – 59 years.....10
 15 – 19 years.....2 30 – 34 years.....5 45 – 49 years.....8 60 – 65 years.....11
 20 – 24 years.....3 35 – 39 years.....6 50 – 54 years.....9 65 + years.....12
3. What is your OCCUPATION?
 Homemaker.....1 Skilled/technical.....7
 Professional.....2 Self-employed/business owner.....8
 Executive/administrator.....3 Student.....9
 Middle management.....4 Retired.....10
 Sales/marketing.....5 Unemployed.....11
 Clerical/service.....6 Other ().....12
4. Highest Level of EDUCATION:
- | | | |
|---|--------------------------|---|
| Primary or below | <input type="checkbox"/> | 1 |
| Secondary | <input type="checkbox"/> | 2 |
| Certificate/High Diploma/Associate Degree | <input type="checkbox"/> | 3 |
| Degree or above | <input type="checkbox"/> | 4 |

Thank you very much for your help!

APPENDIX II – SURVEY QUESTIONNAIRE (CHINESE VERSION)



香港理工大學
酒店及旅遊業管理學院

香港電影旅遊發展研究

日期: _____ 時間: _____ 訪問員: _____

您好!我們現正代表香港理工大學酒店及旅遊業管理學院,進行一項有關香港電影旅遊的問卷調查,誠意邀請閣下抽出數分鐘時間為我們作答幾條有關的問題。我們會確保您所交回的資料絕對保密,而您亦無需在問卷上寫上姓名。

第一部份

1a. 你是香港居民或訪港旅客?

居民.....1(跳到第二部份) 旅客.....2(跳到問題 1b)

1b. 你來自哪個國家?

1c. 你是參加旅行團訪港或以個人遊身份訪港?

參加旅行團.....1 個人遊.....2

第二部份- 對電影旅遊的認識

2a. 你聽過「電影旅遊」這個詞語嗎?

有.....1(跳到問題 2b)

沒有.....2(請用問題 2b 來向受訪者解釋電影旅遊的意思,然後跳到問題 3)

2b. 你認為「電影旅遊」是甚麼呢?(可選多過一項,自由作答):

- | | |
|---|---|
| <input type="checkbox"/> 到某電影的外景拍攝場地遊覽 | <input type="checkbox"/> 到片廠/與電影有關的主題公園遊覽 |
| <input type="checkbox"/> 到以前用作電影拍攝場地的人造景點遊覽 | <input type="checkbox"/> 參加電影節/電影首映 |
| <input type="checkbox"/> 到某電影的故事背景場地(但並非拍攝場地)遊覽 | <input type="checkbox"/> 參加由電視旅遊節目安排的旅行團 |
| | <input type="checkbox"/> 其他 (_____) |

第三部份- 香港電影旅遊發展的項目

3. 請考慮以下情況:

為了發展本地的旅遊業,有關方面現正計劃將一些曾在電影/電視節目中出現過的地方發展為旅遊景點,當中包括:

- 一些電影/電影的外景拍攝場地,如風景區、旅遊景點、大廈或橋樑等;
- 一些人造的拍攝場地,如南韓的大長今主題公園(當地受歡迎劇集「大長今」的主要拍攝場地);
- 與電影有關的主題公園(如美國的環球影城、澳洲的華納兄弟電影世界、迪士尼片場等);
- 著名的電影院、電影節場地、電影資料館、電影歷史博物館;
- 著名影星的雕像或塑像(如星光大道上的李小龍銅像);
- 標誌(如美國荷李活山上的標誌); 以及
- 以電影或影星命名的街道,如美國加州的荷李活大道、香港的星光大道等)

假設現正有計劃進一步發展香港的電影景點以吸引遊客，請指出以下項目的**重要程度**，1代表**非常不重要**，5代表**非常重要**。(如果你不能回答部份問題，你可選擇「不知道」)

	非常不重要	不重要	沒有意見	重要	非常重要	不知道
發展電影旅遊會:						
給予旅客一些香港的文化特徵	1	2	3	4	5	DK
為訪港旅客提供新鮮感	1	2	3	4	5	DK
加深旅客對香港電影和電影業的認識	1	2	3	4	5	DK
將香港跟某特定電影的背景串連起來	1	2	3	4	5	DK
將香港跟某特定電影的故事/情節串連起來	1	2	3	4	5	DK
將香港跟某特定電影的人物/角色串連起來	1	2	3	4	5	DK
將香港跟某些影星/電影人/表演者/藝人串連起來	1	2	3	4	5	DK
促使興建與電影有關的景點/設施 / 主題公園	1	2	3	4	5	DK
令香港有機會出版本地的電影導遊地圖	1	2	3	4	5	DK
促進發展與電影有關的旅行團	1	2	3	4	5	DK
讓旅客有機會欣賞實地的電影拍攝過程	1	2	3	4	5	DK
協助香港舉辦電影回顧展/ 首映禮 / 電影節 / 電影頒獎禮等活動	1	2	3	4	5	DK
為旅客提供與電影有關的商品	1	2	3	4	5	DK

4. 請按上列問題的情況，指出你對以下有關電影旅遊為香港所帶來的影響的可能性，1代表**非常不可能**，5代表**非常可能**。(如果你不能回答部份問題，你可選擇「不知道」)

	非常不可能	不可能	沒有意見	可能	非常可能	不知道
香港的電影旅遊有可能會影響 –						
香港的整體旅遊活動	1	2	3	4	5	DK
外地旅客的訪港人數	1	2	3	4	5	DK
遊覽電影相關景點的本地旅客人數	1	2	3	4	5	DK
本土經濟的收入	1	2	3	4	5	DK
本地居民的就業機會	1	2	3	4	5	DK
香港的投資機會	1	2	3	4	5	DK
香港現有的旅遊景點	1	2	3	4	5	DK
香港的形象	1	2	3	4	5	DK
香港電影的聲譽	1	2	3	4	5	DK
香港的文化特色	1	2	3	4	5	DK
現有社區設施的改善	1	2	3	4	5	DK
本地居民和遊客在公共設施上的競爭	1	2	3	4	5	DK
本地居民的生活習慣	1	2	3	4	5	DK
本地文化的保存，因為要迎合旅客的需要	1	2	3	4	5	DK
社會治安	1	2	3	4	5	DK
本地環境的污染	1	2	3	4	5	DK

1 2 3 4 5 6 7 8 9 10

第六部份 – 對於香港作為電影旅遊城市的看法

請指出閣下對以下說法的同意程度，1 代表**非常不同意**，5 代表**非常同意**：

	非常不同意	不同意	沒有意見	同意	非常同意
11. 電影/電視能鼓勵旅客訪港	1	2	3	4	5
12a. 香港有潛力成為電影旅遊城市	1	2	3	4	5

12b. 如果上題的答案為 2 或以下，請指出原因：

13a. 香港現時有關電影的旅遊特色或景點足以發展電影旅遊	1	2	3	4	5
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13b. 如果上題的答案為 2 或以下，請指出原因：

14a. 你有否留下香港有關宣傳本地電影旅遊景點的**推廣活動或廣告**呢？

有.....1 (跳到問題 14b) 沒有.....2 (跳到問題 15)

14b. 如有，你能否記得有關推廣活動或廣告的名稱呢？

16. 你認為那些機構應為香港電影旅遊發展作出最大的支持呢？

- 香港政府.....1 旅遊業.....2
 電影業.....3 本地居民.....4
 其他 ().....5

16a. 你今天到星光大道遊覽的主要目的是：

- 旅行團行程的一部份1
 消閒.....2
 欣賞這裏的景色 / 海景3
 認識香港的電影業.....4
 為了對某位香港影星表達敬意.....5
 觀賞這裏的某些表演/節目6
 路過.....7
 其他().....8

16b. 你對是次遊覽星光大道的整體滿意程度是：

非常不滿意 非常滿意
 1 2 3 4 5 6 7 8 9 10

請指出閣下對以下情況的可能程度，1 代表**非常不可能**，5 代表**非常可能**：

	非常不可能	不可能	沒有意見	可能	非常可能
17a. 旅客作答：如果香港能成為一個以其電影旅遊景點見著的地方，你可會再來香港嗎？	1	2	3	4	5
17b. 本地居民作答：如果香港能成為一個以其電影旅遊景點見著的地方，你認為香港可會吸引更多遊客嗎？	1	2	3	4	5
18. 你可會支持香港的電影旅遊發展嗎？	1	2	3	4	5

19. 除了問卷上的回應外，你對香港的電影旅遊還有甚麼其他意見呢？如有，請說明：

第七部份-受訪者個人資料

這部份是向閣下查詢一些關於閣下的資料，閣下所提供的任何資料只作統計用途。

1. 性別： 男.....1 女.....2
2. 請指出你屬於哪一個年齡組別
- | | | | |
|---------------|---------------|---------------|----------------|
| <14.....1 | 25 - 29.....4 | 40 - 44.....7 | 55 - 59.....10 |
| 15 - 19.....2 | 30 - 34.....5 | 45 - 49.....8 | 60 - 65.....11 |
| 20 - 24.....3 | 35 - 39.....6 | 50 - 54.....9 | 65 +.....12 |

3. 請問你的職業是：
- | | |
|-------------------|------------------|
| 家庭主婦.....1 | 藍領人士.....7 |
| 專業人士.....2 | 自僱人士.....8 |
| 公司董事/高層行政人員.....3 | 學生.....9 |
| 中層管理人員.....4 | 退休人士.....10 |
| 營銷/市場推廣.....5 | 失業.....11 |
| 白領人士/服務業.....6 | 其他(.....).....12 |

- 4 最高教育程度:

小學或以下	<input type="checkbox"/>	文憑/高級文憑/副學士	<input type="checkbox"/>
中學	<input type="checkbox"/>	學士或以上	<input type="checkbox"/>

感謝你的幫忙!

**APPENDIX III – RESEARCH PUBLICATIONS USED IN
THE CONTENT ANALYSIS (N=53)**

Publication Types	Title	Name of Publication	Year	Author(s)
Journal Article (47%)	The influences of the media in shaping international tourist patterns	Tourism Recreation Research	1990	Bulter
	Movies as tourism promotion: A “pull” factor in a “push” location	Tourism Management	1992	Riley & Van Doren
	The impact of on-location filming of a motion picture on tourists’ level of enjoyment while attending a major coastal attraction	Journal of Hospitality & Leisure Marketing	1993	Butts
	Cinematographic images of a city	Tourism Management	1996	Schofield
	Movie-induced tourism	Annals of Tourism Research	1998	Riley, Baker, & Van Doren
	Seeing is believing: The effect of film on visitor numbers to screened locations	Tourism Management	1998	Tooke & Baker
	Heartbeat Country: Conflicting values, coinciding visions	Environment and Planning	1999	Mordue
	Star-spangled journey: Hong Kong movie-induced tourism	The Hong Kong Anthropologist	2000	Chow
	Traveling on screen: Tourism and the Greek film musical	Journal of Modern Greek Studies	2000	Papadimitriou
	Movie-induced tourism: The challenge of measurement and other Issues	Journal of Vacation Marketing	2001	Busby & Klug
	Performing and directing resident/tourist cultures in <i>Heartbeat Country</i>	Tourist Studies	2001	Mordue
	TV travel shows – A pre-taste of the destination.	Journal of Vacation Marketing	2002	Hanfors & Mossberg
	Touristic encounters with the exotic West: Blondes on the screens and streets of India.	Tourism Recreation Research	2002	Hottola
	Location, location, location. The destination of the Manhattan TV tour	Tourist Studies	2002	Torchin
	Angkor meets Tomb Raider: Setting the scene.	International Journal of Heritage Studies	2002	Winter
	Film tourism – The global picture.	Travel & Tourism Analyst	2003	Grihault

	Media construction of Britain as a destination for Japanese tourists; Social constructionism and tourism	Tourism and Hospitality Research	2003	Iwashita
	Motion picture impacts on destination images	Annals of Tourism Research	2003	Kim & Richardson
	Rural tourism in Australia – Has the Gaze altered? Tracking rural images through film and tourism promotion	International Journal of Tourism Research	2004	Beeton
	On the present situation and trend of the development of China's movie & TV tourism	Tourism Tribune (in Chinese)	2004	Liu & Liu
	Constructing the 'cinematic tourists'. The 'sign industry' of The Lord of the Rings	Tourist Studies	2004	Tzanelli
	The beach of "The Beach" – The politics of environmental damage in Thailand.	Tourism Recreation Research	2005	Cohen
	What's the story in <i>Balamory</i> ? The impacts of a children's TV program on small tourism enterprises on the Isle of Mull, Scotland	Journal of Sustainable Tourism	2005	Connell
	Braveheart-ed Ned Kelly: Historic films, heritage tourism and destination image.	Tourism Management	2006	Frost
	Promoting destinations via film tourism: An empirical identification of supporting marketing initiatives.	Journal of Travel Research	2006	Hudson & Ritchie
	Film tourism and destination marketing: The case of Captain Corelli's Mandolin.	Journal of Vacation Marketing	2006	Hudson & Ritchie
Book (2%)	Film-induced tourism	--	2005	Beeton
Chapter in Edited Book (6%)	Movie-induced tourism	Tourism: The State of the Art	1994	Riley
	The cinematic tourist: Perception and subjectivity.	The tourist as a metaphor of the social world	2002	Morkham & Staiff
	Fictional media, film and tourism.	New directions in rural tourism	2003	Croy & Walker
Conference Proceedings	Movie-induced tourism: The case of the movie 'Sound of	Proceedings of the First Pan-American	1999	Im, Chon, Weiermair, &

(45%)	Music’.	Conference: Education, Investment and Sustainability, Panama City, Panama.		Peters
	“It’s a wrap?” But what happens after the film crew leaves? An examination of community responses to film-induced tourism	Lights! Camera! Action! The Travel and Tourism Research Association (TTRA) National Conference proceedings	2000	Beeton
	The more things change...A legacy of film-induced tourism.	International Tourism and Media Conference Proceedings	2004	Beeton
	Teaching tourism, image, and media relationships.	International Tourism and Media Conference Proceedings	2004	Croy
	Reshaping the destination to fit the film image: Western films and tourism at Lone Pine, California.	International Tourism and Media Conference Proceedings	2004	Frost
	Out of this world? Exploring the contribution of the media to expectations of future space tourism experiences.	International Tourism and Media Conference Proceedings	2004	Laing & Crouch
	Understanding the film-induced tourist.	International Tourism and Media Conference Proceedings	2004	Macionis
	Luring Indian tourists to destination Australia: The role of Bollywood	Proceedings of Tourism: State of the Art II	2004	Michael, Brown, & Michael
	Film-induced tourism: Motivations of visitors to the Hobbiton movie set as featured in The Lord of The Rings.	International Tourism and Media Conference Proceedings	2004	Singh & Best
	Location, location, location: Film corporations’ social responsibilities.	Proceedings of International conference on impact of movies and television on tourism	2006	Beeton
	The influence of movies in changing the image of the Japanese ski resort.	Proceedings of International conference on impact of movies and television on tourism	2006	Chae
	A study on the KBS TV drama, Winter Sonata, and its impact on Korea’s Hallyu tourism development.	Proceedings of International conference on impact of movies and television on	2006	Han & Lee

		tourism		
	The impact of Korean soap operas on Korea's image as a tourism destination	Proceedings of 12 th Asia-Pacific Tourism Association & 4 th Asia-Pacific CHRIE Joint Conference, June 26-29, 2006	2006	Hsu, Agrusa, & Park
	Roles of films and television dramas in international tourism: The case of Japanese tourists to the U.K.	Proceedings of International conference on impact of movies and television on tourism	2006	Iwashita
	Impact of movies and television tourism in context with world's largest film city.	Proceedings of International conference on impact of movies and television on tourism	2006	Jalnapurkar
	Movie tourism – A new form of cultural landscape?	Proceedings of International conference on impact of movies and television on tourism	2006	Jewell & McKinnon
	The effects of Korean culture on Hong Kong residents' perceptions of Korea as a potential tourist destination.	Proceedings of International conference on impact of movies and television on tourism	2006	Kim, Cho, & Baik
	Difference of determinants and willingness to pay according to different "Hallyu" tourism types.	Proceedings of International conference on impact of movies and television on tourism	2006	Kim, Lee, & Kim
	Analyzing the use of TV miniseries for Korea tourism marketing.	Proceedings of International conference on impact of movies and television on tourism	2006	Lin & Huang
	International movie tourism exchange – The Italian Experience.	Proceedings of International conference on impact of movies and television on tourism	2006	Messina
	Lived experiences of a screened location: An exploratory case study approach.	Council for Australian University Tourism and Hospitality Education (CAUTHE) 2006 Conference Proceedings	2006	Singh

	The marketing mode of the movie-related destination in Mainland China.	Proceedings of International conference on impact of movies and television on tourism	2006	Wang
	Measuring the effects of film and television on tourism to screen locations: A theoretical and empirical perspective	Proceedings of International conference on impact of movies and television on tourism	2006	Young & Young