1-31-2014

Movie Genre Effects on Destination Image, Place Familiarity, and Visitation Interest Among Undergraduate Students: A Film Tourism Study

Catherine A. Rudowsky
Indiana University of Pennsylvania

MOVIE GENRE EFFECTS ON DESTINATION IMAGE, PLACE FAMILIARITY, AND VISITATION INTEREST AMONG UNDERGRADUATE STUDENTS: A FILM TOURISM STUDY

A Dissertation

Submitted to the School of Graduate Studies and Research

in Partial Fulfillment of the

Requirements for the Degree

Doctor of Philosophy

Catherine A. Rudowsky

Indiana University of Pennsylvania

December 2013

Indiana University of Pennsylvania
School of Graduate Studies and Research
Department of Communications Media

We hereby approve the dissertation of

Catherine A. Rudowsky

Candidate for the degree of Doctor of Philosophy

October 23, 2013 — Signature on File
B. Gail Wilson, Ph.D.
Professor of Communications Media, Advisor

October 23, 2013 — Signature on File
Nurhaya Muchtar, Ph.D.
Professor of Communications Media

October 23, 2013 — Signature on File
Mark Piwinsky, Ph.D.
Professor of Communications Media

October 23, 2013 — Signature on File
Theresa A. Wajda, Ph.D.
Professor of Marketing
Slippery Rock University of Pennsylvania

ACCEPTED

Signature on File
Timothy P. Mack, Ph.D.
Dean
School of Graduate Studies and Research

Title: Movie Genre Effects on Destination Image, Place Familiarity, and Visitation Interest Among Undergraduate Students: A Film Tourism Study

Author: Catherine A. Rudowsky

Dissertation Chair: Dr. B. Gail Wilson

Dissertation Committee Members: Dr. Nurhaya Muchtar
Dr. Mark Piwinsky
Dr. Theresa A. Wajda

This pretest-posttest experiment explored the effects of genre on cognitive destination image, affective destination image, place familiarity, and visitation interest with regard to a single destination placed within multiple movies in order to contribute to the growing field of film tourism. The experiment consisted of four genre treatment groups—action, comedy, drama, and horror—and a control group. Participants completed a post-survey both immediately after the experiment and two weeks after viewing the films. Mean score differences between the pre-survey and the two post-surveys were analyzed using paired sample t-tests for within-group analyses. MANOVA was employed for between-group analyses.

Findings were mixed. Within-group analyses indicated that exposure to a horror film can have negative effects on the dependent variables but did not provide compelling evidence that exposure to the other genres studied effect the dependent variables. However, there was also evidence that some of the negative effects demonstrated by the horror group begin to dissipate after only two weeks. Further, there was evidence that all genre groups and the control group experienced increased feelings of familiarity with the destination at both post-survey points in time. Between-group analyses, using data from the first post-survey, suggested that the mean composite scores for cognitive destination

image and affective destination image for the horror treatment group were statistically significantly negative compared to the control and action groups. However, there was again evidence that the negative effects may dissipate in only two weeks. Between-group analyses, using data from the second post-survey, found no statistically significant difference in any mean composite scores for any of the study groups.

ACKNOWLEDGEMENTS

First and foremost, I must thank Dr. B. Gail Wilson, who served as my dissertation committee chair. Dr. Wilson's dedication, motivation, and spirit exemplify everything that a dissertation committee chair should be. Without her guidance, I am not sure that I would have completed this process. I am appreciative to her for that as well as for serving as an example of the type of professional I aspire to be.

In addition, I am eternally grateful to my dissertation committee members, each of whom served me in different but equally valuable ways. First, I could not have completed this research without the mentoring and shared statistical knowledge of Dr. Mark Piwinsky. Dr. Piwinsky's brain never ceases to amaze me. Second, I am grateful to Dr. Nurhaya Muchtar. It was during Dr. Muchtar's Intercultural Communication course that I discovered film tourism, and it is with her encouragement that the topic fueled passion in me. Third, I am beyond grateful to Dr. Theresa Wajda. Dr. Wajda is a colleague and friend on my home campus of Slippery Rock University. Aside from the marketing and research expertise that she shared with me and the committee, her constant and joyful presence encouraged me more than she will ever now.

A special thanks is required to Drs. Andy Chatterjee, Bruce Orvis, Christine Pease-Hernandez, and Theresa Wajda at Slippery Rock University who allowed me access to their classes in order to obtain research participants and who always greeted me with warm smiles and encouraging words.

I am also indebted to Matt and Cheryl Kohler, fellow CMIT cohort members, who encouraged me and guided me by talking through various concepts and ideas and by

discussing statistics and research design questions. They have supported me every step of the way along this doctoral journey. I am proud to consider them life-long friends.

I am grateful to my brother, Stan Marshall, who served not only as an encouraging older brother, but as a sounding board and editor. He spent countless hours editing my work and providing constructive feedback that forced me to think more critically. Stan has always been an inspiration to me.

In addition, I would be remiss without mentioning the encouragement of my parents, Gerald and Mary Marshall, who dealt with four years of far too few visits and far too many truncated conversations due to homework and research. They have always supported my undertakings, and this journey was no different.

Last, but certainly not least, I thank my wonderful husband, Darren Rudowsky. He was always encouraging and always lighthearted, never doubting my ability to complete the program, even when I did. I am among the fortunate souls who can say that they married their best friends, and he served me as both a husband and a confidant during my Ph.D. adventure.

TABLE OF CONTENTS

Chapter Page

Chapter Page

LIST OF TABLES

Table Page

Table Page

Table Page

LIST OF FIGURES

Figure Page

CHAPTER 1
INTRODUCTION

Overview

Destinations all over the world are impacted by economic and cultural globalization through increased competition for, among other things, tourism (Kavaratzis, 2005). According to the World Tourism Organization (2013), the number of international tourist arrivals to foreign destinations during 2012 was 1.035 billion, a 4% increase over 2011. In terms of the economic impact, international tourism receipts reached $1.075 trillion in 2012 (World Tourism Organization, 2013). With the increase in international tourism and the need to compete for tourism dollars, destinations are looking for creative and economical ways to market intangible products.

Mass media has historically been recognized as having great influence on tourism and tourist perceptions of destinations, particularly in generating awareness of distant and unfamiliar locations (Shani, Wang, Hudson, & Gil, 2009). As an important mass media channel with global box office sales up 6% from 2011 to reach $34.7 billion in 2012 (Motion Picture Association of America, 2013), film provides interesting and low-cost opportunities for communicating with consumers about intangible products, such as a location. In fact, destination marketing organizations (DMOs) can actively use film as a marketing tool both before and after movie releases (Connell, 2005). Prior to filming, destinations can influence film makers by offering tax incentives or appointing public relations firms to deal with studios (Shani et al., 2009). Destinations can capitalize on films after the fact by exploiting marketing opportunities, such as movie-inspired events, movie location maps, and memorabilia sales (Hudson & Ritchie, 2006b). Regardless,

film has the ability to reach consumers in meaningful ways and to generate and sustain interest in a destination in a manner that many DMOs could not otherwise afford (Bolan & Williams, 2008). As Iwashita (2008) explained, going to the cinema occupies a central part of daily cultural life and is an increasingly international phenomenon, consumed by ordinary people on a global scale.

Regardless of the medium, destination image and place familiarity serve as important constructs in communicating with consumers about a location, and both are linked to visitation interest and purchase decisions. Destination image represents the sum of beliefs, ideas, and impressions that a person has of a place/location (Baloglu & McCleary, 1999). Tourism research has provided evidence that the images people have in their minds of particular destinations serve as an influence on whether or not to visit them (Baloglu & McCleary, 1999; Chen & Tsai, 2007; Echtner & Ritchie, 1993). In addition, there is evidence that increased recognition of an object is accompanied by a positive affective response (Anand, Holbrook, & Stephens, 1988), indicating that place familiarity can lead to increased positive feelings toward a destination. In fact, Olsen, McAlexander, and Roberts (1986) found that as people become more familiar with a location, they have increased feelings of security and comfort, which can in turn lead to confidence in selecting it as a destination choice.

Destination placement within film has become an important and increasingly studied tool affecting destination image and place familiarity, thereby affecting visitation interest. There is growing evidence that destination image is influenced by autonomous, secondary sources, such as film (Beerli & Martin, 2004; Gartner, 1993; Gunn, 1988; Tasci & Gartner, 2007). Likewise, there is growing demand to look at place familiarity as

an attitudinal variable that does not depend simply on whether or not a person has had prior firsthand visits to a destination (Baloglu, 2001; Iwashita, 2008). In fact, Tasci (2009) argued that visual cues offered by movies can bridge the social distance between a tourist and a location.

Statement of the Problem

Indeed, film tourism research, a relatively new area of research, has suggested that movies can lead to increased tourist numbers for destinations appearing in movies or being represented in movies (Riley & Van Doren, 1992; Riley, Baker & Van Doren, 1998; Tooke & Baker, 1996). As a young field of research, empirical studies are limited and gaps in the research are well documented. For example, much of film tourism research has been focused on movies in which destinations appear in positive, upbeat storylines with little attention paid to the effects of destinations being featured in dark or negative plots (Beeton, 2006; O'Connor, Flanagan, & Gilbert, 2010; Shani et al., 2009). As recently as 2011, Hahm and Wang acknowledged that films with a positive outlook could yield different travel intentions from those with a negative outlook and called for research exploring different genres or types of movies. Further, many studies have focused on domestic tourism, leaving a need to evaluate international tourism. This need is especially acute given that foreign destinations often represent the most unfamiliar locations (Iwashita, 2008; Shani et al., 2009).

Despite a few recent efforts, there remains a lack of research regarding the effects of genre on destination image and visitation interest, and only recently has attention started turning toward international travel. Shani et al. (2009) offered one of the few

studies to investigate genre by considering a negative or controversial theme when they investigated *The Motorcycle Diaries*, a 2004 movie set in South America that started as a romanticized adventure and ended with harsh realities. The authors found that attributes such as landscape, scenery, and culture were more influential on visitation interest than film content and theme. The controversial nature of the storyline did not seem to be an influence. Even more recently, Yang (2011) offered a film tourism study comparing a 2003 romantic drama, *Lost in Translation*, and a 2003 crime thriller, *Kill Bill: Vol. 1*, both set in Japan. Yang found that while the crime thriller had a significant negative impact on destination image as well as travel interest, the romantic drama, contrary to expectations, did not have a significantly positive impact on either. However, Yang also found that movie transportation, the state of being immersed into a movie, can be more powerful than the effects of genre and concluded that dark movies can, under the right conditions, have the potential to enhance place image and visitation interest. Following their research, Shani et al. (2009) and Yang (2011) both called for future investigation of the impact of negative movies, specifically mentioning yet-to-be-explored horror movies, in order to build upon film tourism research by contributing to the understanding of the impact of genre on destination image and visitation interest.

Rationale for the Study

Investigation into the effects of genre is necessitated by the fact that film tourism research has been primarily one-sided, focusing on how positive storylines influence destination image and visitation interest, with only a few studies attempting to understand the influences of negative storylines. The reality is that movies are produced across a wide spectrum of genres, ranging from comedy and romance to thriller and horror. While

some research has begun addressing negative or controversial storylines, there is not enough to find agreement. Further, there is still a lack of research considering horror specifically, which is often the darkest of genres. The academic literature cannot finalize film tourism theory and DMOs cannot be well informed until all possible aspects of film tourism are considered. This research strives to provide evidence regarding the influence of genre on destination image, place familiarity, and visitation interest for a foreign location within a film, thereby filling a recognized gap in the research.

Need for the Study

With international tourism becoming an increasingly important industry and with film offering DMOs economical and creative ways of marketing their destinations to mass audiences, there is a need to fully understand the impacts of film tourism. This need is especially acute given that, despite limited empirical research on the effects of genre, there is speculation among practitioners and academicians regarding the impact of negative or controversial storylines. For example, there is evidence in the popular press that destinations worry about decreasing tourism numbers resulting from negative movies, specifically horror movies that depict their location. An article in *Weekend Australian* (Jeffrey, 2005) discussed whether the 2005 horror film *Wolf Creek* would impact tourism. Following the 2006 release of *Turistas*, a horror movie about backpackers in Brazil, Brazilian tourist chiefs feared that the movie would deter visitors and hired a PR firm to counter reaction to the movie (Phillips, 2006). Despite evidence of worry, there has been no tangible evidence of such an effect.

The academic literature acknowledges speculation about the impact of negative movies on destination image and visitation interest. O'Connor et al. (2010) documented that there are instances of destinations prohibiting the filming of movies with negative storylines, yet it is disputable whether negative images in fact deter or attract tourists. Beeton (2006) cautioned that while popular media speculates about negative storylines discouraging visits, evidence often suggests otherwise, as in the cases of *Deliverance* positively impacting adventure tourism and *Titanic* encouraging increased interest in cruise vacations. Despite the acknowledgement that there is a lack of evidence regarding the influence of negative storylines on film tourism, there has been little research addressing the concern, prompting a need for such studies.

Purpose of the Study

The purpose of this study is to explore the effects of genre, including action, comedy, drama, and horror, on destination image, place familiarity, and visitation interest with regard to a foreign location in order to contribute to the field of film tourism. The study aims to fill a noted gap in the literature by considering the effects of genre and by answering calls for film tourism research that includes negative or controversial films, particularly horror films, which have yet to be studied. In addition, this study will consider a foreign destination, which often represents the most unfamiliar of locations.

Theoretical Framework

Within the film tourism literature, Morgan and Pritchard (1998) asserted that featuring a location in a film is the ultimate in tourism product placement. Product placement is defined as planned entries of products into film with the goal of influencing

viewers favorably (Balasubramanian, 1994). While product placement research has not been chiefly concerned with destinations, or other intangible products, Hudson and Ritchie (2006b) believed that, just as product placement influences brand attitudes, location placement within a film will impact destination image and that findings and theories from product placement can be applied to film tourism.

Within the product placement literature, Russell (1998) proposed the adapted meaning transfer model (AMTM) to explain the connection between the experience of using a brand and what is depicted in a film or television show and proposed that pairing a product with an emotionally rich show transfers affect from the show to the product. AMTM suggests that product placement can intimately connect the expected experience of using the band with the portrayal of the product in the movie or show. In conducting one of the few film tourism studies to investigate the influences of genre, Yang (2011) argued that according to AMTM, viewers exposed to a location featured in a dark movie, when compared to viewers exposed to the same location featured in a positive movie, will have less favorable destination images. Yang set precedence for using AMTM in film tourism research within the field of communications media. Because AMTM provides a theoretical framework for understanding the emotional transfer from a movie storyline or theme to a product, in this case a destination, this study investigates the effects of genre within the framework of AMTM.

Research Question

This research is primarily interested in the effects of movie genre on film tourism, particularly international tourism. As a means of destination marketing, film tourism is

generally concerned with the constructs of destination image and place familiarity as well as, ultimately, visitation interest. Therefore, this study investigates the impact of genre on film tourism as measured by destination image, place familiarity, and visitation interest. In contributing to existing research, this inquiry is attempting to be among the first to consider a spectrum of genres, including action, comedy, drama and horror. Lastly, being interested in international tourism, this study will consider a foreign destination, with foreign being defined as a location other than a person's home country. Therefore, this study asks the question: RQ-1 *What are the effects of genre on destination image, place familiarity, and visitation interest with regard to a foreign destination?*

Variables

The independent variable (IV) for this study is genre. Genre is measured across four categories, including action, comedy, drama, and horror. A control group, who is not shown a movie, serves as a fifth category. Destination image (cognitive and affective), place familiarity, and visitation interest serve as dependent variables (DV) for this study. As discussed earlier, destination image and place familiarity are important constructs within destination marketing. Within the study of film tourism, research commonly includes both cognitive and affective components of destination image and is just beginning to understand the impact of familiarity. Ultimately, the real question for DMOs is whether or not consumer behavior has been affected, and therefore, visitation interest is another common measure.

Limitations and Delimitations

Limitations

In studying human thought, emotion, and decision making, it is not possible to control for all variables. While obvious variables, such as past visits to a destination can be accounted for, exposure to the research destination through conversations, books, magazines, or other films cannot be completely avoided. Furthermore, the level of commitment and the honesty of participants cannot be controlled. As with many human responses, it is not possible to study film tourism in a vacuum void of all potentially confounding variables.

Delimitations

In the interest of time and practicality, this research has three major delimitations: a limited sample, limited treatment groups, and limited time lapse. Due to accessibility, the sample was limited to undergraduate students from a single public university in western Pennsylvania. In addition, for practical purposes, it was necessary to limit the research to a finite number of genres, which include action, comedy, drama, and horror, and each genre was represented by only one movie. Further, it was necessary to limit treatment groups to a single country in order to draw comparison across the treatment groups. As a final delimitation, while this study is attempting to investigate a change in the effects over time, a time lapse greater than two weeks was not possible given the research time frame.

Definition of Terms

Genre

Genre is borrowed from the French word meaning 'kind' or 'type' (Altman, 1996). While there is little agreement on what exactly it means within cinema (Buscombe, 1995), Tudor (1995) has argued that movie genre is based on convention and code, explaining that it is difficult to categorize movies into mutually exclusive groups because they can be defined as both their outer form and inner form. For example, a film can be classified as a western based on common attributes (outer form), while it can also be classified as a romance based on tone (inner form). Others have argued that genre is equally based on audience response/mood (Altman, 1996; Langford, 1995), which is how commercial operations, such as Netflix and Redbox, typically categorize films. For example, comedies are associated with lightheartedness, while horror movies are associated with fear and anxiety.

Destination Image

Destination image is an important construct in the destination marketing field and represents the sum of beliefs, ideas and impressions that a person has about a place or location based on information processing from a variety of sources (Baloglu & McCleary, 1999). It is influenced by both induced sources, such as promotional brochures and web sites, and non-induced sources, such as magazine articles, news broadcasts, and film, serving as formation agents (Gartner, 1993). Destination image is believed to be comprised of both cognitive beliefs and affective impressions (Baloglu &

Brinberg, 1997; Crompton, 1979; Gartner, 1993), with both receiving attention individually and in combination.

Place Familiarity

The cognitive-affective model argues that increased recognition of an object is accompanied by a positive affective response to that object (Anand et al., 1988). Similarly, as people become more familiar with a destination, they have increased feeling of security and comfort leading to confidence in destination choice (Olsen et al., 1986). In either instance, there is evidence that if something is recognized and familiar, it is valued. As such, place familiarity has become a studied construct in film tourism research, with evidence that exposure to a destination through television or film can lead to perceived familiarity (Hu & Ritchie, 1993; Iwashita, 2008; Tasci, 2009).

Film Tourism

Film tourism, also referred to as movie-induced tourism, is defined as tourist visits to a location as a result of that location being featured in television, cinema, or video (Hudson & Ritchie, 2006a). Butler (1990) explained that film tourism is in keeping with traditional place promotion, such as high art, postcards, photographs, and posters, because it relies on visual media. Early film tourism research suggested that movies can lead to increased tourist numbers for destinations appearing or being represented therein (Riley & Van Doren, 1992; Riley et al., 1998; Tooke & Baker, 1996), and it has been growing as a field of study ever since.

Defining the Population

This study used a convenience sampling of undergraduate students enrolled at a western Pennsylvania state university to measure the impact of genre on destination image, place familiarity, and visitation interest among potential international tourists. Students are an appropriate sample for this study in that approximately 61% of college students travel during a given school year and spend approximately $5 billion per year on travel (Harris Interactive, 2002). According to the U.S. Department of Commerce (2011), 11% of U.S. residents traveling overseas in 2010 were students. Fifty-eight percent were either professionals or managers/executives, indicating a high level of educational attainment among overseas travelers. In terms of movie consumption, 18 to 24 year-olds comprised 21% of U.S./Canadian frequent moviegoers in 2012, compared to only 10% of the general U.S./Canadian population (Motion Picture Association of America, 2013). Students represent potential international tourists and frequent movie goers, making them an appropriate sample for this study.

Significance to the Field of Communication

This study is interested in how mass media, specifically film, communicates with consumers regarding a tourism destination. Film tourism blurs the line between communication and marketing and is studied in both disciplines. After all, communication media and marketing promotion are both concerned, at a base level, with sending a message to a receiver. Successful marketing of a consumer product, such as travel, is partially dependent on understanding consumer behavior and information processing. Such an understanding is necessary in order to ensure that the right message

is delivered through the right channel. Therefore, while film tourism is a discipline of management and marketing, it is equally a discipline of communication, necessitating an understanding of the channel, in this case film, and the receiver, in this case tourists.

The proposed study has both theoretical and practical implications within the fields of communication and marketing. First, as a nascent field of research, the theoretical underpinnings of film tourism are not yet fully developed and require additional study in order to advance understanding in this area. Second, this study is only the second to investigate film tourism under the product placement theoretical framework of AMTM. While communication and marketing scholars alike often refer to film tourism as product placement, little research has applied product placement theories to film tourism. Third, the concept of place familiarity as an attitudinal variable influenced by vicarious experiences, such as film, is yet to be fully understood. This research lends findings to that understanding. Fourth, this research helps to inform DMOs whether or not genre truly does influence tourism as speculated. Such information will have practical implications for destination marketers who spend valuable money and time attempting to counter speculative effects of negative or controversial films depicting their locations.

Organization of the Study

This dissertation is organized into five chapters. Chapter one provides an overview of the research topic, outlining the problem and the importance of the study. Chapter two is a literature review. It begins with a review of the theoretical perspective, including how it has been applied within film tourism. Next, in order to provide context, the literature review broadly considers destination marketing and then focuses on two key

constructs, destination image and place familiarity, which serve as dependent variables in this study. Chapter two then discusses film tourism as a destination marketing technique that influences both destination image and place familiarity. A brief review of genre is also included as well as a review of the research method employed in this study.

Chapter three outlines the research design employed by this study. The research questions and hypotheses, based on the literature review, are presented. In addition, an explanation of the movie stimuli, the population and sampling technique, the data collection procedures, and an explanation of the instruments (Appendix A, B, & C) utilized are detailed. Further, the data analysis procedures are discussed.

Chapters four and five present the findings and a discussion of the findings. Chapter four contains the data and tables delineating the findings. Chapter five is a discussion of the results, limitations, and recommendations for future research.

CHAPTER 2
REVIEW OF THE LITERATURE

According to Morgan and Pritchard (1998), featuring a location in a film is the ultimate in tourism product placement, and many film tourism researchers refer to destination placement in film as a form of product placement. While product placement literature has not been chiefly concerned with destinations, film tourism researchers (e.g. Hudson & Ritchie, 2006b) suggest that films impact destination image just as product placement influences brand image. In light of an increased recognition of destinations as brands, it is reasonable to apply findings from the product placement literature to film tourism. Destinations, despite being intangible, are tourism products that must vie for a place in consumers' minds and hearts.

Theoretical Perspective

Product Placement

It is difficult to read an article on product placement that does not mention the prominent position Reese's Pieces had in the 1982 film *E.T.: The Extra-Terrestrial*. It is held in high regard as a clear and successful example of product placement, which has been traditionally defined as planned entries of products into film that influence viewers favorably (Balasubramanian, 1994). More recent definitions have been expanded. For example, Delattre and Colovic (2009, p. 808) defined product placement, also called brand placement or integrated advertising, as "a hybrid communication form that offers an often captive audience access to a brand that is presented in a discrete, non-argued and financed manner in a movie, a TV series, a video game, or a literary or musical work." It offers an alternative to traditional advertising as a form of integrated advertising whereby

messages are communicated to consumers through actors and characters. The "objective is to increase awareness and positively impact brand preference by infusing mass media programming with aural and/or visual brand products or identifiers" (Pompper & Choo, 2008, p. 49).

In recent decades, the growth of product placement advertising has been fueled by the diminishing effectiveness of traditional advertising (Hudson & Ritchie, 2006b), and research has validated that product placement can have greater impact than other types of advertising exposure (Karrh, McKee, & Pardun, 2003). In general, findings within product placement research have been encouraging. Product placement tends to be viewed positively rather than as an obtrusion and validates purchase decisions, thereby increasing brand loyalty (Hart, 2003). Research has also indicated that simple background placement of a product can be as effective as more fully integrated product placement (Russell, 2002). Current research into placement has focused primarily on brand memorization, including brand recall and brand recognition, brand attitude, and consumer acceptance of the practice as measures of effectiveness.

Brand memorization is generally broken down into brand recall (unassisted memory) and brand recognition (assisted memory) both of which are influenced by various aspects of the placement. In both recall and recognition, memorization is found to be influenced by placement level, including main character association, plot involvement, and background (Yang & Roskos-Ewoldsen, 2007); repetition (Delattre & Colovic, 2009); and brand familiarity (Yang & Roskos-Ewoldsen, 2007). Broadening research on brand memorization, Hong, Wang, and De Los Santos (2008) studied brand salience, a measure of which brands come to mind first when thinking about a specific product type,

and found that it is increased regardless of a positive or negative context. While brands that are more prominently placed are easier for viewers to recall, a lack of recall does not mean that placement was unsuccessful, as brand salience may be increased (Hong et al., 2008) and brand attitudes may be positively affected (Cowley & Barron, 2008; Matthes, Schemer, & Wirth, 2007).

In addition to brand memory, brand attitude—a measure of feelings toward the brand as opposed to recall or recognition of the brand—can be influenced through product placement. Brand attitude can be influenced without explicit memory of the placement, and, in accordance with mere exposure effect, repeated exposure to a stimuli produces favorable feelings toward the stimuli if the placement is not obvious, which conversely results in a natural defense against persuasion (Matthes et al., 2007; Yang & Roskos-Ewoldsen, 2007). In addition, there is higher potential for positive brand attitude persuasion when the viewer is tied to the program through character attachment (Russell & Stern, 2006) or when the viewer is tied to a performer (Delattre & Colovic, 2009). Brand attitude is affected by evaluative conditioning, and "pairing a brand with a positively evaluated artist produces positive attitudes toward a brand," while "a negative conditioning procedure results in negative attitudes toward the brand" (Schemer, Matthes, Wirth, & Textor, 2008, p. 923).

In addition to brand memorization and brand attitude, there is a need to understand how consumers perceive the practice of product placement so as to theorize whether or not they will be jaded by the practice. In general, consumers of varied cultural and ethical backgrounds are accepting of the practice and do not favor government regulation; however, there is slight reservation when the placed product is morally

ambiguous, such as alcohol, tobacco, or firearms (Eisend, 2009; Sung, de Gregorio, & Jung, 2009). Consumers also seem to be more accepting of products placed in film or television rather than songs or video games; however, viewers do not reflect negatively on placement in any format and would, in fact, rather see real brands over fictional brands (Sung & de Gregorio, 2008). Because consumers use media to gather an understanding of social reality, they accept and expect brands to be a part of media; however, they are not accepting of obvious and obtrusive product placement or of advertisers influencing entertainment content (Delattre & Colovic, 2009; Schmoll, Hafer, Hilt, & Reilly, 2006).

Despite all the good news, there are some potential concerns, particularly associated with evaluative conditioning and placement in negative scenarios. While product placement is often planned and financed, allowing brand companies to pick and choose the actors, characters, and storylines with which they are associated, there are many instances of unplanned entries. For example, placement in songs is most common in rap and hip-hop, two image-conscious genres, and is often unsolicited (Delattre & Colovic, 2009; Schemer et al., 2008). In these genres, there is the potential for both positive and negative conditioning effects because brands are paired with both liked and disliked characters and are at times placed in scenes portraying delinquent or deviant behavior (Schemer et al., 2008). As an example, Delattre and Colovic (2009) discuss the case of Burberry, a high-end fashion brand, attempting to regain control of their image after being "brand hijacked" through spontaneous and unplanned mentions in rap songs.

In general, however, research has validated the usefulness of product placement advertising by providing evidence that brand memorization and brand attitude can be

positively influenced through placement. Further, consumers are accepting of the practice and, in fact, expect to see real products being used in media. Placement within film validates consumer brand choices, brand loyalties, and purchase decisions providing consumers with information and assurance. However, all of the positive research notwithstanding, there is concern over negative evaluative conditioning.

Adapted Meaning Transfer Model

In 1998, Russell offered a theoretical framework for how product placement works and proposed the adapted meaning transfer model (AMTM). AMTM explains how seeing a brand in a film or television show creates a virtual experience of using that brand and then connects that virtual experience to the real world product. Russell proposed that pairing a product with an emotionally rich show transfers affect from the show to the product. Russell explained that the process of product placement is a form of transformation. Puto and Wells (1984) first proposed the notion of transformation within transformational advertising, which presumes that the experience of using a brand is richer if that experience is connected with the experience of the advertisement. Transformational advertising is effective when "consumers cannot remember the brand without recalling the experience generated by the advertisement" (Pluto & Wells, 1984, p. 638). Russell (1998) argued that this could be applied to product placement, with the movie or show serving as a long advertisement. AMTM suggests that product placement can intimately connect the experience of the movie or show with the experience of using the band. She proposed that the "pairing of a product with an emotionally rich show (television or movie) conditions a transfer of affect from the show to the product" (Russell, 1998, p. 360). This implies that placing products in shows that bring forward a

positive or negative emotional response will result in a similar emotional response toward the product.

Despite casual mentions of the connection between product placement and film tourism, Yang (2011), a communication scholar, conducted the only known study to apply AMTM to film tourism research. She argued that AMTM suggests that placing a product within storylines that elicit positive/negative emotional responses transfers that emotional response to the product and that a destination can serve as the product. Yang hypothesized that according to AMTM, viewers exposed to a location featured in a dark movie, when compared to viewers exposed to the same location featured in a positive movie, would have a less favorable destination image. Yang found that a violent crime thriller, *Kill Bill: Vol. 1*, had a significant negative impact on destination image as well as travel interest, but that a romantic drama, *Lost in Translation*, did not have a similar positive impact. However, Yang also found that movie transportation, the state of being immersed in the movie, is more powerful than the effects of genre and concluded that dark movies can have the potential to enhance place image and visitation interest under the right conditions.

Agreeing that the depiction of destinations in films serves as a form of product placement, this study also applies AMTM to film tourism. First, however, it is necessary to understand destination marketing theory and the relevant constructs consumers employ when evaluating a location or place. In applying those concepts more narrowly to the medium of film, it is also necessary to understand the recent history of film tourism and the application of destination marketing constructs. This understanding helps to identify

the dependent variables that may be influenced by the transfer of emotion from the genre to the destination.

Destination Marketing

While place promotion—activities designed to promote a place—is not a new phenomenon, a focused and strategic implementation of place marketing—the application of traditional marketing techniques to places or locations—has occurred within the past three decades (Kavaratzis, 2005). According to Kavaratzis, place marketing stems from two trends. First, researchers began to apply marketing theory to non-traditional goods and services, recognizing that social marketing, the application of marketing techniques to achieve behavioral goals, and image marketing, whereby images are marketed while products remain vaguely delineated, expand traditional marketing. Second, place administrators found themselves experiencing a transition from traditional economies to entrepreneurial economies, which mandated that destinations run themselves in more businesslike manners. Kavaratzis explained that the trends of place marketing extend to entire nations as they recognize the potential benefits of tourism development and foreign investment. Nevertheless, destination marketing can be difficult given the intangible nature of service products. For example, travel-based products must promote experiences and memories through information and image (Bolan & Williams, 2008).

The image that tourists have of a place is paramount in destination marketing and is discussed widely in the literature (Bolan & Williams, 2008). Image is a valuable concept in understanding a consumer's process of selecting a tourism destination (Baloglu & McCleary, 1999). According to Echtner and Ritchie (2003), "a destination must be

favorably differentiated from its competition, or positively positioned, in the minds of the consumer" in order to achieve successful marketing (p. 37). Echtner and Ritchie (1991) realized early on that a key component of positioning is the creation and management of an image of the destination.

According to Kotler, Asplund, Rein, and Haider (1999), destination branding offers a solid framework to manage place image. Branding is the process of creating and communicating a combination of functional and non-functional product characteristics and values that take on a meaning which is then linked to that brand (Morgan & Pritchard, 2002). Place brand in the consumer's mind is based on an association between visual, verbal, and behavioral expressions of a place (Zenker & Braun, 2010). Morgan and Pritchard (2002) assert that "branding is perhaps the most powerful marketing weapon available to contemporary destination marketers" (p. 11), and according to Ashworth and Kavaratzis (2007), place branding goes beyond logos and slogans. There must be emotional ties because the feelings a place generates have substantial impact on the destination image. One of the most important roles of brand image is in shaping travel decisions (O'Connor et al., 2010). Research has clearly demonstrated that purchase decisions are positively linked to perceptions of destinations, which implies that image is a key factor in the decision making process (Mayo, 1973; Mayo & Jarvis, 1981; Woodside & Lysonski, 1989).

While destination image is one of the most studied and proclaimed-important constructs of destination marketing, place familiarity is emerging as a significant construct in its own right. Baloglu (2001) argued that it is a key marketing variable because it plays a vital role in the tourist destination selection process. As people become

more familiar with a destination, positive feelings toward the destination increase. As a result, the place begins to feel safer, more comfortable, and more valued, which can lead to confidence in selecting it as a destination choice (Anand et al., 1998; Olsen et al., 1986). Croy and Walker (2003) have suggested that even negative exposure to distant and not-too-familiar places can be beneficial, and there is evidence that any exposure to a destination, particularly foreign or unfamiliar places, can be positive.

Relevant Constructs

Destination Image

Destination image represents the sum of beliefs, ideas and impressions that a person has about a place or location based on information processed from a variety of sources (Baloglu & McCleary, 1999; Crompton, 1979). According to Echtner and Ritchie (1991), image is individual traits and qualities as well as the total impression made on the mind. It is influenced by personal characteristics, such as motivation, as well as both induced sources, such as promotional brochures and web sites, and non-induced sources, such as magazine articles, news broadcasts, and film (Gartner, 1993). Destination image is believed to be comprised of both cognitive beliefs and affective impressions (Baloglu & Brinberg, 1997; Crompton, 1979; Gartner, 1993), with both receiving research attention individually and in combination.

Tourism research has provided evidence that the images people have of destinations are influential in the travel decision process with respect to both whether or not to visit particular locations (Baloglu & McCleary, 1999; Chen & Tsai, 2007; Echtner & Ritchie, 1993; Phillips & Jang, 2007) and differentiation of one place from another

(Baloglu & Brinberg, 1997). Some researchers have argued that positive images support the decision to visit a destination while negative images discourage visitation interest (Phillips & Jang, 2007). Others have suggested tourists will only chose to visit a destination when the positive image outweighs the negative image (McLellan & Foushee, 1983).

In documenting the image formation process, Gartner (1993) noted that destination image has three components: cognitive (evaluation of destination attributes), affective (feelings and emotions toward a destination), and conative (visitation intention). The cognitive components are based on external stimuli, while the affective components are based on personal motivation (Gartner, 1993). Early research was attentive to cognitive components of image, focusing on destination attributes (Crompton, 1979; Echtner & Ritchie, 1993), with attention later turning toward affective components. Baloglu and Brinberg (1997) were among the first to study affective components of destination image and argued that affective aspects can be applied to large-scale environments, such as cities, states, regions or countries. They cited a lack of destination image studies going beyond perceptual or cognitive components, and argued that the prevailing approach to studying the subject was inappropriate because the meaning of place is not entirely determined by the physical properties of that place. Indeed, Yüksel and Akgül (2007) provided evidence that the affective image component has substantial impact on travelers' destination choices and called for more research on the affective aspects of destination image. In his original work on the image formation process, Gartner (1993) stated a belief that the interrelationship of cognitive and affective attributes determines the bias for visiting a destination and that affective image follows

cognitive image. Others have agreed that cognitive and affective components must be considered together (Kim & Richardson, 2003; Shani et al., 2009; Yang, 2011) and, since Baloglu and Brinberg's (1997) work, have most often measured both aspects of image.

Regardless of the component, destination image is influenced by personal sociodemographic characteristics, such as age, education, personality, values, and motivation, as well as by primary and secondary sources of information (Baloglu & McCleary, 1999; Beerli & Martin, 2004). Researchers (Baloglu & Brinberg, 1997; Dann, 1996, Gartner, 1993; Phillips & Jang, 2007) argue that motivation, the sociopsychological forces that incline a tourist to participate in an activity, has a direct relationship with the formation of affective image. There are two types of motivation: push and pull, with push motivation instilling a desire within the traveler and pull factors attracting the traveler through destination attributes (Crompton, 1979; Dann, 1977). Phillips and Jang (2007) explained that push factors are related to needs and wants, such as a desire to escape, relax, or have an adventure, while pull factors are related to appealing destination attributes, such as beautiful landscape, appealing climate, or exciting culture.

Sources of information are also important in the image formation process. Primary sources of information include personal experiences, while secondary sources of information broadly fall into two categories: induced sources, such as traditional advertisements, and organic sources, such as word-of-mouth, magazine articles, books, television programs, and movies (Gartner, 1993; Gunn, 1988; Tasci & Gartner, 2007). Autonomous agents in particular have been the focus of research, with Urry (1990) warning during early research that a tourist's gaze is developed and altered through non-

tourist agents. Gartner (1993) proclaimed that non-induced marketing, such as word-of-mouth accounts, newspaper articles, television programs, books, and film, is more credible than induced marketing, such as promotional materials. Research that followed Gartner's seminal work on the image formation process concurred and emphasized the role of autonomous image formation agents as unbiased promotional materials (Morgan & Pritchard, 2004; Schofield, 1996). In fact, Iwashita (2008) found that books and films have greater power to increase travel interest than do traditional promotional materials, such as web sites. After all, film and television are often considered to be more reliable and trustworthy than biased promotions and advertisements (Connell, 2005).

While information from various sources, induced or non-induced, can be verbal, visual, aural, or a combination, visual information is of particular importance with regard to the intangible nature of travel products (Tasci, 2009). Tasci (2009) explained that the visual information "represents the actuality of the destination and illustrates the destination dimensions, thus acting as a pretaste of the product until actual usage, namely, visitation" (p. 495). In their study on how promotional visual materials affect destination image, MacKay and Fesenmaier (1997) explained that pictures can communicate attributes, characteristics, concepts, values, and ideas. Their findings revealed that the viewer's degree of initial familiarity influenced the destination image evaluation process, with unfamiliar markets inducing primarily cognitive evaluation and familiar markets inducing primarily affective evaluation. MacKay and Fesenmaier suggested the possibility of incorporating the emotions associated with the experience of a destination into the visuals of promotional items, enabling unfamiliar markets to induce both cognitive and affective evaluation.

Place Familiarity

Familiarity is a broad concept that is defined in the marketing literature as a multidimensional consumer knowledge construct that includes product-related experiences—including advertising exposures, information searches, and direct product experiences—and product information (Baloglu, 2001). It has been found to be a key factor in the consumer decision making process (Kim & Richardson, 2003) and plays a vital role in tourism destination selection process (Baloglu, 2001). Indeed, Olsen et al. (1986) found that, as people become more familiar with a destination, they have increased feelings of security and comfort, which can in turn lead to confidence in selecting it as a destination choice. Anand et al. (1998) explained that according to the cognitive-affective model, in which affective responses are the last step in a series of cognitive processes, increased recognition of an object is accompanied by a positive affective response to that object.

Early studies within the tourism literature measured familiarity in terms of previous visitation (Pearce, 1982; Phelps, 1986; Dann, 1996; Fridgen, 1987; Chon, 1991; Ahmed, 1991; Fakeye & Crompton, 1991). Hu and Ritchie (1993) believed that place familiarity is influenced by several factors, including geographic distance, previous personal visitation experiences, and level of overall knowledge about a place but argued that previous visitation is a major determinant of familiarity. However, within the destination marketing literature, there has been growing demand to look at familiarity as an attitudinal variable that does not depend simply on whether or not a person has had prior firsthand visits to a destination (Baloglu, 2001; Iwashita, 2008).

As early as 1992, Riley and Van Doren argued that extended exposure to a destination through a film allows potential tourists to gather information and knowledge, lowering the anxiety level caused by anticipated risks. In fact, there is evidence that exposure to a destination through television or film can lead to perceived familiarity (Hu & Ritchie, 1993; Iwashita, 2008; Tasci, 2009). Kim and Richardson (2003) explained that movies provide vicarious visitation experiences, which can serve as surrogates for actual visitation experiences. According to Iwashita (2008), these vicarious experiences increase the degree of familiarity with the places portrayed.

Similarly, Tasci (2009) was among the first to consider whether or not social distance can be bridged through the visual information provided by movies, believing that social distance may be the missing link between movies, destination image, and tourist behavior. Tasci claimed that the visual cues offered by movies can provide insight into the everyday life of a place's inhabitants along with the appearance and behavior of natives, which bridges social distance. She argued that increased familiarity could lead to better perceptions which could lead to increased chance of visiting: "Increased familiarity through movies about a place and its inhabitants might serve as the basis for developing more positive sociocultural perceptions, thus leading to positive behavior regarding the place" (Tasci, 2009, pp. 494-495). Her research, however, only considered a positive, promotional video. Nonetheless, she did find that familiarity gained through visual cues had an impact on destination image and visitation interest.

Based on her findings, Tasci believed that negative movie reflections might force someone to develop social defense mechanisms and positive movie reflections might reduce perceived cultural and social differences. In opposition, Croy and Walker (2003)

suggested that even negative exposure to distant and not-too-familiar places can be beneficial by decreasing the level of unfamiliarity. In fact, there is evidence that any exposure to a destination can be positive, particularly with regard to a foreign or unfamiliar place, in that regardless of the effects on image, the desire to visit increases. For example, Shani et al. (2009) found that despite a controversial storyline that influenced destination image both positively and negatively, viewers exposed to *The Motorcycle Diaries* had an increased desire to visit South America.

Increased familiarity, however, is not believed to always have a positive association with destination attractiveness, and the relationship between the two is not necessarily lineal. MacKay and Fesenmaier (1997) presented the concept of "optimal" familiarity within tourism literature, explaining that after a certain level of familiarity, the destination becomes less attractive. Destinations can become too familiar and too safe, lacking newness and adventure. The optimal level of familiarity is balanced with novelty. Similarly, habituation-tedium theory within the marketing literature presents an inverted U-shaped response pattern for consumers exposed to novel advertisements (Karniouchina, Uslay, & Erenburg, 2011). Consumers exposed to new stimuli experience tension, which is diminished through repeat exposure. However, once the repeat exposure exceeds a certain level, consumers begin to experience boredom and resentment. The tourism and marketing literature concur that there are optimal levels of exposure and familiarity.

Film Tourism

Within the field of destination marketing, film has generated interest as a way to influence destination marketing constructs through the medium of movies. Film, like other autonomous mass media sources, is perceived to be more reliable and trustworthy than biased promotional materials and has the ability to reach mass audiences (Connell, 2005; Tasci, 2009). Yet, despite being an autonomous source, research has demonstrated that DMOs can capitalize on film tourism during pre-production by encouraging their destination as a film location and during post-production by marketing the location in conjunction with the film (Connell, 2005; Hudson & Ritchie, 2006b). Due to the ability to reach mass audiences, the advantage of being autonomous, and the fact that DMOs have some control, there has been growing interest in understanding film as a destination marketing tool.

Film tourism, also referred to as movie-induced tourism, is defined as tourist visits to a location as a result of that location being featured in television, cinema, or video (Hudson & Ritchie, 2006b). Interest in film tourism has been partially fueled by early exploratory research demonstrating that movies can lead to increased tourist numbers for destinations appearing or being represented in movies (e.g. Riley & Van Doren, 1992; Riley et al., 1998; Tooke & Baker, 1996). Comparisons of pre-release and post-release visitation numbers are frequently touted. Regularly cited movies that resulted in increased tourism to domestic locations include *Close Encounters of the Third Kind* (1977, Devil's Tower National Monument, Wyoming), *Deliverance* (1972, Clayburn County, Georgia), *Steel Magnolias* (1989, Natchitoches Parish, Louisiana), and *Thelma and Louise* (1991, Arches National Monument, Utah). In fact, Devil's Tower National

Monument saw a stunning 74% increase in visitations the year following the release of *Close Encounters of Third Kind* (Beaton, 2001). Frequently cited examples of films that led to increased tourism to international locations include *Braveheart* (1995, Scotland), *Crocodile Dundee* (1986, Australia), *Harry Potter* (2001-2011, England), *The Lord of the Rings* (2001, New Zealand), *Notting Hill* (1999, England), and *Out of Africa* (1995, Kenya and Tanzania). For example, the Wallace Monument in Stirling, Scotland saw an increase from 66,000 to 167,000 visitors the year following the release of *Braveheart* (Grihault, 2003).

Despite documented increases in tourist visits to locations featured in film, it has been noted that not all movies have an equal impact on tourist numbers (Beeton, 2005). Contrary to what might be expected, the impact is not necessarily correlated to the success of the film. An example is the 2001 film *Captain Corelli's Mandolin*, a box office disappointment that nonetheless increased tourist numbers to the Greek island of Cephalonia (Hudson & Ritchie, 2006a). Since the early 90s, research has been increasingly interested in why and how movies influence tourism in order to better understand the uninformative visitation numbers and their promotional impact on film tourism. Research over the past two decades has largely employed case studies, with experiments more recently emerging. In addition, it has relied heavily on the foundations of push and pull marketing theory to explain consumer behavior motivations, while evaluating both location attributes and movie specific factors.

Applying push and pull marketing theory—in which destination attributes 'pull' a tourist to a location, while a tourist's psychological predisposition 'pushes' him or her to a location—pioneering film tourism research considered whether or not "hallmark

events" or "icons," such as symbolic content, favorite performer, or location physical features pull potential tourists to a location (Riley & Van Doren, 1992; Riley et al., 1998). In presenting their case study findings with regard to *Crocodile Dundee* and Australia, Riley and Van Doren (1992) concluded that destination image is composed of a combination of extraordinary landscapes, unique social and cultural vantage points, and/or location attributes with which tourists identify and wish to explore. Building upon their earlier research, Riley et al. (1998) concluded, through a case study analysis of 12 different locations, that each location has distinct allure, which can differ by movie and tourist, ranging from the visually concrete to the thematic. While they centered on natural scenery attraction in their 1992 work, their 1998 work recognized that storyline themes and human relationships can also induce visitation interest. They emphasize, nonetheless, that icons are important and that some part of the movie must be extraordinary or captivating in order to attract visitors to the location.

In 2004, in an effort to refine the application of push and pull theory within film tourism, Macionis proposed a distinction between *place* (location attributes, landscapes, climate), *personality* (cast, characters, actors), and *performance* (storyline, theme, genre) as pull factors, while presenting a conceptual approach to understanding the motivations of film tourism. These categories encompass both destination image and movie-specific features and provide a framework for the early exploratory research conducted by Riley et al. in 1998. This framework has been used by several important film tourism researchers, and several studies have evaluated the strengths of each category as well as the relationships between them.

In a case study analysis of the 2001 film *Captain Corelli's Mandolin*, staring Nicholas Cage and Penelope Cruz, Hudson and Ritchie (2006a) found that viewers were motivated to visit the Greek island of Cephalonia by all three categories of pull factors—place, personality, and performance—but were most influenced by place factors, as evidenced by one commentator referencing the beauty and nature of Cephalonia as the principle actor. Cephalonia was presented as an exotic seaside resort with extraordinary landscape qualities, and that image created a desire to visit. Interestingly, the film was a box office failure, highlighting the power of film tourism.

In a 2008 qualitative study exploring overall awareness and consciousness of the United Kingdom (UK) resulting from exposure to the UK through film and television, Iwashita considered the combination of place, personality, and performance by studying physical landscapes, major characters, and storyline themes. After surveying and interviewing Japanese members of the Britain Travel Club, Iwashita concluded that film and television play a wide range of roles in generating visitation interest and that tourists derive awareness, information, and images regarding national character and various regions through those media. Respondents discussed combinations of place (for example, beautiful old buildings), personality (for example, fascinating and memorable characters), and performance (for example, interesting or exciting storylines), while reminiscing about television series such as *Sherlock Holmes* and *Mr. Bean*. Iwashita concluded that film has the ability to create destination awareness and destination images, which leads to a stronger interest in visiting the destination.

As film tourism research has continued to evolve, a few empirical studies have offered insight into the relationships among motivational influences, including both

destination image and film-specific factors, and visitation interest. In general, findings agree that film has both a positive and negative influence on destination image attributes but that visitation interest generally increases regardless of the sway in the image. While findings related to place are somewhat consistent, findings related to such factors as character involvement (personality) and movie themes (performance) are less conclusive. Again, however, there seems to be consistency in the fact that exposure to a destination through film, regardless of the factors involved, increases visitation interest.

Kim and Richardson (2003), using the 1995 film *Before Sunrise*, set in Vienna, isolated empathetic involvement with a character to study the influence of personality on destination image through a posttest-only control group experiment. The authors were surprised to find no significant association between empathetic involvement and perceptions of a location. They did, however, find that exposure to the film significantly affected some cognitive and affective destination image components of Vienna, in both positive and negative directions, and that visitation interest was significantly increased for those exposed to the location via the film as compared to the control group.

In 2009, Shani et al. conducted a pretest-posttest experiment to evaluate the effects of performance, specifically movie theme, on place. The research team found that the emotional subject matter about the political and economic conditions in South America as presented in the 2004 film *The Motorcycle Diaries* did not dramatically change the overall destination image of South America but, instead, strengthened previous perceptions, both the positive and the negative. Respondents viewed South America more negatively with regard to many destination image attributes related to economic, political, or cultural topics, but more favorably with regard to natural scenery

and beauty, both of which were highlighted during the motorcycle ride across the continent. Regardless of the changes to destination image attributes, participants had an increased desire to visit the location after viewing the film, indicating that place (destination image) is paramount to performance (storyline theme).

Hahm and Wang (2011) used the 2003 film *Lost in Translation* to offer empirical research, in the form of a one-group pretest-posttest quasi-experiment, to examine the causal relationship among destination attributes, overall image, and travel intention. Like earlier research, they found that film had a statistically significant impact on perceived destination image, both positive and negative. Further, they found that exposure had a positive effect on likelihood to visit Japan, indicating that viewing the film created a desire to visit the destination regardless of the changes to the perceived image. These findings support those of Shani et al. (2009), suggesting that "the role of the overall image as a mediating variable is not significant as respondents relied more on specific destination image attributes on their intention to visit" (Hahm & Wang, 2011, p. 165).

In addition to various pull factors as discussed above, a few researchers have included the concept of familiarity as a possible influence on visitation interest. While not a firsthand experience, it has been purported that movies provide the opportunity for vicarious visitation experiences that can lead to greater familiarity (Kim & Richardson, 2003). As previously discussed, increased familiarity can lead to increased confidence in a destination choice (Olsen et al., 1986). Grihault (2003), considering television series as well as movies, asserted that repeat viewing results in greater familiarity, attachment, and identification, which generates a desire to visit the location portrayed. In his 2008 study referenced above, Iwashita concluded, based on qualitative responses from participants,

that films provide familiarity and give pleasure in seeing something known or familiar, particularly with regard to foreign or unfamiliar destinations. He suggested that films provide a framework which allows respondents to get to know or experience a destination.

Despite the suppositions that movies increase familiarity—thereby increasing travel intentions—and the qualitative findings of Iwashita, there have been only a few empirical studies attempting to link film, familiarity, and visitation interest. Kim and Richardson (2003)—who as noted earlier conducted an experiment investigating the influence of the 1995 film *Before Sunrise* on perceptions of Vienna—conducted one of the only studies to actually measure familiarity. They believed that "movies familiarize audiences with places and attractions featured in them… thus, it is proposed that observing a movie can increase the degree of familiarity with the places it portrays" (p. 222). Contrary to their expectations, Kim and Richardson did not find a significant difference in degree of familiarity between their experimental and control groups, reporting that the movie did not enhance the degree of familiarity. Nonetheless, there was a significant increase in the desire to visit Vienna when comparing the experimental group to the control group. Being surprised by their results and recognizing a lack of research that considers familiarity, Kim and Richardson called for more film tourism research that includes familiarity.

Similarly, Tasci (2009) looked at familiarity in terms of social distance and proposed that increased familiarity, as obtained through visual information, has a positive relationship with destination image, visitation desirability, and intention to visit, while having a negative relationship with social distance. Tasci used a quasi-experimental design involving three treatment groups and a promotional video made by the Turkish

Ministry of Culture and Tourism as the intervention to test her propositions. She concluded that visual information, such as movies, can bridge social distance and increase intention to visit by providing familiarity. While Tasci's findings are interesting, the study never actually measured familiarity and simply presumed that a promotional video provides familiarity.

While most film tourism research has focused on the benefits of movie-induced tourism, namely an increased desire and intention to visit, a few researchers have recognized potential drawbacks associated with film tourism, such as inflated prices within local economies, eroding beaches and environments, intrusiveness, and the possible effects on tourism numbers after placement within negative storylines (e.g. Beeton, 2001, 2005, 2006; Connell, 2005; Tooke & Baker, 1996; Riley et al., 1998; Tasci, 2009). However, research has yet to adequately address many of these potential drawbacks, especially speculation that placement in a film with a negative storyline will result in a decrease in tourism. Beeton (2006) cautions that despite recent suggestions from popular mass media that films with negative storylines discourage visitation, evidence to the contrary is emerging and further investigation is needed.

In fact, several researchers call for investigations that consider different film types or genres. Riley et al. (1998), Beeton (2006) and O'Connor et al. (2010) all called for research on the effects of different genres or movie themes while discussing speculation about negative movies and a lack of research to support or refute the speculation. Kim and Richardson (2003) acknowledged that audience emotion, such as happiness or sadness, might affect destination-related variables and called for research employing different types of movies with different themes. Hahm and Wang (2011) assert that

movies with positive portrayals of a location versus movies with a negative portrayal of a location could yield different results and suggest an exploration of different genres or types of film.

Despite the calls for further research, limited studies have considered the consequences of negative storylines. Shani et al. (2009) acknowledged that film tourism might be induced based on a variety of themes, such as history, fantasy, science fiction, or action, and initiated one of the only film tourism studies to consider genre by looking at a movie with a negative storyline. The authors employed the 2004 movie *The Motorcycle Diaries*, a historical film set in South America that starts as a romanticized adventure and ends with the realizations of political and economic depression. The authors found that attributes such as landscape, scenery, and culture were more influential than film content and theme with respect to visitation interest. Shani et al. suggest that "with certain conditions even films with controversial plot may contribute to tourism industry of a destination" (p. 230). They call for future research that considers various genres, suggesting research into movies that present tourists in negative situations, such as *Hostel* and *Turistas*, both horror films dealing with vacationing backpackers.

More recently, Yang (2011) used transportation theory and adapted meaning transfer model to test the effects of genre by comparing a drama and a crime thriller. Yang found that a violent crime movie, *Kill Bill: Vol. 1*, had a significant negative impact on destination image as well as travel interest but that a romantic drama, *Lost in Translation*, did not have a significantly positive impact on either. However, Yang also found that movie transportation is more powerful than the effects of genre and concluded that dark movies can have the potential to enhance place image and visitation interest

under conditions that transport viewers. Like Shani et al. (2009), Yang calls for future research regarding the effects of genre, specifically suggesting an evaluation that includes horror movies.

Genre

Genre is borrowed from the French word meaning 'kind' or 'type' (Altman, 1996). Well before film, genre played an important role in the categorization and evaluation of literature (Altman, 1996), yet there is still little agreement on what exactly it means within cinema (Buscombe, 1995). Wellek and Warren (1956) defined genre as grouping of works based on outer forms (structure) and inner forms (attitude, tone, purpose, subject and audience). In applying that definition to cinema, Tudor (1995) argued that movie genre is based on convention and code, explaining that it is difficult to categorize movies into mutually exclusive groups because they can be defined by both their outer and inner forms. Others have argued that genre is equally based on audience response/mood (Altman, 1996; Langford, 1995). Yang (2011) explained that Netflix, the online movie-rental company, and online movie reviews define genre based on the general mood of a movie. For example, feel-good movies—such as romances and comedies—are associated with delight, while dark movies—such as horror—are associated with anxiety and fear.

While there is debate over genre labels, some consistencies within commercial organizations and popular media do arise. Langford (1995) pointed out that in South West London, videos and DVDs are grouped by: latest releases, action, thrillers, drama, science fiction, horror, comedy, family, classics, cult, and world cinema. Netflix includes

among its 23 categories: action, children's, comedy, drama, and horror. Redbox, the kiosk movie-rental company, categorizes movies by one or more of only five genres: action, comedy, drama, family and/or horror. Because this study is not a study of genre itself but of the effects of genre, a simple review of common categories is all that is required.

Film Tourism Research Methods

Most of the limited empirical film tourism studies thus far have been experimental, either pretest-posttest (e.g. Hahm & Wang, 2011; Shani et al., 2009) or posttest only (e.g. Kim & Richardson, 2003; Yang, 2011). Two of these studies only considered positive movies (Hahm & Wang, 2011; Kim & Richardson, 2003), and two considered movies with negative storylines (Shani et al., 2009; Yang, 2011). Regardless, the researchers in these studies were all interested in investigating how film, as an intervention, influences tourism. Because the outcomes were defined specifically as the quantifiable components of destination image, place familiarity, and/or visitation interest, experiments were applicable research method choices.

Further, experiments are an appropriate research method because an ultimate goal of film tourism research is to find and understand a causal relationship between film and tourism. Reinard (2001) explained that an experiment is "the study of the effects of variables manipulated by the researcher, in a situation in which all other variables are controlled, and completed for the purpose of establishing causal relationships" (p. 256). Similarly, Buddenbaum and Novak (2001) asserted that in an experiment, the independent variable, which is the stimulus, is manipulated by the researcher to

determine the effect, which is the dependent variable. They stressed that an experiment provides the strongest evidence for cause-and-effect relationships. According to Creswell (2009), an experiment is an appropriate method of study when trying to evaluate how a treatment or intervention may influence an outcome. Creswell explained that experiments are used when trying to control for other factors. One way of doing this is to use a control group, with randomly assigned participants, to isolate whether or not the intervention was the influence. Because film tourism research is interested in understanding how film (an intervention) influences tourism (the outcome), while controlling for other factors, an experiment is an appropriate approach.

Gaps in the Literature

Film tourism research is a relatively young field and a review of the literature clearly highlights a need for more empirical research, particularly with regard to the effects of genre, a fundamental element in the connection between films and viewers. In addition, place familiarity as a construct of film tourism needs further investigation in order to contribute to the development of film tourism theory. For example, while place familiarity within film tourism is discussed (e.g., Grihault, 2003; Iwashita, 2008; Tasci, 2009), only Kim and Richardson (2003) have attempted to measure it. Lastly, while many communication and marketing researchers refer to film tourism as product placement, only one known study (Yang, 2011) applied AMTM, a product placement theory, to the investigation of film tourism, necessitating further research within the framework of AMTM. The lack of empirical research, along with unexplored variables, leaves only assumptions and speculation as a guide for academicians and practitioners within film tourism.

CHAPTER 3
METHODS

The purpose of this research is to evaluate the relationship between movie genre (as an intervention) and destination image, place familiarity, and visitation interest (as outcomes) in order to contribute to the growing field of film tourism and to fill noted gaps in the literature by undertaking one of the first multi-genre studies. This chapter (1) demonstrates the research questions and hypotheses; (2) describes the research design; (3) details the movie stimuli; (4) explains the sample selection; (5) describes the data collection procedures; (6) reviews the instrumentation; and (7) provides an explanation of the statistical procedures used to analyze the data.

Research Questions and Hypotheses

The main question being addressed by this study is: RQ-1 *What are the effects of genre on destination image, place familiarity, and visitation interest with regard to a foreign destination?* As discussed earlier, destination image and place familiarity are important constructs within destination marketing. Within the study of film tourism, research commonly includes both cognitive and affective components of destination image and is just beginning to understand the impact of familiarity. Ultimately, the real question for DMOs is whether or not consumer behavior has been affected, and therefore, visitation interest is another common measure. For those reasons, destination image (cognitive and affective), place familiarity, and visitation interest served as dependent variables for this study, while genre served as the independent variable.

Prior research has found that cognitive destination image attributes are affected following exposure to a location through film. Hahm and Wang (2011), Kim and

Richardson (2003), and Shani et al. (2009) all found that film has a statistically significant impact on destination attributes, both positively and negatively. For example, Hahm and Wang (2011) used the romantic drama *Lost in Translation*, which prominently features an upscale hotel, and found that their research subjects gave the most positive increase in mean score among cognitive destination image attributes to "quality accommodations." Conversely, the film also showed Americans having communication difficulty, and the researchers found that "no difficulty in communicating in English" had the greatest decrease in mean score among cognitive destination image attributes. Similarly, Kim and Richardson (2003) found that the cognitive image factor "basic needs/comfort" was negatively affected for their treatment group, who watched the romantic drama *Before Sunrise*, while the cognitive image factors "cultural/natural attractions" and "community characteristics/ infrastructure" were positively affected for the treatment group. They explained that these factors were consistent with the content of the film and the way Vienna was depicted. In exploring a film with controversial themes, such as oppression and poverty, Shani et al. (2009) found that out of 34 cognitive image attributes, 44% showed a statistically significant negative change, 21% showed a statistically significant positive change, and 35% showed no significant change when comparing pretest and posttest scores among students who watched the drama *The Motorcycle Diaries*. Negative changes occurred for attributes that considered the economic and political conditions of South America, while positive changes occurred for attributes concerning the landscape and the friendliness of local people.

This research study presumed that the findings of this experiment would agree with the findings from previous research and that exposure to a location through a film

would influence cognitive destination image attributes both positively and negatively. However, unlike previous studies, this was a multi-genre investigation. Therefore, it was hypothesized, under AMTM theory, that there would be statistically significant differences between study groups. In keeping with Russell (1998), who argued that pairing a product with an emotionally rich show transfers that emotion to the product, it was presumed that the emotion conveyed by the genre would serve as an influencing factor with regard to the cognitive image of the destination. Past research partially supports this. For example, the romantic drama *Before Sunrise* more positively influenced destination image attributes (Kim & Richardson, 2003) while the controversially themed *The Motorcycle Diaries* more negatively influenced attributes (Shani et al, 2009). While these were two separate studies, it is worth noting that the positive movie had more positive effects and the negative movie had more negative effects. Based on AMTM theory and past film tourism study findings, this research hypothesized that genre serves as an influence on cognitive destination image.

H1: Genre affects cognitive destination image differentially where there is exposure to a foreign destination through film

It was further proposed that affective destination image would also be influenced by genre when individuals were exposed to a foreign destination through film. Shani et al. (2009) found, when investigating a movie with a negative storyline, that all affective image dimensions were changed negatively. *The Motorcycle Diaries*, which was set in South America, began as a romanticized adventure but dealt with the realizations of poverty, tyranny, and oppression along the adventure. Shani et al.'s findings indicated that viewers saw South America as gloomier, less pleasant, and more distressing after

viewing the movie. Conversely, Kim and Richardson (2003) found only one affective image variable (relaxing-distressing) describing Vienna—the location depicted in the film in their study—to be statistically significant between their experiment and control groups. That variable was viewed more favorably by those exposed to Vienna through the film, a romantic drama, than by those having no exposure. There is evidence in past research that the "mood" of the film influences affective image directionally, with a negative storyline negatively influencing affective image and a positive storyline positively influencing affective image. While these weren't genre studies, inferences regarding genre can be made. In keeping with these findings, AMTM purports an emotional transfer from the film to the products/destinations within the film. Previous film tourism findings and the application of AMTM theory provide the basis for hypothesis number two, which reasons that the emotions associated with different genres influence affective destination image through a transfer of those emotions.

H2: Genre affects affective destination image differentially where there is exposure to a foreign destination through film

It was also suspected that the findings of this study would disagree with the findings of Kim and Richardson (2003) and agree with the findings of Iwashita (2008) and Tasci (2009) in that place familiarity would be affected by exposure to a destination through film. Kim and Richardson (2003) found that there was no statistically significant difference between their experiment and control groups after running a t-test to determine the mean differences in familiarity ($p < .52$). The researchers had to reject their hypothesis that perceived familiarity with Vienna would be significantly higher for those exposed to the location through film than for those who had no exposure. Conversely,

both Iwashita (2008) and Tasci (2009) concluded that familiarity was positively influenced after exposure to a foreign location through film; however, both researchers only considered positive scenarios. Tasci used a promotional film hyping Turkey and found that visual information can bridge social distances. Iwashita did not use a specific film but obtained anecdotal feedback from participants who fondly remembered films and television series set in the UK while discussing familiarity with the UK.

Given the conflicting findings in earlier research and the fact that place familiarity has only been considered in a limited number of studies, most of which have used positive-themed films, the supposed findings regarding familiarity were more in doubt than the supposed findings for destination image. However, in applying AMTM theory and in keeping with previous hypotheses for this study, it was presumed that the different emotions conveyed by different genres would affect place familiarity differentially. For example, in applying the emotional transfer concept of AMTM, those who may have felt familiar with a foreign destination prior to exposure through a frightening genre may feel less sure and less familiar after transferring the emotion of the genre to the place. Likewise, it is reasonable to presume that those who did not feel familiar with a place prior to experiencing it through a lighthearted comedy would feel increasingly familiar through a positive emotional transfer. In fact, there is support in the social psychology literature to demonstrate that positive emotional experiences can increase perceived familiarity. For example, after conducting three separate experiments, Garcia-Marques, Mackie, Claypool, and Garcia-Marques (2004) found that positivity can cue familiarity. Participants tended to falsely associate positive symbols, faces or words as familiar and neutral symbols, faces and words as unfamiliar. The researchers argued that

"manipulations that associate positive affect with stimuli should promote perceived familiarity" (p. 586).

H3: Genre affects place familiarity differentially where there is exposure to a foreign destination through film

Further, it was expected that the results of this study would agree with prior studies (i.e. Hahm & Wang, 2011; Kim & Richardson, 2003; Shani et al., 2009) which found that, regardless of the effects on destination image or place familiarity, visitation interest generally increases following exposure to a destination through film. Kim and Richardson (2003) found that there was a statistically significant difference ($p < .01$) between the experimental and control groups in their desire to visit Vienna. Subjects who viewed the movie and virtually experienced Vienna had a stronger desire to visit than the control group who had no exposure to Vienna. Further, Shani et al. (2009) found that while many of the cognitive image components and all affective components were impacted negatively, viewers had a greater desire to visit South America ($p < .001$) and felt they were more likely to book a vacation to South America ($p < .001$). It was presumed that the findings from this study would agree with previous studies and that the desire to visit Australia would increase for the four treatment groups being exposed to the destination through a movie regardless of the influence on destination image and place familiarity. However, in applying AMTM, it was also assumed that the degree to which visitation interest was positively affected would vary by genre based on the emotional transfer. For example, it was expected that genres with positive storylines would more positively impact visitation interest than genres with negative storylines.

H4: Genre affects visitation interest positively but differentially where there is exposure to a foreign destination through film

This research also aimed to understand whether or not the effects of genre are maintained beyond immediately after viewing the movie. While it is interesting to understand the immediate impact, people are more likely to make travel decisions over an extended period of time following the viewing of a film rather than within the minutes immediately following. According to transformational advertising, on which AMTM is based, consumers cannot recall the brand without recalling the experience conveyed by the advertisement (Pluto & Wells, 1984). This would suggest that even if the immediate emotion conveyed by the genre has dissipated, recalling the destination brand will be accompanied by a recall of the emotion experienced when watching the film. However, this is not well tested within film tourism or destination placement. Therefore, a second research question asked: RQ-2 *Does the passing of time influence the effects of genre on destination image, place familiarity, and visitation interest with regard to a foreign location?* In applying the notions of transformational advertising and AMTM, it was supposed that the passing of time would not influence the effects experienced immediately after viewing the films because recalling the destination recalls the emotion experienced while watching the film.

H5: The effects of genre on cognitive destination image two weeks after exposure to a foreign destination through film are similar to the effects immediately after exposure

H6: The effects of genre on affective destination image two weeks after exposure to a foreign destination through film are similar to the effects immediately after exposure

H7: The effects of genre on place familiarity two weeks after exposure to a foreign destination through film are similar to the effects immediately after exposure

H8: The effects of genre on visitation interest two weeks after exposure to a foreign destination through film are similar to the effects immediately after exposure

Research Design

This study employed a pretest-posttest experiment design consisting of four genre specific treatment groups, including action, comedy, drama, and horror, and one control group. A pretest-posttest design is in line with other film tourism research (e.g. Hahm & Wang, 2011; Shani et al., 2009) and is an appropriate method for understanding how an intervention, in this case exposure to a film, influences an outcome, in this case tourism (Creswell, 2009). The pretest was used to set a baseline, and posttest results were compared within groups to the pretest results. In addition, study groups were compared with each other. The treatment group genres were based on an analysis of common genres as discussed earlier in chapter two. Specifically, the genre groupings used by Redbox, the kiosk video-rental company, were employed, with the exception of "family." A family film that met all of the movie stimuli criteria was not available, aside from *Finding Nemo*. Unfortunately, nearly all study participants had previously seen this

movie making it impossible to populate a treatment group. Redbox categories were used as a representation of popular, as opposed to academic, genre categories. The control group did not watch a movie and did not, therefore, have any genre influence.

Movie Stimuli

The films used in this research consisted of major motion pictures set in Australia that are characterized as entertainment, which is defined as films created with the intention of entertaining the general public through the use of plot and characters (Kim & Richardson, 2003). The films included a drama, *The Boys are Back* (Brenman & Hicks, 2009), an action movie, *Mission Impossible II* (Cruise,Wagner, & Woo, 2000), a comedy, *Strange Bedfellow*s (Augsberger & Murphy, 2004), and a horror film, *Wolf Creek* (Lightfoot & McLean, 2005). Each movie had a release date of 2000 or later. Pre-2000 movies were not considered in an attempt to control for datedness. For this same reason, period films were not chosen and all movies were set in the present day.

All films were both set and filmed in Australia in order to avoid the controversies and potential pitfalls of movies misrepresenting locations. In addition, this avoids the unknown factor of participants evaluating the setting versus filming location. Australia was chosen for several reasons. First, while Australia serves as an international destination with foreign appeal, a shared British Empire heritage provides common cultural and ideological identities that create an initial level of acceptability. These commonalities helped to isolate the movie as the influencing factor, with language and culture having been mostly equal in terms of influence. Second, Australia has long been interested in the study of film tourism, having experienced increased tourist visits

resulting from Australian movies, including *Mad Max*, *The Man from Snowy River*, and *Crocodile Dundee* (Beeton, 2001; Busby & Klug, 2001). Third, there was evidence in the popular press that Australians worried about the negative consequences of the release of *Wolf Creek*, a horror film set in Western Australia (Jeffrey, 2005). Speculation by popular press was a motivating influence for this research into the effects of genre. Fourth, as a point of convenience, entertainment movies that fit particular criteria and represent the four genres proposed for this study were available.

Aside from being classified as entertainment, being set in the present day, and being set in the same country, the movies used in this study share several other common elements, which were identified through a content analysis. Content analysis is "used to describe and systematically analyze the content of written, spoken, or pictorial communication—such as books, newspapers, television programs, or interview transcripts" (Vogt, 2005, p. 59). Buddenbaum and Novak (2001) explain that content analysis, a type of survey, is objective and systematic, but that unlike traditional surveys, data comes from archival documents. Part of that systematic approach is creating concept categories and response options to code pre-identified measures for the unit of analysis (Buddenbaum & Novak, 2001). Answers are marked or flagged using a coding sheet and following strict coding rules. For this study, common elements across the movies were desirable in order to best isolate genre as the influence. Of specific interest, the content analysis considered whether the location was easily discernible, the scenery and climate were somewhat consistent among the films, and the production values were comparable. These elements were only discoverable through an analysis of the content, making a

content analysis an appropriate, and necessary, approach. Following discussion of the various elements considered, Table 1 presents the results of the content analysis.

It was desirable to have the location be equally discernible across all treatment groups to avoid discernibility becoming a confounding variable. Australia as the location is apparent in each movie through text, voice, and recognizably unique wildlife. Mentions of Australia, Sydney, and Melbourne are common throughout the movies, and each movie actually has "Australia" appear in print at some point within the movie. The location is also identifiable through language, including Australian accents and vocabulary. Each movie has at least some characters, with *Strange Bedfellows* having all characters, speak with a notable Australian accent. In addition, each movie incorporates common Australian words, including "mate" and "bloke." Finally, each film provides a visual or verbal representation of unique Australian wildlife, namely kangaroos, adding to the ability to identify the location.

In addition, physical attributes, including landscape and climate, were determined to be important elements given past research. Shani et al. (2009) found that landscape is more influential than plot theme in effecting visitation interest, and according to Iwashita (2008), "viewers tend to be fascinated by pictorial beauty and visual pleasure" (p. 141). Therefore, the content analysis considered comparable landscapes and climates. All of the movies show varying images of one or more of the following: the ocean, the beach, countryside, and cityscape, which demonstrate the beauty of Australia. Further, all of the films depict beautiful, sunny weather with large expansive blue skies, aside from but a few scenes involving rain. It was desirable to have similar climates represented, not only for pictorial beauty, but to control for weather as a confounding variable.

Lastly, the content analysis compared production values of the movies. Movies with similar production values were desirable so that quality of production would not be a confounding variable. While budgets ranged from $1 to $125 million, mostly due to special effects and actor salaries, all of the movies were shot by major production companies and offered strong production values. The most expensive production of the movies selected, at $125 million, *Mission Impossible II* had extreme special effects, which is typical of an action movie, and the most famous actor, Tom Cruise. Nonetheless, each movie provided strong production value and none took a non-traditional filming approach.

Table 1

Content Analysis of Movie Elements

		Australia References		Unique Characteristics			Landscapes Depicted			Climate	Production Value	
Movie	Genre	Verbal	Text	Accent	Dialect[a]	Wildlife[b]	Ocean	Rural	Urban	Sunny[c]	Budget[d]	Actors[e]
The Boys Are Back	Drama	Y	Y	Y	Y	Y	Y	Y	Y	Y	$16	Y
Mission Impossible II	Action	Y	Y	Y	Y	Y	Y	Y	Y	Y	$125	Y
Strange Bedfellows	Comedy	Y	Y	Y	Y	N	N	Y	Y	Y	UK	Y
Wolf Creek	Horror	Y	Y	Y	Y	Y	Y	Y	N	Y	$1	N

[a]For example, characters used specific vocabulary such as "bloke," "g'day," and "mate." [b]Specifically, kangaroos. [c]With the exception of one brief scene in *The Boys are Back* and one brief scene in *Wolf Creek*, the movies entirely depict sunny, beautiful weather. [d]Scale is million; UK = unknown. [e]Clive Owen stared in *The Boys are Back*, Tom Cruise stared in *Mission Impossible II*, and Paul Hogan stared in *Strange Bedfellows*.

Population and Sample

Undergraduate students enrolled in communication and marketing courses at Slippery Rock University (SRU), a public university located in western Pennsylvania, served as the population sample. Students were an appropriate sample for this study in that approximately 61% of college students travel during a given school year and spend approximately $5 billion per year on travel (Harris Interactive, 2002). Eleven percent of U.S. residents traveling overseas in 2010 were students (U.S. Department of Commerce, 2011). Also worth noting, another 58% were either professionals or managers/ executives, indicating a high level of educational attainment among overseas travelers making college students an ideal study population given the possibility of future international travel. Further, this age group is a prime target market for movie consumption. In movie consumption, 18 to 24 year-olds comprised 21% of U.S./Canadian frequent moviegoers in 2012, compared to only 10% of the general U.S./Canadian population (Motion Picture Association of America, 2013). In addition, the sample population for this study was anticipated to be a fairly homogeneous group in terms of age, ethnicity, geographic location, and family income, with gender and major being the only non-homogeneous factors (Slippery Rock University, 2013). Calder, Phillips, and Tybout (1981) and Cook and Campbell (1975) agree that using a homogeneous sample, such as students, in a research setting isolated from extraneous factors minimizes threats to internal validity.

Communication and marketing students were specifically used for several reasons. From a convenience standpoint, these particular students were available to the researcher, and instructors were willing to work with the researcher to help encourage

participation. Additionally, as a study involving both communication and marketing, students in these majors were appropriate.

Students from three communication courses, including one section of Intercultural Communication and two sections of Research Methods, provided 166 possible participants. Students from six marketing classes, including two sections of Consumer Behavior, one section of International Marketing, one section of Marketing Research, one section of Marketing Principles, and one section of Sales Management, provided another 192 possible participants, for a combined total of 358 possible participants. A total of 176 students volunteered to participate in the research study, signed the informed consent form, completed the pre-survey, and indicated availability on the evening of the movie viewing. Further, none of these 176 students had previously visited Australia, a potential elimination factor. A total of 125-150 participants were needed in order to have the desired 25-30 participants per treatment group. According to Reinard (2006), this is the ideal number of participants per treatment group; having more can make it too easy to find significance and having less can make it difficult to find significance.

Participants were assigned to one of the five treatment groups using a stratified sample. Stratification was based on whether the student was enrolled in a communication or marketing class as well as genre preference. Subgroups based on discipline and genre likes/dislikes helped to highlight these groups and to control for variability. The 176 participants were evenly distributed with all study groups having 35 participants, except for the action group, which had 36. Unfortunately, due to attrition, several participants were lost during the course of the study. On the night of the movie screening, only 121 out of the 176 students arrived to watch the movie. This was mostly evenly distributed,

with the control and comedy groups each having 26 participants, and the action and horror groups each having 25 participants. However, the drama group had only 19 participants for unexplained reasons. Due to further attrition, another nine students were lost between the movie viewing and the follow-up survey two weeks later. In the end, the study groups consisted of 112 participants: the control group (n = 25), action group (n = 23), comedy group (n = 24), the drama group (n = 17), and the horror group (n = 23). Four of the five study groups were at or close to the desired threshold of 25 participants per group. Unfortunately, the drama group was slightly below this desired threshold for reasons outside the researcher's control.

Data Collection Procedures

The research project was presented to students in class, with the cooperation of the classroom instructors, during the Spring 2013 semester. Students were given a list of requirements and were broadly told that the study was about film genre and consumer behavior but were not told that the research was about tourism or Australia, so as to not influence answers. Students were also informed that their participation was voluntary. Further, students were notified that they would receive extra credit for participation and would be eligible to receive one of eight randomly distributed $50 Amazon.com gift cards. Students who did not want to participate or could not be present on the evening of the movie screening (a requirement for the study) were given an alternate, equally labor intensive, option for extra credit. All willing participants completed the informed consent form and a pre-survey (Appendix A) during class, immediately following the researcher’s presentation of the project.

Approximately one week later, the movies were simultaneously screened in a classroom setting at SRU. Movies were screened simultaneously to avoid students talking with each other about the destination or the films prior to everyone being exposed to their assigned movie. Each classroom was proctored to assure attention and retention and to assist with the logistics of showing the movies and distributing surveys. Immediately following the movie, students took a post-survey (Appendix B) that, with the exception of a few demographic questions, was identical to the pre-survey. Two weeks following the screening of the movies, students took a second post-survey (Appendix C), which was again, with the exception of a few demographic questions, identical to the pre-survey and the first post-survey. The second post-survey was taken in class during class time.

Instruments

This experiment measured cognitive destination image, affective destination image, place familiarity, and visitation interest. Existing scales were used for each measure in order to contribute not only to film tourism literature findings but to the proven usefulness of the scales. Written permission to use the scales in this dissertation research was granted by the authors of each scale.

Cognitive Destination Image

Cognitive image was measured using the 14-item Likert scale developed by Baloglu and McCleary (1999) and used within the field of film tourism by Kim and Richardson (2003). This scale measures historical and natural attractions, atmosphere, and lifestyle on a scale ranging from “offers very little” to “offers very much.” Baloglu and McCleary (1999) developed the scale after a thorough analysis of the destination

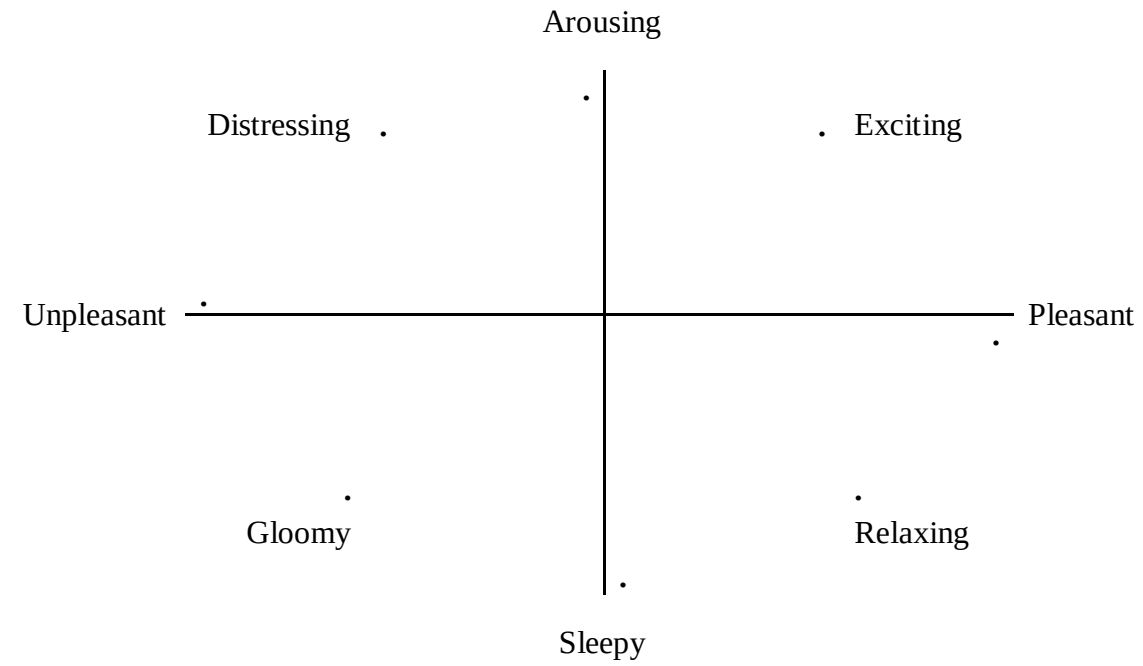
image literature as well as guidebooks and brochures from various countries. Following the analysis, the researchers settled on 14 attributes. Using the scale, Baloglu and McCleary (1999) conducted a self-administered survey of adult U.S. citizens to collect data on four Mediterranean countries. They received 448 responses for data analysis. Respondents were analyzed as visitors (those who had visited the applicable country) and non-visitors (those who had not visited the applicable country). For visitors, 11 of the 14 cognitive image measures were found to have significant differences at the .0001 level when comparing the four destinations. For non-visitors, 12 of the 14 measures were found to have significant differences at the .0001 level when comparing the same four destinations.

Kim and Richardson (2003) employed the scale developed by Baloglu and McCleary in a posttest-only control group experiment measuring the image of Vienna following exposure to the film *Before Sunrise*. Using principle component analysis with varimax rotation, Kim and Richardson found that the scale items loaded on three factors: cultural/natural attractions, community characteristics/infrastructure, and basic needs/comfort. Cronbach's alpha coefficients were analyzed to check the internal consistency of the scale. Cultural/natural attractions had an alpha level of .72, community characteristics/infrastructure had an alpha level of .76, and basic needs/comfort had an alpha level of .55; however, this final factor only consisted of three items. Kim and Richardson point out that an acceptable alpha level can be as low as .50 for scales with a small number of items. Kim and Richardson then found that all three cognitive image factors showed statistically significant differences between the experimental and control groups.

Affective Destination Image

Affective image was measured using the 4-item 7-point bipolar scale initially developed in 1980 (Russell, 1980; Russell & Pratt, 1980; Russell, Ward, and Pratt, 1981). Russell and his colleagues conceptualized affective image as a two-dimensional bipolar space defined by eight variables in a circumplex model (Figure 1): pleasant (arbitrarily set at 0°), exciting (45°), arousing (90°), distressing (135°), unpleasant (180°), gloomy (225°), sleepy (270°), and relaxing (315°).

Figure 1. Circumplex model of the affective quality attributed to places/environments.



Source: Russell and Pratt (1980, p. 313).

In 1980, Russell and Pratt conducted a study to test whether empirical data could be represented by the theoretical structure and whether valid assessment techniques could be developed from it. Using 323 research participants, scale construction started with rigid testing of over 105 adjectives scaled down to eight unipolar factors, each with an

alpha level above .80, except for arousing which had an alpha level of .72. Items were selected on the basis of appropriate loadings for principal components and appropriate correlations with Mehrabian and Russell's existing and tested pleasure and arousal scale. Principal component analysis and correlation with the existing scale confirmed that the eight factors form a two-dimensional space devising pairs that measure opposite ends of the same continuum. The eight unipolar items were collapsed into four bipolar dimensions. Reliability estimates for the four bipolar dimensions were: arousing-sleepy ($\alpha = .86$), exciting-gloomy ($\alpha = .91$), pleasant-unpleasant ($\alpha = .93$), and distressing-relaxing ($\alpha = .94$). Following extensive testing, Russell and Pratt demonstrated that their proposed scale adequately describes the affective quality attributed to places.

Russell and his colleagues originally developed their affective image scale for specific places, such as nightclubs or beaches, rather than large-scale environments. However, in 1997 Baloglu and Brinberg validated Russell and his colleagues' proposed affective space structure as applicable for large-scale environments, such as cities and countries, through multidimensional scaling analysis of 11 Mediterranean countries. They found that the affective space structure could be applied to places that are not perceived directly, such as countries. Baloglu and Brinberg achieved a Kruskal stress value of .10 and a squared correlation coefficient of .990, indicating a good fit with the original data. Since the work of Baloglu and Brinberg, this scale has been commonly used in film tourism research studying affective components of destination image (e.g., Baloglu & McCleary, 1999; Kim & Richardson, 2003; Shani et al., 2009; Yang, 2011).

Place Familiarity

Place familiarity is less studied than destination image, and techniques used to measure it within film tourism are not as proven. However, in order to build upon previous research, it was desirable to use an existing scale. Therefore, place familiarity was measured using the 4-item 7-point Likert scale devised by Kim and Richardson (2003). Kim and Richardson developed this scale "through a discussion with expert panel members comprised of academicians experienced with scale development" (2003, p. 225). Their scale estimates familiarity, ranging from "not at all familiar" to "extremely familiar," with physical environment and local lifestyle and has been used in recent studies, such as Yang's (2011). Kim and Richardson found small dispersion of the responses on the four items, and principle component analysis suggested that all four items were loaded on one factor with a Cronbach's alpha coefficient of .79, indicating high internal consistency of items. Therefore, the researchers deemed it reasonable to use a composite score of the four items as a measure of familiarity. Similarly, when Yang used this same scale in her 2011 research, she found little dispersion of the responses on the four items, and principle component analysis suggested loading on one factor with a Cronbach's alpha coefficient of .93, again indicating high internal consistency and deeming it reasonable to use a composite score of the four items as a measure of familiarity.

Visitation Interest

Visitation interest was measured using the 4-item 7-point scale as outlined by Shani et al. (2009). This scale asks respondents to what extent they are familiar with the

destination as a tourism choice, their current desire to visit, the likelihood of visiting in the future, and the level of interest in getting more information about visiting. Shani et al. based these measures "on the hierarchy of effects model (Strong, 1925) commonly used to measure the impact of advertising" (p. 234). In reviewing the literature, visitation interest is rarely measured consistently across studies. However, as stated above, it was desirable to use an existing scale in order to further build on previous research. Measures have ranged from a single general visitation interest question (Kim and Richardson, 2003) to more structured devised scales such as that used by Shani et al. (2009). For example, Yang (2011) used a 3-item 7-point scale that asked whether the participant was likely to visit or would like to travel to a particular location. Shani et al.'s scale was the most applicable for this current research study because it is based on an existing model commonly used in advertising. Based on AMTM, a product placement theory rooted in transformational advertising, this study considered the films to be long advertisements, making a visitation interest scale based on an advertising model an appropriate choice.

Data Analysis Procedures

Movie genre, nominal-level data, serves as the independent variable with five categories: action, comedy, drama, horror, and none (the control group). The dependent variables, including destination image (cognitive and affective components), place familiarity, and visitation interest, are all treated as interval-level data measured on various Likert and bipolar scales. While there is much debate about the use of Likert scales as interval data as opposed to ordinal data, use of Likert scales in statistical procedures assuming interval data is commonplace (Boland, n.d.). Purists will argue that because it is not possible to ensure that subjects perceive intervals between points on a

scale as equidistant, responses should be treated as ordinal data (Mangold, 2008). Doane and Seward (2008) point out, however, that "by choosing the verbal anchors carefully, many researchers believe that the *intervals* are the same" (p. 30). In fact, communication textbooks often discuss interval scales and Likert scales interchangeably (e.g. Egan, 2007; Treadwell, 2011).

Analysis was done both within groups, testing for differences between pre-survey and post-survey scores, and between groups, testing for differences among the treatment groups. Data was analyzed using Statistical Package for Social Sciences 20 (SPSS). Descriptive statistics were used to present the sociodemographic variables for participants and to report any noticeable difference based on the demographic information gathered. Paired sample t-tests were used to determine statistically significant differences within treatment groups between the pre-survey and first post-survey mean scores, as well as the pre-survey and second post-survey mean scores. This study also employed multivariate analysis of variance (MANOVA), since there were multiple dependent variables, in order to draw comparisons between treatment groups. MANOVA is more appropriate than ANOVA to assess overall differences among groups when there are multiple dependent variables (Hair, Anderson, Tatham, & Black, 1998; Tabachnick & Fidell, 2013). Prior to reporting the results, data was tested to ensure that it met the restrictions and assumptions necessitated by MANOVA, and principal component analysis was conducted in order to summarize the scale items as a smaller set of variables. A posteriori analysis following MANOVA was done using Scheffé's method, which is appropriate for multiple and complex comparisons (Reinard, 2006; Tabachnick & Fidell, 2013). Further, Dunnett's multiple comparison test, which is more powerful than Scheffé's test for pairwise

comparisons, was used for a priori analysis to test each treatment group individually against the control group (Reinard, 2006; Tabachnick & Fidell, 2013).

Summary

In summary, this study utilized a pretest-posttest experiment with four treatment groups and one control group to investigate the effects of genre, which served as the independent variable, on destination image, place familiarity, and visitation interest, which served as dependent variables. The genre-specific treatment groups include action, comedy, drama, and horror movies all set in Australia. A convenience sample of undergraduate students was stratified based on course enrollment and genre preferences. Existing, tested scales were used to measure cognitive destination image, affective destination image, place familiarity, and visitation interest. Descriptive statistics, paired sample t-tests, and MANOVA were used to report on sociodemographic characteristics and measures of central tendencies as well as the relationships within and among treatment groups.

CHAPTER 4
RESULTS OF THE STUDY

Introduction

The purpose of this study was to explore the effects of movie genre, including action, comedy, drama, and horror, on destination image, place familiarity, and visitation interest regarding a foreign destination among undergraduate students in order to contribute to the field of film tourism. This chapter presents the results of the study, directly addressing the research questions and hypotheses presented in chapter 3. The results presentation begins with a reporting of participant descriptive statistics and by analyzing whether or not significant differences exist between the control and treatment groups with regard to age, ethnicity, nationality, gender, or major. Following the analysis of participants, the reliability of the various scales used in surveying the participants is demonstrated using Cronbach's alpha as a statistical measure of internal reliability.

The research questions proposed in this study, along with the corresponding hypotheses, were then analyzed through quantitative analysis. Differences both within groups and between groups are presented under each research question. The within-group analyses used paired sample t-tests to find statistically significant difference between the pre-survey and both post-surveys as well as the between the two post-surveys. Analyses were performed on every survey item for each of the scales used to measure the four dependent variables: cognitive destination image, affective destination image, place familiarity, and visitation interest.

Investigation into each research question also included between-group comparisons. To begin, principal component analyses were performed on each of the four

scales in order to discover underlying dimensions and to summarize the variables as a smaller set. Using the results of the principal component analyses, differences between groups were explored through multivariate analysis of variance (MANOVA), which is appropriate because this study has one independent categorical variable consisting of five independent groups and multiple dependent variables all measured at the interval level. MANOVA is more appropriate than ANOVA to assess overall differences among groups when there are multiple dependent variables (Hair et al., 1998; Tabachnick & Fidell, 2013). Further, while MANOVA reports whether or not there are statistically significant differences, it does not report where the differences exist. Therefore, post hoc analysis was done using Scheffé's test, an appropriate analysis when there are compound or complex comparisons (Reinard, 2006). Scheffé test is considered to be one of the most conservative and most flexible of the popular post hoc methods and can be performed on all combinations of treatment means (Tabachnick & Fidell, 2013).

In addition, because this experiment made use of a control group, it was desirable to make planned comparisons between each treatment group and the control group. Dunnett's multiple comparison test was employed as an appropriate and widely used method for planned comparisons (Reinard, 2006; Tabachnick & Fidell, 2013). Dunnett's test is more powerful than multiple-comparison tests, such as Scheffé's, and is advantageous when comparing a collection of experiment groups to a single control group (Tabachnick & Fidell, 2013). Lastly, consideration was given to whether movie likeability and/or follow-up activities affected the dependent variables.

Sample Demographics

Study participants were recruited from various undergraduate communication and marketing courses at Slippery Rock University located in Slippery Rock, Pennsylvania. Of the 176 students who volunteered to participate in the study, 121 showed up on the night of the movie screening. Of those, 112 followed through and completed the entire study. The following section reports demographic information for the final participant pool, which is also presented in Table 2.

Table 2

Participant Characteristics

			Gender		Ethnicity[a]		Nationality		Major[b]			
	n	Mean Age	M	F	White	Other	U.S.	Non-U.S.	Comm	Mrkt	Bus	Other
Control	25	21	12	13	22	3	25	0	6	8	7	4
Action	23	21	6	17	22	1	20	3	6	8	4	5
Comedy	24	21	5	19	22	2	24	0	6	8	6	4
Drama	17	21	8	9	17	0	17	0	3	9	2	3
Horror	23	21	7	16	18	5	23	0	5	10	5	3
Totals	112		38	74	101	11	109	3	26	43	24	19

[a]"Other" includes participants who self-described as Hispanic, Latino (n = 4), Black, African-American (n = 3), Asian, Asian-American (n = 2), American Indian (n = 1), and Other (n = 1). [b]Comm = Communication, Mrkt = Marketing, Bus = Business other than marketing, Other = Other than communication or marketing.

A few of the demographics proved to be rather homogeneous, as was anticipated given the sample population. There was little variation in age, ethnicity, or nationality. All participants ranged in age from 18 to 27, with 80% being between the ages of 20 and 22 and the average age being 21. Participants were mostly white, non-Hispanic, with 90% self-reporting this choice as their ethnicity. In addition, 97% were U.S. citizens, with only three non-U.S. citizens. Gender and major were more varied. Seventy-four participants

(66%) reported as female, and 38 (34%) reported as male. With regard to major, 26 participants (23%) were communication majors and 43 (38%) were marketing majors. Of the remaining participants, 24 (21%) were business majors other than marketing, and 19 (17%) had majors other than business or communication.

To test whether or not significant differences in age, ratio-level data, existed among the control and treatment groups, ANOVA was performed. In addition, a Pearson's chi-square was conducted to determine whether or not significant differences existed among the control and treatment groups for gender, ethnicity, nationality, and major, all nominal-level data. Table 3 reports the results of the tests of differences for demographics of the sample population.

Table 3

Tests of Differences for Demographics

	F-value / Chi-square[a]	*Degrees of freedom.*	*Significance (p-value)*
Age	0.81	8	0.600
Gender	6.11	4	0.191
Ethnicity	6.51	4	0.164
Nationality	11.93	4	0.018
Major	4.07	12	0.982

[a]The f-value is reported for age and chi-square is reported for gender, ethnicity, nationality, and major.

At the $\alpha = .05$ level of significance there was, as indicated on Table 3, enough evidence to conclude that no significant difference existed among the control and treatment groups with regard to age, gender, ethnicity or major. Therefore, any differences among the control group and treatment groups would not be attributed to a difference in these characteristics. Conversely, nationality had a *p*-value of .018,

indicating there was significant difference with regard to nationality. However, this can be adequately explained by the fact that only three participants were non-U.S. students and all three of those students were inadvertently assigned to watch the action film. Because the sample was stratified based on course enrollment and genre preferences, and given the small number of international students serving as study participants, proper randomization of students based on nationality was not possible.

In addition to traditional demographics, students were asked to report how much they liked or disliked, on a scale ranging from 1 through 7 (with 1 = very much dislike and 7 = very much like), various genres, including action, comedy, drama, and horror, while completing the pre-survey. This information was used to stratify the sample so that participants who both liked and disliked a particular genre were represented in the applicable treatment groups. Stratification based on genre likeability was used to help control for movie genre taste as a confounding variable. Table 4 reports the descriptive statistics associated with all participants' genre likability, while Table 5 reports the same statistics by treatment group following stratification.

Table 4

Descriptive Statistics for Genre Likeability (Entire Sample, N = 112)

	Minimum	Maximum	Mean	St. dev.
Action	2	7	5.84	1.17
Comedy	3	7	6.47	0.85
Drama	1	7	5.29	1.34
Horror	1	7	3.91	2.19

Note. Scale from 1 through 7, with 1 = strongly dislike and 7 = strongly like

Table 5

Descriptive Statistics for Genre Likeability (Stratified Sample Groups)

	n	Minimum	Maximum	Mean	St. dev.
Action	23	2	7	5.35	1.52
Comedy	24	3	7	6.04	1.16
Drama	17	1	7	4.65	1.93
Horror	23	1	7	4.13	2.63

Note. Scale from 1 through 7, with 1 = strongly dislike and 7 = strongly like

For both the entire sample and the stratified sample, genre preferences ranked by mean score were, in order, comedy, action, drama, horror. As indicated by Tables 4 and 5, the mean differences between the entire sample population and each of the stratified sample groups were minor, ranging from -0.22 for the horror treatment group to +0.64 for the drama treatment group. For each genre, the means of all of the stratification groups fell within one standard deviation of the mean for the entire participant pool. Thus, there is indication that each stratified sample group is representative of genre preferences for the entire sample population.

In addition, a few attitudinal and behavioral questions were asked on the post-surveys. On the first post-survey, participants were asked to classify the movie they just viewed as a particular genre. No participant misclassified a movie, indicating that all participants were in agreement regarding the genre they watched and that the treatment group genre labels were appropriate. In addition, on the first post-survey, participants were asked to rate how well they liked the movie they watched on a scale from 1 through 7 (with 1 = very much dislike and 7 = very much like). This likeability data was used following hypotheses testing to consider movie taste as a possible influence. Results of this question are presented in Table 6.

Table 6

Descriptive Statistics for Overall Movie Likeability

	n	Minimum	Maximum	Mean	St. dev.
Action	23	2	7	4.61	1.34
Comedy	24	2	7	4.38	1.47
Drama	17	3	7	5.18	1.07
Horror	23	1	5	2.78	1.38

Note. Scale from 1 through 7, with 1 = strongly dislike and 7 = strongly like

On the second post-survey, participants were asked about their behavior with regard to investigating the movie or the destination, Australia. This was used following hypotheses testing to determine if scores on the second post-survey were influenced by outside activities and information, given a two-week time lapse and the potential for influences other than the film. Follow-up behavior of participants is reported in Table 7.

Table 7

Follow-up Behavior of Participants

	n	Investigated the movie[a]	Investigated Australia	Investigated the movie and Australia
Action	23	5	0	2
Comedy	24	13	0	1
Drama	17	7	0	0
Horror	23	10	0	1

[a]This included investigating general movie information, movie reviews, actors, directors, and/or producers.

Instrument Reliability

The internal reliability of the four individual scales that comprised the pre- and post-survey instruments used in this research was tested using Cronbach's alpha. The four subscales measured cognitive destination image (14 items; $\alpha = .889$), affective destination image (4 items; $\alpha = .876$), place familiarity (4 items; $\alpha = .904$), and visitation interest

(4 items; α = .852). Each scale demonstrated high internal reliability with Cronbach's alpha values over .80, which is considered to be "very good" (Salkind, 2010). Both Buddenbaum and Novak (2001) and Reinard (2006) note that a score above .70 is adequate for social science research.

Variables & Descriptive Statistics

The four dependent variables for this study were cognitive destination image, affective destination image, place familiarity, and visitation interest, while the independent variable was genre. Prior to treatment, all participants took a pre-survey to establish a baseline for each variable and to demonstrate equality among groups. Table 8 presents the means and standard deviations for all participants, as a whole and within assigned study groups. A comparison of means reveals strong similarities among the study groups. Further, all groups were well within one standard deviation of the respective overall means, indicating an equal distribution for statistical comparison.

Table 8

Descriptive Statistics for All Groups on All Variables Using Pre-survey Data

	All students (N = 112) Mean (SD)	Control group (*n* = 25) Mean (SD)	Action group (*n* = 23) Mean (SD)	Comedy group (*n* = 24) Mean (SD)	Drama group (*n* = 17) Mean (SD)	Horror group (*n* = 23) Mean (SD)
Cognitive Destination Image[a]						
Value for the money	4.01 (1.01)	4.28 (1.02)	3.83 (0.78)	4.04 (0.81)	3.71 (1.11)	4.09 (1.28)
Beautiful scenery/ natural attractions	6.21 (0.85)	6.28 (0.84)	6.04 (0.82)	6.25 (0.90)	5.94 (0.90)	6.48 (0.79)
Good climate	5.63 (1.14)	5.72 (0.98)	5.52 (0.90)	5.33 (1.58)	5.47 (1.07)	6.09 (0.95)
Interesting cultural attractions	5.64 (1.11)	5.68 (0.90)	5.48 (1.04)	5.50 (1.22)	5.24 (1.25)	6.22 (1.00)
Suitable accommodations	4.89 (1.16)	5.12 (1.13)	5.00 (0.85)	4.71 (1.16)	4.65 (1.06)	4.91 (1.51)
Appealing local food	4.86 (1.20)	4.96 (0.98)	5.30 (0.88)	4.46 (1.25)	4.41 (1.00)	5.04 (1.58)
Great beaches/water sports	6.01 (1.10)	6.08 (0.86)	6.17 (0.93)	6.17 (1.20)	5.65 (1.17)	5.87 (1.29)

(Table 8 continues)

(Table 8 continued)

	All students (N = 112) Mean (SD)	Control group (*n* = 25) Mean (SD)	Action group (*n* = 23) Mean (SD)	Comedy group (*n* = 24) Mean (SD)	Drama group (*n* = 17) Mean (SD)	Horror group (*n* = 23) Mean (SD)
Cognitive Destination Image[a]						
Quality of infrastructure	4.67 (1.00)	4.56 (1.08)	4.74 (0.92)	4.54 (0.88)	4.65 (1.00)	4.87 (1.14)
Personal safety	4.46 (0.93)	4.36 (0.76)	4.48 (0.85)	4.46 (0.88)	4.29 (1.11)	4.70 (1.11)
Interesting historical attractions	4.87 (1.16)	4.88 (1.24)	5.00 (0.95)	4.67 (1.20)	4.47 (1.33)	5.18 (1.05)
Unpolluted/unspoiled environments	4.65 (1.04)	4.68 (0.99)	4.83 (1.07)	4.50 (1.02)	4.29 (1.05)	4.87 (1.06)
Good nightlife and entertainment	5.23 (1.20)	5.28 (1.34)	5.35 (1.07)	5.25 (0.99)	4.94 (1.25)	5.36 (1.33)
Standard hygiene and cleanliness	4.81 (1.14)	4.84 (0.90)	4.87 (1.01)	4.75 (1.03)	4.76 (1.30)	4.91 (1.51)
Interesting and friendly people	5.39 (1.13)	5.24 (1.09)	5.35 (1.11)	5.29 (1.16)	5.35 (1.12)	5.74 (1.21)
Affective Destination Image[b]						
Unpleasant-Pleasant	5.72 (1.13)	5.76 (1.17)	5.74 (1.01)	5.63 (1.14)	5.59 (1.12)	5.87 (1.29)
Sleepy-Lively	5.46 (1.28)	5.92 (1.08)	5.17 (1.23)	5.50 (1.18)	4.94 (1.39)	5.61 (1.41)
Gloomy-Exciting	5.45 (1.47)	6.00 (0.91)	5.09 (1.44)	5.38 (1.66)	5.06 (1.52)	5.57 (1.65)
Distressing-Relaxing	5.44 (1.27)	5.60 (1.08)	5.57 (1.38)	5.33 (1.01)	5.00 (1.41)	5.57 (1.47)
Place Familiarity[c]						
Lifestyle of the people in Australia	2.46 (1.38)	2.48 (1.42)	2.57 (1.38)	2.46 (1.32)	2.12 (1.41)	2.61 (1.44)
Cultural/historical attractions in Australia	2.45 (1.45)	2.52 (1.30)	2.22 (1.51)	2.38 (1.50)	2.18 (1.55)	2.87 (1.46)
Landscape in Australia	3.27 (1.59)	3.20 (1.56)	3.35 (1.61)	3.17 (1.71)	2.88 (1.50)	3.65 (1.58)
Nighttime entertainment in Australia	2.58 (1.49)	2.64 (1.25)	2.61 (1.59)	2.42 (1.53)	2.24 (1.44)	2.91 (1.65)
Visitation Interest[d]						
Awareness of Australia as a suitable tourism destination	4.75 (1.76)	4.76 (1.48)	5.04 (1.89)	4.42 (1.77)	4.35 (2.03)	5.09 (1.73)
Current desire to visit Australia	5.68 (1.61)	5.56 (1.73)	5.57 (1.81)	5.63 (1.74)	5.41 (1.66)	6.17 (1.03)
Likelihood of booking a vacation to Australia	4.16 (1.88)	3.84 (2.12)	4.26 (2.12)	3.83 (1.63)	4.06 (1.85)	4.83 (1.70)
Interest in getting information on travel to Australia	4.79 (1.81)	4.56 (1.81)	4.74 (2.12)	4.42 (1.72)	4.65 (1.87)	5.57 (1.41)

[a]Scale from 1 through 7, with 1 = offers very little and 7 = offers very much. [b]Scale from 1 through 7, with 1 = negative and 7 = positive. [c]Scale from 1 through 7, with 1 = not at all familiar and 7 = extremely familiar. [d]Scale from 1 through 7, with 1 = strongly disagree and 7 = strongly agree

The data from Table 8 demonstrates that participants, as a whole, had a positive image of Australia prior to treatment. All cognitive destination image mean scores were at or above 4.0, which represents the midpoint on a scale from 1 through 7. No cognitive destination image mean scores fell below the scale midpoint. Natural scenery and beautiful beaches were the two highest scored cognitive destination image items, both scoring above 6.0. Value for the money ranked the lowest, at only 4.01. In addition, all affective destination image scores were 5.0 or higher, indicating an even stronger affective destination image. In general, participants thought of Australia as pleasant, lively, exciting, and relaxing.

Further, participants did not feel overly familiar with Australia. Mean scores on these scale items ranged from 2.45 to 3.78, falling below the midpoint of 4.0. Interestingly, participants felt the greatest familiarity with landscape, which coincides with the two highest scored cognitive destination image measures, both of which dealt with natural scenery. Lastly, participants demonstrated positive visitation interest, with the mean of all four items being above the midpoint of the scale. In particular, the question pertaining to current desire to visit Australia had a mean score of 5.68. Likelihood of visiting Australia was only slightly above the midpoint, at 4.16; however, this could be a reflection of cost perceptions, considering the poor ranking of value for the money.

Research Question One

The main research question for this study asked: RQ-1 *What are the effects of genre on destination image, place familiarity, and visitation interest with regard to a*

foreign destination? Following a thorough literature review and based on the theoretical framework discussed, four hypotheses were developed in response to the research question:

H1: Genre affects cognitive destination image differentially where there is exposure to a foreign destination through film.

H2: Genre affects affective destination image differentially where there is exposure to a foreign destination through film.

H3: Genre affects place familiarity differentially where there is exposure to a foreign destination through film.

H4: Genre affects visitation interest positively but differentially where there is exposure to a foreign destination through film.

Each of the four hypotheses was first explored using paired sample t-tests for within-group analysis comparing the pre-survey and first post-survey scores. The first post-survey was taken immediately after viewing the films in order to consider the instantaneous effects of genre. Investigation of the immediate effects then turned to between-group analyses. To begin, principal component analysis was performed, using the first post-survey results, on each of the four dependent variable scales in order to discover underlying dimensions and to summarize highly correlated items as a smaller set of variables (Hair et al., 1998; Mertler & Vannatta, 2010). Finally, between-group analysis was conducted using MANOVA and the smaller set of variables achieved from the principal component analyses. Following the between-group analysis, ANOVA was applied to overall movie rating to consider whether movie likeability effects cognitive

destination image, affective destination image, place familiarity, and/or visitation interest, thereby serving as a possible influence.

Within-group Analysis

For each hypothesis, H1 through H4, paired sample t-tests were performed on all of the attributes in the scales used to measure the relevant dependent variable. The pre-survey mean scores were compared with the first post-survey mean scores to test the immediate effects of genre. Results are presented by genre.

H1: Genre affects cognitive destination image differentially where there is exposure to a foreign destination through film. Paired sample t-tests were used to determine statistically significant differences between the pre-survey and first post-survey for all 14 cognitive destination image attributes—characteristics of a location—within study groups. Tables 9 through 13 provide the cognitive destination image paired sample t-test results for the control group and each treatment group.

For the control group, the scoring for two attributes showed statistically significant positive changes at the 95% confidence level. These were "appealing local cuisine" and "quality of infrastructure." While most differences were not statistically significant, it is interesting to note that scoring for 11 of the 14 attributes moved in a positive direction for the control group. Conversely, mean scores for only one attribute moved in a negative direction and two remained unchanged. Table 9 presents the results of the paired sample t-tests for cognitive destination image for the control group.

Table 9

Paired Sample T-tests on Cognitive Destination Image for Control Group

Dimensions[a]	Pre-survey Mean (SD)	First post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Control						
Value for the money (+)	4.28 (1.02)	4.60(0.96)	-0.32 (0.99)	24	-1.62	0.119
Beautiful scenery/natural attractions (-)	6.28 (0.84)	6.24 (0.97)	0.04 (0.74)	24	0.27	0.788
Good climate (+)	5.72 (0.98)	5.80 (0.76)	-0.08 (0.76)	24	-0.53	0.603
Interesting cultural attractions	5.68 (0.90)	5.68 (0.95)	0.00 (0.87)	24	0.00	1.000
Suitable accommodations (+)	5.12 (1.13)	5.32 (0.75)	-0.20 (0.87)	24	-1.16	0.260
Appealing local food (+)	4.96 (0.98)	5.20 (0.91)	-0.24 (0.52)	24	-2.30	0.031*
Great beaches/water sports (+)	6.08 (0.86)	6.20 (0.96)	-0.12 (0.60)	24	-1.00	0.327
Quality of infrastructure (+)	4.56 (1.08)	4.96 (0.94)	-0.40 (0.91)	24	-2.19	0.038*
Personal safety (+)	4.36 (0.76)	4.68 (0.99)	-0.32 (0.95)	24	-1.69	0.103
Interesting historical attractions	4.88 (1.24)	4.88 (1.27)	0.00 (1.16)	24	0.00	1.000
Unpolluted/unspoiled environments (+)	4.68 (0.99)	4.92 (0.91)	-0.24 (1.27)	24	-0.95	0.353
Good nightlife and entertainment (+)	5.28 (1.34)	5.44 (1.08)	-0.16 (1.28)	24	-0.63	0.538
Standard hygiene and cleanliness (+)	4.84 (0.90)	5.04 (1.02)	-0.20 (0.82)	24	-1.23	0.233
Interesting and friendly people (+)	5.24 (1.09)	5.52 (1.23)	-0.28 (0.84)	24	-1.66	0.110

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 through 7, with 1 = offers very little and 7 = offers very much
*$p \leq .05$.

For the action genre treatment group, the mean score change for only one attribute was statistically significant at a 95% confidence level. "Value for the money" had a significant positive mean score change between the pre-survey and first post-survey. Unlike the control group, the direction of change was more equally distributed between positive (eight attributes) and negative (six attributes). Again, however, most of the change was not statistically significant. Table 10 reports the results for the action treatment group.

Table 10

Paired Sample T-tests on Cognitive Destination Image for Action Treatment Group

Dimensions[a]	Pre-survey Mean (SD)	First post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Action						
Value for the money (+)	3.83 (0.78)	4.57 (1.38)	-0.74 (1.66)	22	-2.14	0.044*
Beautiful scenery/natural attractions (-)	6.04 (0.82)	6.00 (1.45)	0.04 (1.11)	22	0.19	0.852
Good climate (+)	5.52 (0.90)	5.96 (1.26)	-0.44 (1.08)	22	-1.93	0.066
Interesting cultural attractions (+)	5.48 (1.04)	5.52 (1.44)	-0.04 (1.19)	22	-0.18	0.862
Suitable accommodations (+)	5.00 (0.85)	5.57 (1.47)	-0.57 (1.38)	22	-1.97	0.062
Appealing local food (-)	5.30 (0.88)	5.17 (1.47)	0.13 (1.33)	22	0.47	0.641
Great beaches/water sports (-)	6.17 (0.93)	6.00 (1.35)	0.17 (1.03)	22	0.81	0.426
Quality of infrastructure (+)	4.74 (0.92)	5.26 (1.45)	-0.52 (1.28)	22	-1.96	0.062
Personal safety (+)	4.48 (0.85)	4.70 (1.61)	-0.22 (1.48)	22	-0.71	0.487
Interesting historical attractions (-)	5.00 (0.95)	4.91 (1.59)	0.09 (1.31)	22	0.32	0.753
Unpolluted/unspoiled environments (+)	4.83 (1.07)	5.17 (1.50)	-0.35 (1.56)	22	-1.07	0.295
Good nightlife and entertainment (-)	5.35 (1.07)	5.30 (1.55)	0.04 (1.36)	22	0.15	0.880
Standard hygiene and cleanliness (+)	4.87 (1.01)	5.52 (1.41)	-0.65 (1.80)	22	-1.74	0.096
Interesting and friendly people (-)	5.35 (1.11)	5.26 (1.57)	0.09 (1.86)	22	0.23	0.824

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 thruogh 7, with 1 = offers very little and 7 = offers very much
*$p \leq .05$.

Table 11 reports the results of the paired sample t-test for the comedy treatment group. Three attributes had statistically significant mean score differences between the pre-survey and first post-survey for the comedy treatment group. Scoring for one attribute, "good nightlife and entertainment," showed a statistically significant positive change at a 95% confidence level. The mean scores for two attributes, "beautiful scenery/natural attractions" and "great beaches/water sports," changed negatively with statistical significance of .05 and .001, respectively. This could be attributed to the fact that the comedy, *Strange Bedfellows*, was the only film depicted entirely in rural, inland

Australia without beach scenes. Mean score movement, although not all statistically significant, occurred in both positive (six attributes) and negative (seven attributes) directions.

Table 11

Paired Sample T-tests on Cognitive Destination Image for Comedy Treatment Group

Dimensions[a]	Pre-survey Mean (SD)	First post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Comedy						
Value for the money (+)	4.04 (0.81)	4.21 (1.14)	-0.17 (1.20)	23	-0.68	0.504
Beautiful scenery/natural attractions (-)	6.25 (0.90)	5.50 (1.41)	0.75 (1.51)	23	2.43	0.023*
Good climate (-)	5.33 (1.58)	5.21 (1.38)	0.13 (1.62)	23	0.38	0.709
Interesting cultural attractions (-)	5.50 (1.22)	5.17 (1.40)	0.33 (1.71)	23	0.95	0.350
Suitable accommodations (+)	4.71 (1.16)	4.88 (1.36)	-0.17 (1.40)	23	-0.58	0.567
Appealing local food (-)	4.46 (1.25)	4.38 (1.56)	0.08 (1.69)	23	0.24	0.811
Great beaches/water sports (-)	6.17 (1.20)	4.50 (1.67)	1.67 (1.79)	23	4.57	0.000***
Quality of infrastructure (-)	4.54 (0.88)	4.21 (1.38)	0.33 (1.27)	23	1.28	0.213
Personal safety	4.46 (0.88)	4.46 (1.25)	0.00 (1.06)	23	0.00	1.000
Interesting historical attractions (-)	4.67 (1.20)	4.58 (1.41)	0.08 (1.10)	23	0.37	0.714
Unpolluted/unspoiled environments (+)	4.50 (1.02)	4.88 (1.08)	-0.38 (1.31)	23	-1.40	0.175
Good nightlife and entertainment (+)	5.25 (0.99)	5.83 (1.20)	-0.58 (1.14)	23	-2.51	0.020*
Standard hygiene and cleanliness (+)	4.75 (1.03)	4.83 (1.40)	-0.08 (1.21)	23	-0.34	0.739
Interesting and friendly people (+)	5.29 (1.16)	5.67 (0.96)	-0.38 (1.38)	23	-1.33	0.195

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 through 7, with 1 = offers very little and 7 = offers very much
*$p \leq .05$. ***$p \leq .001$.

The drama treatment group also experienced both positive and negative changes in mean scores, although attributes with positive changes outnumbered those with negative changes eight to three. The mean scores for the remaining three attributes were unchanged. Of the attributes that did show mean score changes, two were statistically significant, both in a positive direction and both at a 99% confidence level. These were

"value for the money" and "unpolluted/unspoiled environments." The results for the drama treatment group are presented in Table 12.

Table 12

Paired Sample T-tests on Cognitive Destination Image for Drama Treatment Group

Dimensions[a]	Pre-survey Mean (SD)	First post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Drama						
Value for the money (+)	3.71 (1.11)	4.76 (1.03)	-1.06 (1.35)	16	-3.25	0.005**
Beautiful scenery/natural attractions (+)	5.94 (0.90)	6.41 (0.80)	-0.47 (1.13)	16	-1.73	0.104
Good climate (+)	5.47 (1.07)	5.94 (0.66)	-0.47 (1.28)	16	-1.52	0.149
Interesting cultural attractions (-)	5.24 (1.25)	4.82 (1.43)	0.41 (1.62)	16	1.05	0.311
Suitable accommodations	4.65 (1.06)	4.65 (1.46)	0.00 (1.17)	16	0.00	1.000
Appealing local food	4.41 (1.00)	4.41 (1.46)	0.00 (1.37)	16	0.00	1.000
Great beaches/water sports (+)	5.65 (1.17)	5.88 (1.27)	-0.24 (0.97)	16	-1.00	0.332
Quality of infrastructure (+)	4.65 (1.00)	4.71 (1.40)	-0.06 (1.25)	16	-0.19	0.848
Personal safety (+)	4.29 (1.11)	4.41 (1.81)	-0.12 (1.80)	16	-0.27	0.791
Interesting historical attractions (-)	4.47 (1.33)	4.18 (1.38)	0.29 (2.11)	16	0.57	0.574
Unpolluted/unspoiled environments (+)	4.29 (1.05)	5.24 (1.30)	-0.94 (1.09)	16	-3.57	0.003**
Good nightlife and entertainment (-)	4.94 (1.25)	4.65 (1.27)	0.29 (1.26)	16	0.96	0.351
Standard hygiene and cleanliness (+)	4.76 (1.30)	4.94 (1.30)	-0.18 (1.59)	16	-0.46	0.653
Interesting and friendly people	5.35 (1.12)	5.35 (1.12)	0.00 (1.41)	16	0.00	1.000

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 through 7, with 1 = offers very little and 7 = offers very much
** $p \leq .01$.

The horror treatment group demonstrated the most statistically significant differences, with the mean score changes for 10 of 14 attributes being significant at a 95%, 99%, or 99.9% confidence level. Five attributes, "beautiful scenery/natural attractions," "good climate," "suitable accommodations," "appealing local food," and "interesting historical attractions," had statistically significant negative mean score changes at the 95% confidence level. One, "quality of infrastructure," had a statistically significant negative mean score change at the 99% confidence level, while four,

"interesting cultural attractions," "personal safety," "standard hygiene and cleanliness," and "interesting and friendly people," had statistically significant negative mean score changes at the 99.9% confidence level. The change in scoring for these attributes, particularly "personal safety" and "interesting and friendly people," may reflect the horror that the lead character, an Australian, inflicted on the other characters. It is interesting to note that scoring for all 14 attributes moved in a negative direction, although for four of those attributes, the changes were not statistically significant. Table 13 reports the paired sample t-test findings for the horror treatment group.

Table 13

Paired Sample T-tests on Cognitive Destination Image for Horror Treatment Group

Dimensions[a]	Pre-survey Mean (SD)	First post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Horror						
Value for the money (-)	4.09 (1.28)	3.78 (1.41)	0.30 (1.40)	22	1.05	0.307
Beautiful scenery/natural attractions (-)	6.48 (0.79)	5.78 (1.24)	0.70 (1.52)	22	2.19	0.039*
Good climate (-)	6.09 (0.95)	5.30 (1.40)	0.78 (1.68)	22	2.24	0.036*
Interesting cultural attractions (-)	6.22 (1.00)	4.57 (1.93)	1.65 (1.97)	22	4.03	0.001***
Suitable accommodations (-)	4.91 (1.51)	3.91 (1.93)	1.00 (1.83)	22	2.62	0.016*
Appealing local food (-)	5.04 (1.58)	4.09 (1.83)	0.96 (1.77)	22	2.59	0.017*
Great beaches/water sports (-)	5.87 (1.29)	5.13 (1.82)	0.74 (1.84)	22	1.93	0.067
Quality of infrastructure (-)	4.87 (1.14)	3.91 (1.73)	0.96 (1.33)	22	3.45	0.002**
Personal safety (-)	4.70 (1.11)	2.70 (1.69)	2.00 (2.00)	22	4.80	0.000***
Interesting historical attractions (-)	5.18 (1.05)	4.23 (1.80)	0.96 (1.73)	21	2.59	0.017*
Unpolluted/unspoiled environments (-)	4.87 (1.06)	4.48 (1.73)	0.39 (1.73)	22	1.09	0.288
Good nightlife and entertainment (-)	5.36 (1.33)	4.50 (1.79)	0.86 (2.30)	21	1.77	0.092
Standard hygiene and cleanliness (-)	4.91 (1.51)	3.59 (1.59)	1.32 (1.64)	21	3.76	0.001***
Interesting and friendly people (-)	5.74 (1.21)	3.48 (2.11)	2.26 (2.09)	22	5.18	0.000***

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 through 7, with 1 = offers very little and 7 = offers very much
*$p \leq .05$. **$p \leq .01$. ***$p \leq .001$.

H2: Genre affects affective destination image differentially where there is exposure to a foreign destination through film. Again, paired sample t-tests were used to evaluate statistically significant differences within groups between pre-survey and first post-survey affective destination image—feelings toward a location—scores. Results for the control group and all treatment groups are presented in Table 14.

Table 14

Paired Sample T-tests on Affective Destination Image for Control and Treatment Groups

Dimensions[a]	Pre-survey Mean (SD)	Post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Control						
Unpleasant-Pleasant (+)	5.76 (1.17)	5.88 (1.30)	-0.12 (0.67)	24	-0.90	0.376
Sleepy-Lively (-)	5.92 (1.08)	5.72 (1.17)	0.20 (1.12)	24	0.89	0.380
Gloomy-Exciting (-)	6.00 (0.91)	5.68 (1.38)	0.32 (1.15)	24	1.40	0.175
Distressing-Relaxing (-)	5.60 (1.08)	5.44 (1.36)	0.16 (1.14)	24	0.70	0.491
Action						
Unpleasant-Pleasant (+)	5.74 (1.01)	5.91 (0.95)	-0.17 (0.94)	22	-0.89	0.383
Sleepy-Lively (+)	5.17 (1.23)	5.74 (1.14)	-0.57 (1.50)	22	-1.80	0.085
Gloomy-Exciting (+)	5.09 (1.44)	5.74 (1.25)	-0.65 (1.50)	22	-2.09	0.048*
Distressing-Relaxing (+)	5.57 (1.38)	5.61 (1.16)	-0.04 (1.43)	22	-0.15	0.885
Comedy						
Unpleasant-Pleasant (+)	5.63 (1.14)	5.71 (0.96)	-0.08 (1.44)	23	-0.28	0.780
Sleepy-Lively (-)	5.50 (1.18)	5.00 (1.38)	0.50 (1.89)	23	1.30	0.207
Gloomy-Exciting (+)	5.38 (1.66)	5.50 (1.06)	-0.13 (2.05)	23	-0.30	0.768
Distressing-Relaxing (-)	5.33 (1.01)	5.25 (1.36)	0.08 (1.53)	23	0.27	0.792
Drama						
Unpleasant-Pleasant	5.59 (1.12)	5.59 (1.00)	0.00 (1.37)	16	0.00	1.000
Sleepy-Lively (-)	4.94 (1.39)	4.88 (1.27)	0.06 (2.02)	16	0.12	0.906
Gloomy-Exciting (+)	5.06 (1.52)	5.12 (1.32)	-0.06 (2.02)	16	-0.12	0.906
Distressing-Relaxing (+)	5.00 (1.41)	5.47 (1.07)	-0.47 (1.70)	16	-1.14	0.270
Horror						
Unpleasant-Pleasant (-)	5.87 (1.29)	4.39 (1.80)	1.48 (1.53)	22	4.62	0.000***
Sleepy-Lively (-)	5.61 (1.41)	4.87 (1.39)	0.74 (1.76)	22	2.01	0.057
Gloomy-Exciting (-)	5.57 (1.65)	4.30 (1.66)	1.26 (1.86)	22	3.24	0.004**
Distressing-Relaxing (-)	5.57 (1.47)	4.09 (1.91)	1.48 (1.88)	22	3.77	0.001***

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 through 7, with 1 = negative and 7 = positive
*$p \leq .05$. **$p \leq .01$. ***$p \leq .001$.

The control group and two of the treatment groups, comedy and drama, showed no statistically significant changes with regard to affective destination image when comparing the pre-survey and first post-survey. The action treatment group experienced a statistically significant ($p \leq .05$) positive change in mean score for "gloomy-exciting." Conversely, the horror treatment group experienced statistically significant negative changes in mean scores for three out of four affective destination image attributes. The negative change in scoring for "gloomy-exciting" was significant at the .01 level, while "unpleasant-pleasant" and "distressing-relaxing" had negative mean score changes that were statistically significant at the .001 level. The horror treatment group was the only group to experience a negative change in scoring for all four affective destination image attributes.

H3: Genre affects place familiarity differentially where there is exposure to a foreign destination through film. As with the first two hypotheses, statistically significant differences between the pre-survey and first post-survey were evaluated using paired samples t-tests. Results are presented in Table 15. Interestingly, all changes to mean scores regarding place familiarity attributes were positive, except for one that was unchanged. No mean scores changed in a negative direction. Also interesting is the fact that only the horror group did not experience any statistically significant changes in familiarity attribute scoring.

Table 15

Paired Sample T-tests on Place Familiarity for Control and Treatment Groups

Dimensions[a]	Pre-survey Mean (SD)	Post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Control						
Lifestyle of the people in Australia (+)	2.48 (1.42)	3.08 (1.68)	-0.60 (1.26)	24	-2.38	0.025*
Cultural/historical attractions in Australia (+)	2.52 (1.30)	2.92 (1.63)	-0.40 (1.29)	24	-1.55	0.134
Landscape in Australia (+)	3.20 (1.56)	3.96 (1.90)	-0.76 (1.30)	24	-2.92	0.007**
Nighttime entertainment in Australia (+)	2.64 (1.25)	3.28 (1.84)	-0.64 (1.19)	24	-2.70	0.013*
Action						
Lifestyle of the people in Australia (+)	2.57 (1.38)	3.48 (1.62)	-0.91 (1.56)	22	-2.80	0.010**
Cultural/historical attractions in Australia (+)	2.22 (1.51)	3.48 (1.78)	-1.26 (1.51)	22	-3.99	0.001***
Landscape in Australia (+)	3.35 (1.61)	4.43 (1.67)	-1.09 (1.68)	22	-3.11	0.005**
Nighttime entertainment in Australia (+)	2.61 (1.59)	3.35 (1.72)	-0.74 (1.45)	22	-2.44	0.023*
Comedy						
Lifestyle of the people in Australia (+)	2.46 (1.32)	3.25 (1.45)	-0.79 (1.93)	23	-2.01	0.057
Cultural/historical attractions in Australia (+)	2.38 (1.50)	3.50 (1.56)	-1.13 (1.73)	23	-3.19	0.004**
Landscape in Australia (+)	3.17 (1.71)	3.75 (1.62)	-0.58 (1.72)	23	-1.66	0.110
Nighttime entertainment in Australia (+)	2.42 (1.53)	3.50 (1.89)	-1.08 (1.89)	23	-2.81	0.010**
Drama						
Lifestyle of the people in Australia (+)	2.12 (1.41)	2.82 (1.51)	-0.71 (1.16)	16	-2.51	0.023*
Cultural/historical attractions in Australia (+)	2.18 (1.55)	2.59 (1.23)	-0.41 (1.18)	16	-1.44	0.168
Landscape in Australia (+)	2.88 (1.50)	3.65 (1.84)	-0.77 (1.52)	16	-2.07	0.055
Nighttime entertainment in Australia (+)	2.24 (1.44)	2.88 (1.58)	-0.65 (1.22)	16	-2.18	0.044*
Horror						
Lifestyle of the people in Australia (+)	2.61 (1.44)	2.87 (1.71)	-0.26 (1.18)	22	-1.06	0.299
Cultural/historical attractions in Australia (+)	2.87 (1.46)	3.00 (1.78)	-0.13 (1.46)	22	-0.43	0.672
Landscape in Australia (+)	3.65 (1.58)	3.87 (1.66)	-0.22 (1.86)	22	-0.56	0.580
Nighttime entertainment in Australia (+)	2.91 (1.65)	2.91 (1.73)	0.00 (1.86)	22	-0.52	1.000

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale from 1through 7, with 1 = not at all familiar and 7 = extremely familiar
*$p \leq .05$. **$p \leq .01$. ***$p \leq .001$.

The control group experienced statistically significant positive changes in scoring for three out of four attributes. The mean scores for familiarity with "lifestyle of people in Australia" and "nighttime entertainment in Australia" changed significantly at a level of .05, while the change in scoring for familiarity with "landscape of Australia" was significant at a level of .01. The action treatment group experienced a statistically significant positive change in scoring for all four place familiarity attributes, ranging in significance levels from .05 to .001. In addition, both the comedy and drama treatment groups experienced statistically significant positive scoring changes for two attributes. The mean score for familiarity with both "cultural/historical attractions in Australia" and "nighttime entertainment in Australia" showed positive changes at the .01 significance level for the comedy treatment group. For the drama treatment group, mean scores for familiarity with both "lifestyles of the people in Australia" and "nighttime entertainment in Australia" changed positively at the .05 significance level. Scores for familiarity with "nighttime entertainment in Australia" were the most consistently changed with the control group and three of the four treatment groups experiencing statistically significant differences between pre-survey and first post-survey means.

H4: Genre affects visitation interest positively but differentially where there is exposure to a foreign destination through film. The final hypotheses addressing the first research question was also evaluated using paired sample t-tests to identify statistically significant differences between the pre-survey and first post-survey. Results are presented in Table 16.

Table 16

Paired Sample T-tests on Visitation Interest for Control and Treatment Groups

Dimensions[a]	Pre-survey Mean (SD)	Post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Control						
Awareness of Australia as a suitable tourism destination (+)	4.76 (1.48)	5.04 (1.34)	-0.28 (1.49)	24	-0.94	0.356
Current desire to visit Australia (+)	5.56 (1.73)	5.68 (1.44)	-0.12 (1.20)	24	-0.50	0.622
Likelihood of booking a vacation to Australia (+)	3.84 (2.12)	4.12 (1.88)	-0.28 (1.31)	24	-1.07	0.295
Interest in getting information on travel to Australia (+)	4.56 (1.81)	4.72 (1.62)	-0.16 (1.31)	24	-0.61	0.548
Action						
Awareness of Australia as a suitable tourism destination (+)	5.04 (1.89)	5.22 (1.70)	-0.17 (1.70)	22	-049	0.628
Current desire to visit Australia (-)	5.57 (1.81)	5.48 (1.47)	0.09 (1.81)	22	0.23	0.820
Likelihood of booking a vacation to Australia (+)	4.26 (2.12)	4.35 (2.01)	-0.09 (1.51)	22	-0.28	0.784
Interest in getting information on travel to Australia (-)	4.74 (2.12)	4.35 (2.29)	0.39 (1.31)	22	1.44	0.165
Comedy						
Awareness of Australia as a suitable tourism destination (+)	4.42 (1.77)	5.08 (1.59)	-0.67 (2.56)	23	-1.45	0.162
Current desire to visit Australia (-)	5.63 (1.74)	5.46 (1.50)	0.17 (1.05)	23	0.78	0.445
Likelihood of booking a vacation to Australia (-)	3.83 (1.63)	3.79 (1.77)	0.04 (1.46)	23	0.14	0.890
Interest in getting information on travel to Australia (-)	4.42 (1.72)	4.04 (1.83)	0.38 (1.14)	23	1.62	0.119
Drama						
Awareness of Australia as a suitable tourism destination (+)	4.35 (2.03)	5.24 (1.39)	-0.88 (1.65)	16	-2.20	0.043*
Current desire to visit Australia (+)	5.41 (1.66)	5.94 (1.09)	-0.53 (1.13)	16	-1.94	0.070
Likelihood of booking a vacation to Australia (+)	4.06 (1.85)	4.53 (1.38)	-0.47 (1.23)	16	-1.58	0.134
Interest in getting information on travel to Australia (-)	4.65 (1.87)	4.47 (1.51)	0.18 (1.67)	16	0.44	0.668
Horror						
Awareness of Australia as a suitable tourism destination (-)	5.09 (1.73)	4.48 (1.78)	0.61 (1.88)	22	1.56	0.134
Current desire to visit Australia (-)	6.17 (1.03)	4.48 (2.02)	1.70 (1.72)	22	4.74	0.000***
Likelihood of booking a vacation to Australia (-)	4.83 (1.70)	4.09 (2.00)	0.74 (1.45)	22	2.44	0.023*
Interest in getting information on travel to Australia (-)	5.57 (1.41)	4.30 (2.08)	1.26 (1.51)	22	3.99	0.001***

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale from 1 through 7, with 1 = strongly disagree and 7 = strongly agree
*$p \leq .05$. ***$p \leq .001$.

Changes in visitation interest were not statistically significant for any of the four items for the control group, the action treatment group, or the comedy treatment group. "Awareness of Australia as a suitable tourism destination" had a statistically significant positive mean score change, at the 95% confidence level, for the drama treatment group. Conversely, the horror treatment group experienced statistically significant negative mean score changes for three out of four visitation interest attributes, including "likelihood of booking a vacation to Australia" ($p \leq .05$), "current desire to visit Australia" ($p \leq .001$) and "interest in getting information on travel to Australia" ($p \leq .001$).

Between-group Analysis

Statistical investigation then turned from within-group analysis to between-group analysis. One-way multivariate analysis of variance was used to determine the effects of genre on cognitive and affective destination image, place familiarity, and visitation interest between groups immediately following exposure to the film. First, however, principal component analysis was run on each dependent variable scale in order to verify the appropriateness of composite scores for the analysis. Since there were a total of 26 items over the four scales, it was advantageous to summarize these items into a smaller set, specifically using composite scores. In addition, prior to employing MANOVA, important restrictions and assumptions were tested, and they are reported below.

Principal component analysis. Principal component analysis using the first post-survey data was conducted on each of the scales so as to reduce the number of attributes that had to be considered to as few as possible. In keeping with earlier film tourism

studies employing principal component analysis (e.g. Kim & Richardson, 2033; Yang, 2011), dimension reduction considered data from all participants, whether assigned to the control group or a treatment group. Because principal component analysis was being used to help facilitate MANOVA (Tabachnick & Fidell, 2013) and because the control group was to be part of the MANOVA, it was desirable to apply the dimension reduction to all study groups. Further, Hair et al., (1998) point out that factor stability is "primarily dependent on the sample size and the number of cases per variable" and encourage the researcher to use as large a sample as possible when carrying out component analysis (p. 115). Therefore, it was desirable to use the entire sample in order to have as large a sample as possible for the factor stability of the principal component analysis.

Prior to conducting the principal component analysis, the Kaiser-Meyer-Olkin measure of sampling adequacy and Bartlett's test of sphericity were employed to examine the suitability of each data set for principle component analysis. The Kaiser statistic for each of the four scales used to measure the dependent variables was acceptable, with cognitive destination image falling at .91, affective destination image falling at .82, place familiarity falling at .81, and visitation interest falling at .74. According to Kaiser, a measure between .90-.99 is "marvelous," a measure between .80-.89 is "meritorious," and a measure between .70-.79 is "middling" (DiLalla & Dollinger, 2006). Further, under principle component analysis, the probability associated with Bartlett's test, which "tests the null hypothesis that the variables in the population correlation matrix are uncorrelated," is required to be less than the level of significance (Mertler & Vannatta, 2010, p. 243.). The probability associated with the Bartlett's test for this analysis is less than .0005 for all four scales, satisfying that requirement. Based on the Kaiser measures

and Bartlett's tests, the response data for the scales measuring each dependent variable was suitable for principle component analysis.

The principal component analyses were performed with the following statistical criteria: An eigenvalue of greater than 1.0 was required to identify a true factor and a factor loading of a minimum of .50 was required for items to be eligible (Buddenbaum & Novak, 2001). Principal component analysis using varimax rotation was first run on the 14 items comprising the scale used to measure cognitive destination image. Original results showed the items loading on two components with eigenvalues greater than 1.0. However, further analysis demonstrated that three of the items had complex structures and were loading above .50 and almost equally on both components. These three items ("interesting cultural attractions," "suitable accommodations," and "interesting historical attractions") were removed, as it is best to avoid complex variables (Tabachnick & Fidell, 2013). One item "unpolluted/unspoiled environments" was also loading similarly on the two components; however, it was loading below .50 on one and above .50 on the other. Since the predetermined cut-off for factor loadings was at least .50, this item was not removed, as it was only loading on one component above .50. Principal component analysis was rerun on the remaining 11 items. These remaining cognitive destination image items loaded on one component with an eigenvalue of 6.604 and accounted for 60% of the total variance. In addition, all items had high factor loading scores, of .70 or greater, and were included. Further, a Cronbach's alpha coefficient of .93 indicated high internal consistency of items. Therefore, a composite score of 11 cognitive destination image items was used in subsequent testing for the four hypotheses under the first research question. Results are presented in Table 17.

Table 17

Principal Component Analysis Descriptive Statistics for Cognitive Destination Image Items with Composite Scores: First Post-survey

Dimensions[a]	Control group (*n* = 25) Mean (SD)	Action group (*n* = 23) Mean (SD)	Comedy group (*n* = 24) Mean (SD)	Drama group (*n* = 17) Mean (SD)	Horror group (*n* = 23) Mean (SD)
Value for the money	4.60(0.96)	4.57 (1.38)	4.21 (1.14)	4.76 (1.03)	3.78 (1.41)
Beautiful scenery/natural attractions	6.24 (0.97)	6.00 (1.45)	5.50 (1.41)	6.41 (0.80)	5.78 (1.24)
Good climate	5.80 (0.76)	5.96 (1.26)	5.21 (1.38)	5.94 (0.66)	5.30 (1.40)
Appealing local food	5.20 (0.91)	5.17 (1.47)	4.38 (1.56)	4.41 (1.46)	4.09 (1.83)
Great beaches/water sports	6.20 (0.96)	6.00 (1.35)	4.50 (1.67)	5.88 (1.27)	5.13 (1.82)
Quality of infrastructure	4.96 (0.94)	5.26 (1.45)	4.21 (1.38)	4.71 (1.40)	3.91 (1.73)
Personal safety	4.68 (0.99)	4.70 (1.61)	4.46 (1.25)	4.41 (1.81)	2.70 (1.69)
Unpolluted/unspoiled environments	4.92 (0.91)	5.17 (1.50)	4.88 (1.08)	5.24 (1.30)	4.48 (1.73)
Good nightlife and entertainment	5.44 (1.08)	5.30 (1.55)	5.83 (1.20)	4.65 (1.27)	4.50 (1.79)
Standard hygiene and cleanliness	5.04 (1.02)	5.52 (1.41)	4.83 (1.40)	4.94 (1.30)	3.59 (1.59)
Interesting and friendly people	5.52 (1.23)	5.26 (1.57)	5.67 (0.96)	5.35 (1.12)	3.48 (2.11)
Composite Scores	5.33 (0.72)	5.35 (1.22)	4.88 (0.99)	5.16 (0.92)	4.24 (1.27)

[a]Scale ranged from 1 through 7, with 1 = offers very little and 7 = offers very much

Principal component analysis was then run on scores for the items in the scale used to measure affective destination image. The four affective destination image items loaded on one factor with an eigenvalue of 3.019 and that accounted for 75% of the total variance. All four items had high factor loading scores, ranging from .79 to .90, and were included in the analysis. In addition, a Cronbach's alpha coefficient of .89 indicated high internal consistency across items. Therefore, a composite score of all four affective destination image items was used in further analysis of the hypotheses under research question one. Table 18 presents the affective destination image item mean scores and composite mean scores.

Table 18

Principal Component Analysis Descriptive Statistics for Affective Destination Image Items with Composite Scores: First Post-survey

Dimensions[a]	Control group (n = 25) Mean (SD)	Action group (n = 23) Mean (SD)	Comedy group (n = 24) Mean (SD)	Drama group (n = 17) Mean (SD)	Horror group (n = 23) Mean (SD)
Unpleasant-Pleasant	5.88 (1.30)	5.91 (0.95)	5.71 (0.96)	5.59 (1.00)	4.39 (1.80)
Sleepy-Lively	5.72 (1.17)	5.74 (1.14)	5.00 (1.38)	4.88 (1.27)	4.87 (1.39)
Gloomy-Exciting	5.68 (1.38)	5.74 (1.25)	5.50 (1.06)	5.12 (1.32)	4.30 (1.66)
Distressing-Relaxing	5.44 (1.36)	5.61 (1.16)	5.25 (1.36)	5.47 (1.07)	4.09 (1.91)
Composite scores	5.68 (1.17)	5.75 (1.00)	5.36 (0.96)	5.26 (0.88)	4.41 (1.50)

[a]Scale ranged from 1 through 7, with 1 = negative and 7 = positive

Continuing, analysis of the data gathered with the place familiarity scale showed that all four items loaded on one factor with an eigenvalue of 3.217 and that accounted for 80% of the total variance. In addition, all four items had high factor loading scores, of .85 or greater, and were included. Further, a Cronbach's alpha coefficient of .92 indicated high internal consistency across items. Therefore, a composite score of place familiarity was used in subsequent hypothesis testing under research question one. Table 19 reports the individual item mean scores and composite mean scores for place familiarity.

Table 19

Principal Component Analysis Descriptive Statistics for Place Familiarity Items with Composite Scores: First Post-survey

Dimensions[a]	Control group (n = 25) Mean (SD)	Action group (n = 23) Mean (SD)	Comedy group (n = 24) Mean (SD)	Drama group (n = 17) Mean (SD)	Horror group (n = 23) Mean (SD)
Lifestyle of the people in Australia	3.08 (1.68)	3.48 (1.62)	3.25 (1.45)	2.82 (1.51)	2.87 (1.71)
Cultural/historical attractions in Australia	2.92 (1.63)	3.48 (1.78)	3.50 (1.56)	2.59 (1.23)	3.00 (1.78)
Landscape in Australia	3.96 (1.90)	4.43 (1.67)	3.75 (1.62)	3.65 (1.84)	3.87 (1.66)
Nighttime entertainment in Australia	3.28 (1.84)	3.35 (1.72)	3.50 (1.89)	2.88 (1.58)	2.91 (1.73)
Composite scores	3.31 (1.58)	3.68 (1.51)	3.50 (1.45)	2.99 (1.43)	3.16 (1.56)

[a]Scale from 1through 7, with 1 = not at all familiar and 7 = extremely familiar

Lastly, principal component analysis was run on the data gathered with the visitation interest scale. The four visitation interest items loaded on one factor with an eigenvalue of 2.779 and that accounted for 69% of the total variance. In addition, all four items had high factor loading scores, of at least .77, and were included. A Cronbach's alpha coefficient of .85 also indicated high internal consistency across items. Therefore, a composite score of visitation interest was used for between-group testing under the first research question hypotheses. Table 20 presents the descriptive statistics along with the composite scores for visitation interest.

Table 20

Principal Component Analysis Descriptive Statistics for Visitation Interest Items with Composite Scores: First Post-survey

Dimensions[a]	Control group (n = 25) Mean (SD)	Action group (n = 23) Mean (SD)	Comedy group (n = 24) Mean (SD)	Drama group (n = 17) Mean (SD)	Horror group (n = 23) Mean (SD)
Awareness of Australia as a suitable tourism destination	5.04 (1.34)	5.22 (1.70)	5.08 (1.59)	5.24 (1.39)	4.48 (1.78)
Current desire to visit Australia	5.68 (1.44)	5.48 (1.47)	5.46 (1.50)	5.94 (1.09)	4.48 (2.02)
Likelihood of booking a vacation to Australia	4.12 (1.88)	4.35 (2.01)	3.79 (1.77)	4.53 (1.38)	4.09 (2.00)
Interest in getting information on travel to Australia	4.72 (1.62)	4.35 (2.29)	4.04 (1.83)	4.47 (1.51)	4.30 (2.08)
Composite scores	4.89 (1.27)	4.85 (1.57)	4.59 (1.41)	5.04 (1.09)	4.34 (1.70)

[a]Scale from 1 through 7, with 1 = strongly disagree and 7 = strongly agree

Pre-analysis data screening. Prior to employing MANOVA, the data was examined, and where necessary, manipulated to ensure that it was suitable for use in MANOVA. These examinations and manipulations include eliminating outliers, ensuring that data was normally distributed, ensuring the homogeneity of variance-covariance,

ensuring any multicollinearity was inconsequential, and ensuring the dependent variables were inter-correlated (Hair et al., 1998; Tabachnick & Fidell, 2013).

Using boxplots, one extreme univariate outlier and five moderate univariate outliers were identified. Because MANOVA is especially sensitive to outliers, all outliers were transformed, whether extreme or moderate (Hair et al., 1998; Metler & Vannatta, 2010; Tabachnick & Fidell, 2013). Once it was determined that the outliers were not due to data entry errors, they were transformed by replacing them with the next most extreme value that was not an outlier (Tabachnick & Fidell, 2013). Specifically, two cognitive destination image composite scores for the action treatment group were low outliers and were changed from 1.00 and 3.45 to 4.36. One cognitive destination image composite score for the comedy treatment group was also a low outlier and was changed from 2.27 to 3.09. One place familiarity composite score for the horror treatment group was a high outlier and was changed from 7.00 to 6.00. Two visitation interest composite scores were low outliers and were changed from 1.00 and 1.75 to 2.75 for the comedy treatment group. No affective destination image composite scores were outliers. In addition, there was one multivariate outlier as assessed by Mahalanobis distance, $x^2(4) = 18.47$ at $p = .001$. Specifically, the horror treatment group had one multivariate outlier with a Mahalanobis distance of 20.20. This case was deleted, as transformation does not always work for truly multivariate outliers and results can be distorted in any direction (Tabachnick & Fidell, 2013).

Following the transformation or deletion of outliers, normality was assessed using a Shaprio-Wilk test. All variables for all groups except one, the affective destination image composite scores for the control group ($p = .02$), were found to be normally

distributed ($p > .05$). However, because MANOVA is fairly robust to non-normality (Metler & Vannatta, 2010; Tabachnick & Fidell, 2013), particularly, as in this case, when outliers have been removed, this variable was included in the analysis. Further preliminary assumption checking revealed that there was homogeneity of variance-covariance as assessed using Box's M test of equality of covariance matrices ($p = .012$), and that there were linear relationships between dependent variables as assessed by scatter plots. Continuing, while dependent variables should have a linear relationship, they should not have high multicollinearity, which indicates redundancy and decreases statistical efficiency (Hair, et al., 1998; Tabachnick & Fidell, 2013). Multicollinearity was evaluated using tolerances and variance inflation factors (VIF) through collinearity diagnostics in SPSS. All tolerance values exceed the desired minimum of 0.10—in fact all exceeded 0.40—and all VIF values were well below the desired maximum of 10, with the highest VIF being 2.485. Only inconsequential collinearity was found, and there was no evidence to support the existence of multicollinearity. Lastly, since MANOVA is useful when dependent variables are inter-correlated, Bartlett's Test of Sphericity was used to test the appropriateness of the multivariate technique. Bartlett's test, $x^2 (6) = 168.10$ $p < .0005$, revealed that the dependent variables were inter-correlated and that the use of MANOVA was appropriate. Having ensured that the data conformed to the restrictions and assumptions inherent in MANOVA, the analysis was performed. The results follow.

MANOVA results. One-way MANOVA was conducted using the data from the first post-survey in order to determine the immediate effect of genre on the four dependent variables of cognitive destination image, affective destination image, place

familiarity, and visitation interest. There were statistically significant differences between the genres on the combined dependent variables, Wilks' $\Lambda = .717$, $F(16, 315) = 2.262$, $p = .004$, partial $\eta^2 = .080$. As it is often recommended to examine multiple multivariate significance tests (Hahm & Wang, 2011), it is worth noting that Pillai's Trace ($p = .006$) and Hotelling's Trace ($p = .002$) were also significant.

Follow-up univariate ANOVAs, using a Bonferroni adjusted α level of .0125, showed that both cognitive destination image ($F(4, 106) = 5.924$, $p < .0005$; partial $\eta^2 = .183$) and affective destination image ($F(4, 106) = 4.524$, $p < .002$; partial $\eta^2 = .146$) were statistically significantly different between the genres, while place familiarity ($F(4, 106) = 0.945$, $p = .441$; partial $\eta^2 = .034$) and visitation interest ($F(4, 106) = 0.837$, $p = .504$; partial $\eta^2 = .031$) were not statistically significantly different between the genres. Post-hoc analysis, using Scheffé's test, was performed on the dependent variables experiencing statistically significant differences in order to determine where the differences lied. First, both cognitive destination image ($p = .061$) and affective destination image ($p = .103$) were determined to have met the assumption of homogeneity of variance, as assessed by Levene's Test of Homogeneity ($p > .05$). Scheffé's post-hoc tests showed that for cognitive destination image, the control group ($p = .009$) and the action treatment group ($p = .001$) had statistically significantly higher mean composite scores than the horror treatment group. For affective destination image, the results were similar. Once again, the control group ($p = .014$) and the action treatment group ($p = .009$) had statistically significantly higher mean composite scores than the horror treatment group.

In addition, planned comparisons were done between each treatment group and the control group using Dunnett's multiple comparison test. Results, as reported in Table

21, show that only the horror treatment group was statistically significantly different from the control group and with respect to only two of the four dependent variables, specifically cognitive and affective destination image. The other treatment groups—action, comedy and drama—were not statically significantly different from the control group. These findings are similar to the post-hoc comparisons performed using Scheffé's test, where only the horror group differed from the control group and with respect to the same two dependent variables.

Table 21

Dunnett's Multiple Comparison Test Results: First Post-survey

					95% Confidence Interval	
		Mean difference	Standard error	Sig.	Lower bound	Upper bound
Cognitive Destination Image						
Action	Control	0.21	.27	0.846	-0.45	0.87
Comedy	Control	-0.41	.27	0.336	-1.07	0.24
Drama	Control	-0.17	.29	0.941	-0.89	0.55
Horror	Control	-1.01	.27	0.001***	-1.68	-0.34
Affective Destination Image						
Action	Control	0.07	.33	0.999	-0.74	0.88
Comedy	Control	-0.32	.32	0.740	-1.12	0.49
Drama	Control	-0.42	.36	0.606	-1.30	0.47
Horror	Control	-1.20	.33	0.002**	-2.03	-0.38
Place Familiarity						
Action	Control	0.37	.42	0.800	-0.68	1.43
Comedy	Control	0.19	.42	0.977	-0.85	1.23
Drama	Control	-0.32	.46	0.897	-1.47	0.82
Horror	Control	-0.32	.43	0.876	-1.39	0.75
Visitation Interest						
Action	Control	-0.04	.40	1.000	-1.05	0.96
Comedy	Control	-0.18	.40	0.977	-1.18	0.81
Drama	Control	0.15	.44	0.991	-0.94	1.25
Horror	Control	-0.58	.41	0.428	-1.60	0.43

** $p \leq .01$. *** $p \leq .001$.

Other Influences

Following investigation of the study hypotheses, it was desirable to understand if another factor, namely liking or disliking the film, influenced mean scores. Specifically,

the analysis considered whether overall movie rating was an influence on mean composite scores, as obtained through principal component analysis, for the four dependent variables. This study used one-way ANOVA to test the effects of movie likeability with Tukey's HSD for post-hoc analysis. Table 22 reports the descriptive statistics for the four dependent variable composite scores for the first post-survey grouped by overall movie rating.

Table 22

Descriptive Statistics for Dependent Variables by Overall Movie Rating: First Post-survey Composite Scores

Dependent variable	Overall movie rating	*n*	Mean (SD)	95% Confidence Interval Lower bound	95% Confidence Interval Upper bound
Cognitive destination image	1	4	3.57 (1.15)	1.74	5.40
	2	12	4.72 (1.19)	3.96	5.48
	3	10	4.54 (0.72)	4.02	5.05
	4	17	4.60 (1.12)	4.02	5.17
	5	27	5.19 (0.73)	4.90	5.48
	6	11	5.68 (0.61)	5.27	6.09
	7	5	6.18 (1.18)	4.72	7.65
Affective destination image	1	4	3.63 (1.44)	1.34	5.91
	2	12	4.77 (1.23)	3.99	5.55
	3	10	5.30 (1.40)	4.30	6.30
	4	17	5.11 (1.22)	4.49	5.75
	5	27	5.27 (0.88)	4.92	5.62
	6	11	5.77 (0.86)	5.19	6.35
	7	5	6.30 (1.43)	4.52	8.08
Place familiarity	1	4	1.62 (0.48)	0.86	2.39
	2	12	2.94 (1.41)	2.04	3.83
	3	10	3.25 (1.44)	2.22	4.28
	4	17	2.90 (1.27)	2.24	3.55
	5	27	3.32 (1.34)	2.79	3.86
	6	11	4.57 (1.02)	3.88	5.25
	7	5	4.35 (1.87)	2.03	6.67
Visitation interest	1	4	4.06 (2.01)	7.27	7.27
	2	12	5.02 (1.66)	6.08	6.08
	3	10	4.55 (1.71)	5.77	5.77
	4	17	4.34 (1.01)	4.86	4.86
	5	27	4.45 (1.47)	5.04	5.04
	6	11	5.48 (0.87)	6.06	6.07
	7	5	5.75 (1.19)	7.22	7.22

Results were evaluated using one-way ANOVA. There was homogeneity of variance, as assessed by Levene's Test of Homogeneity of Variance, for cognitive destination image (p = .123), affective destination image (p = .348), place familiarity (p = .241), and visitation interest (p = .250). Cognitive destination image mean scores were statistically significantly different (F(6, 79) = 5.262, p < .0005) between overall movie ratings. Likewise, affective destination image (F(6, 79) = 2.903, p = .013) and place familiarity (F(6, 79) = 3.689, p = .003) mean scores were statistically significantly different between overall movie ratings. There was no statistically significant difference in visitation interest mean scores (F(6, 79) = 1.624, p = .152), between overall movie ratings. Post-hoc analysis was performed on cognitive destination image, affective destination image, and place familiarity to determine where the differences lied.

Post-hoc analysis employed Tukey's HSD, which is appropriate when making comparisons among all pairs of means and is among the most powerful and most popular tests (Reinard, 2006). For cognitive destination image, Tukey's HSD analysis revealed that the increases in cognitive destination image mean scores between those who rated the movies the lowest at a 1 and those who rated the movies high at a 5, 6 or 7 were statistically significant at (1.62, 95% CI (0.12 to 3.12), p = .026), (2.11, 95% CI (0.48 to 3.74), p = .004), and (2.61, 95% CI (0.74 to 4.49), p = .001) respectively. The increases in cognitive destination image mean scores from midpoint ratings of 3 and 4 to the highest rating of 7 were also statistically significant at (1.65, 95% CI (0.11 to 3.18), p = .027) and (1.58, 95% CI (0.16 to 3.00), p = .019). Tukey's HSD also revealed that the increases in affective destination image mean scores between those who rated the movies the lowest at 1 and those who rated the movies the highest at either a 6 (2.15, 95% CI

(0.16 to 4.14), $p = .026$) or a 7 (2.68, 95% CI (0.39 to 4.96), $p = .011$) were statistically significant. For place familiarity, post-hoc analysis revealed that the mean score increases from the lowest movie rating of 1 to the two highest movie ratings of 6 (2.94, 95% CI (0.61 to 5.28), $p = .005$) and 7 (2.73, 95% CI (0.04 to 5.41), $p = .045$) were statistically significant. In addition, the increase in place familiarity mean scores from a midpoint rating of 4 and a higher rating of 6 was statistically significant (1.67, 95% CI (0.12 to 3.22), $p = .026$).

Research Question Two

While the first research question and the four corresponding hypotheses considered the immediate impact of genre, this study also sought to understand how genre may affect the dependent variables after a time lapse. Therefore, a second research question asked: RQ-2 *Does the passing of time influence the effects of genre on destination image, place familiarity, and visitation interest with regard to a foreign location?* According to transformational advertising, the foundation of AMTM, consumers cannot recall the brand, Australia, without recalling the emotions that were conveyed in the advertisement, in this case the films (Pluto & Wells, 1984). Therefore, it was hypothesized that the effects of genre would remain constant following the passing of time, and four new hypotheses were developed in response to the second research question.

H5: The effects of genre on cognitive destination image two weeks after exposure to a foreign destination through film are similar to the effects immediately after exposure

H6: The effects of genre on affective destination image two weeks after exposure to a foreign destination through film are similar to the effects immediately after exposure

H7: The effects of genre on place familiarity two weeks after exposure to a foreign destination through film are similar to the effects immediately after exposure

H8: The effects of genre on visitation interest two weeks after exposure to a foreign destination through film are similar to the effects immediately after exposure

To test these hypotheses, both within-group and between-group analyses were performed using data from the second post-survey, taken approximately two weeks after exposure to the films. As with the hypotheses for the first research question, paired sample t-tests were again employed for within-group analysis, and MANOVA was employed for between-group analysis. Scheffé's and Dunnett's tests were also used again for a posteriori and a priori analysis.

Within-group Analysis

In order to understand the prolonged effects of the genre on cognitive destination image, affective destination image, place familiarity, and visitation interest, the following analyses were performed for each of the dependent variables: (1) paired sample t-tests were run comparing the second post-survey mean scores with the pre-survey mean scores; (2) the results of the aforementioned t-tests were compared with the results of the paired sample t-tests run previously between the first post-survey and pre-survey mean

scores; and (3) paired sample t-tests were run comparing the second post-survey mean scores with the first post-survey mean scores.

H5: The effects of genre on cognitive destination image two weeks after exposure to a foreign destination through film are similar to the effects immediately after exposure. To evaluate the effects on cognitive destination image two weeks following the movie, paired sample t-tests were performed comparing the pre-survey mean scores with the second post-survey mean scores on the 14 cognitive destination image attributes. Results are discussed below and are presented in Tables 23-27. Comparisons between the pre-survey versus second post-survey paired sample t-test results and the prior paired sample t-test results, for the control group and all treatment groups, are then presented in Table 28. Finally, Tables 29-33 present paired sample-test results comparing the second post-survey to the first post-survey and for further analysis is provided.

Results of the paired sample t-tests comparing the control group's second post-survey to their pre-survey reveal that "value for the money" showed a statistically significant positive change at a 95% confidence level. Conversely, both "beautiful scenery/natural attractions" and "interesting cultural attractions" showed statistically significant negative changes at a 95% confidence level. In comparison, differences between the pre-survey and first post-survey reflected two statistically significant positive changes for "appealing local food" and "quality of infrastructure." Note that although significance levels differed between the two comparisons, the attributes that showed any significance in either survey all moved in the same direction, with respect to the pre-survey versus both post-surveys, except that "interesting cultural attractions" experienced

no change during the first post-survey but a positive change in the second post-survey. Results of the pre-survey versus second post-survey paired sample t-tests for the control group are reported in Table 23.

Table 23

Paired Sample T-tests on Cognitive Destination Image for Control Group: Two Week Follow-up Comparing Pre-survey and Second Post-survey Scores

Dimensions[a]	Pre-survey Mean (SD)	Second post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Control						
Value for the money (+)	4.28 (1.02)	4.72 (0.94)	-0.44 (0.87)	24	-2.52	0.018*
Beautiful scenery/natural attractions (-)	6.28 (0.84)	5.92 (1.19)	0.36 (0.81)	24	2.22	0.036*
Good climate (-)	5.72 (0.98)	5.68 (0.95)	0.04 (0.61)	24	0.33	0.746
Interesting cultural attractions (-)	5.68 (0.90)	5.32 (0.99)	0.36 (0.86)	24	2.09	0.047*
Suitable accommodations (+)	5.12 (1.13)	5.16 (1.18)	-0.04 (1.21)	24	-0.17	0.870
Appealing local food (+)	4.96 (0.98)	5.00 (1.04)	-0.04 (0.61)	24	-0.33	0.746
Great beaches/water sports (-)	6.08 (0.86)	5.80 (1.26)	0.28 (0.79)	24	1.77	0.090
Quality of infrastructure (+)	4.56 (1.08)	4.68 (1.07)	-0.12 (1.05)	24	-0.57	0.574
Personal safety (+)	4.36 (0.76)	4.48 (0.96)	-0.12 (0.78)	24	-0.77	0.450
Interesting historical attractions (-)	4.88 (1.24)	4.84 (1.18)	0.04 (1.02)	24	0.20	0.846
Unpolluted/unspoiled environments (+)	4.68 (0.99)	4.88 (1.01)	-0.20 (1.08)	24	-0.93	0.364
Good nightlife and entertainment (+)	5.28 (1.34)	5.40 (1.12)	-0.12 (1.05)	24	-0.57	0.574
Standard hygiene and cleanliness (+)	4.84 (0.90)	5.08 (0.91)	-0.24 (0.88)	24	-1.37	0.185
Interesting and friendly people (+)	5.24 (1.09)	5.44 (1.04)	-0.20 (0.87)	24	-1.16	0.260

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 through 7, with 1 = offers very little and 7 = offers very much
*$p \leq .05$.

For the action group, "value for the money" showed a statistically significant positive change at a 99.9% confidence level, and "quality of infrastructure" experienced a statistically significant positive change at a 95% confidence level. In comparison, only "value for the money" showed a statistically significant change in the first post-survey. As with the control group, both attributes that showed any significant change moved in

the same direction, in this case positively, when comparing the post-surveys to the pre-survey. Results of the second post-survey paired sample t-tests for the action treatment group are presented in Table 24.

Table 24

Paired Sample T-tests on Cognitive Destination Image for Action Treatment Group: Two Week Follow-up Comparing Pre-survey and Second Post-survey Scores

Dimensions[a]	Pre-survey Mean (SD)	Second post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Action						
Value for the money (+)	3.83 (0.78)	4.91 (1.16)	-1.09 (1.35)	22	-3.88	0.001***
Beautiful scenery/natural attractions (-)	6.04 (0.82)	5.96 (1.19)	0.09 (0.79)	22	0.53	0.604
Good climate (+)	5.52 (0.90)	5.83 (1.15)	-0.30 (0.93)	22	-1.58	0.129
Interesting cultural attractions	5.48 (1.04)	5.48 (0.99)	0.00 (0.91)	22	0.00	1.000
Suitable accommodations (+)	5.00 (0.85)	5.39 (1.03)	-0.39 (0.99)	22	-1.90	0.071
Appealing local food (-)	5.30 (0.88)	5.09 (1.31)	0.22 (1.13)	22	0.93	0.365
Great beaches/water sports (-)	6.17 (0.93)	5.83 (1.07)	0.35 (0.83)	22	2.01	0.057
Quality of infrastructure (+)	4.74 (0.92)	5.26 (1.21)	-0.52 (1.12)	22	-2.23	0.036*
Personal safety (+)	4.48 (0.85)	4.65 (1.27)	-0.17 (1.23)	22	-0.68	0.505
Interesting historical attractions (+)	5.00 (0.95)	5.09 (1.38)	-0.09 (1.38)	22	-0.30	0.765
Unpolluted/unspoiled environments (+)	4.83 (1.07)	4.91 (1.04)	-0.09 (1.38)	22	-0.30	0.765
Good nightlife and entertainment (-)	5.35 (1.07)	5.30 (1.22)	0.04 (1.15)	22	0.18	0.857
Standard hygiene and cleanliness (+)	4.87 (1.01)	5.09 (1.00)	-0.22 (1.13)	22	-0.93	0.365
Interesting and friendly people (-)	5.35 (1.11)	5.26 (1.10)	0.09 (1.56)	22	0.27	0.792

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 through 7, with 1 = offers very little and 7 = offers very much
$^{*}p \leq .05$. $^{***}p \leq .001$.

For the comedy treatment group, three attributes showed statistically significant changes. "Great beaches/water sports" showed a statically significant decline in mean score at a 99.9% confidence level. "Beautiful scenery/natural attractions" showed a statistically significant negative change in score and "good nightlife and entertainment" showed a statistically significant positive change in score, both at a 95% confidence

level. Interestingly, these same three attributes showed statistically significant differences when comparing the pre-survey and first post-survey. Table 25 contains the results for the comedy treatment group second post-survey paired sample t-tests.

Table 25

Paired Sample T-tests on Cognitive Destination Image for Comedy Treatment Group: Two Week Follow-up Comparing Pre-survey and Second Post-survey Scores

Dimensions[a]	Pre-survey Mean (SD)	Second post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Comedy						
Value for the money (+)	4.04 (0.81)	4.38 (0.88)	-0.33 (0.82)	23	-2.00	0.057
Beautiful scenery/natural attractions (-)	6.25 (0.90)	5.63 (1.10)	0.63 (1.25)	23	2.46	0.022*
Good climate (-)	5.33 (1.58)	5.08 (1.28)	0.25 (1.23)	23	1.00	0.328
Interesting cultural attractions (-)	5.50 (1.22)	5.04 (0.91)	0.46 (1.14)	23	1.97	0.061
Suitable accommodations (-)	4.71 (1.16)	4.67 (0.92)	0.04 (1.52)	23	0.14	0.894
Appealing local food	4.46 (1.25)	4.46 (0.88)	0.00 (1.18)	23	0.00	1.000
Great beaches/water sports (-)	6.17 (1.20)	5.29 (1.16)	0.88 (0.99)	23	4.32	0.000***
Quality of infrastructure (+)	4.54 (0.88)	4.83 (0.76)	-0.29 (0.96)	23	-1.50	0.148
Personal safety (-)	4.46 (0.88)	4.38 (0.65)	0.08 (0.72)	23	0.57	0.575
Interesting historical attractions (+)	4.67 (1.20)	4.79 (0.88)	-0.13 (1.15)	23	-0.53	0.601
Unpolluted/unspoiled environments (+)	4.50 (1.02)	4.83 (0.92)	-0.33 (0.82)	23	-2.00	0.057
Good nightlife and entertainment (+)	5.25 (0.99)	5.75 (0.94)	-0.50 (1.02)	23	-2.40	0.025*
Standard hygiene and cleanliness (+)	4.75 (1.03)	4.92 (1.06)	-0.17 (1.01)	23	-0.81	0.426
Interesting and friendly people (+)	5.29 (1.16)	5.50 (1.06)	-0.21 (0.88)	23	-1.16	0.260

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 through 7, with 1 = offers very little and 7 = offers very much
*$p \leq .05$. ***$p \leq .001$.

The drama treatment group had only one item showed statistically significant change; "value for the money" showed a positive change at a .05 significance level. In comparison, both "value for the money" and "unpolluted/unspoiled environments" showed statistically significant positive changes when evaluating the first post-survey. As with prior treatment groups, both attributes moved in the same direction, in this case

positively. Table 26 presents the second post-survey paired sample t-test results for the drama treatment group.

Table 26

Paired Sample T-tests on Cognitive Destination Image for Drama Treatment Group: Two Week Follow-up Comparing Pre-survey and Second Post-survey Scores

Dimensions[a]	Pre-survey Mean (SD)	Second post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Drama						
Value for the money (+)	3.71 (1.11)	4.47 (1.01)	-0.77 (1.35)	16	-2.34	0.033*
Beautiful scenery/natural attractions	5.94 (0.90)	5.94 (0.90)	0.00 (1.12)	16	0.00	1.000
Good climate (+)	5.47 (1.07)	5.53 (0.72)	-0.06 (0.97)	16	-0.25	0.805
Interesting cultural attractions (-)	5.24 (1.25)	4.94 (1.14)	0.29 (1.36)	16	0.89	0.385
Suitable accommodations (-)	4.65 (1.06)	4.53 (0.80)	0.12 (0.86)	16	0.57	0.579
Appealing local food (-)	4.41 (1.00)	4.24 (1.15)	0.18 (1.43)	16	0.51	0.616
Great beaches/water sports (-)	5.65 (1.17)	5.41 (1.28)	0.24 (1.35)	16	0.72	0.482
Quality of infrastructure (+)	4.65 (1.00)	4.76 (1.03)	-0.12 (1.27)	16	-0.38	0.707
Personal safety (-)	4.29 (1.11)	4.24 (1.25)	0.06 (1.52)	16	0.16	0.875
Interesting historical attractions (-)	4.47 (1.33)	4.41 (1.12)	0.06 (1.85)	16	0.13	0.897
Unpolluted/unspoiled environments (+)	4.29 (1.05)	4.71 (1.36)	-.041 (1.46)	16	-1.16	0.262
Good nightlife and entertainment (-)	4.94 (1.25)	4.65 (1.17)	0.29 (1.36)	16	0.89	0.385
Standard hygiene and cleanliness (-)	4.76 (1.30)	4.53 (1.13)	0.24 (1.52)	16	0.64	0.533
Interesting and friendly people (-)	5.35 (1.12)	5.06 (1.09)	0.29 (1.16)	16	1.05	0.311

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 through 7, with 1 = offers very little and 7 = offers very much
*$p \leq .05$.

Results of the horror treatment group show that seven of the 14 attributes had negative changes at a .05, .01, or .001 significance level. These include "beautiful scenery/natural landscape," "good climate," "interesting cultural attractions," "suitable accommodations," "appealing local food," "personal safety," and "interesting and friendly people." In comparison, 10 attributes showed statistically significant negative changes in the first post-survey. The seven reported here also showed statistically significant

changes earlier. However, "quality infrastructure," "interesting historical attractions," and "standard hygiene and cleanliness" no longer showed a statistically significant decline in mean score. As with all other treatment groups, mean scores moved in the same direction, in this case declining from the pre-survey scores. Only "value for the money" moved in a positive direction during the second post-survey, but that movement was not statistically significant. Results for the horror group second post-survey paired sample t-tests are presented in Table 27.

Table 27

Paired Sample T-tests on Cognitive Destination Image for Horror Treatment Group: Two Week Follow-up Comparing Pre-survey and Second Post-survey Scores

Dimensions[a]	Pre-survey Mean (SD)	Second post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Horror						
Value for the money (+)	4.09 (1.28)	4.26 (1.45)	-0.17 (1.59)	22	-0.53	0.604
Beautiful scenery/natural attractions (-)	6.48 (0.79)	5.52 (1.16)	0.96 (1.40)	22	3.28	0.003**
Good climate (-)	6.09 (0.95)	5.26 (1.10)	0.83 (1.07)	22	3.69	0.001***
Interesting cultural attractions (-)	6.22 (1.00)	5.00 (1.17)	1.22 (1.24)	22	4.70	0.000***
Suitable accommodations (-)	4.91 (1.51)	4.17 (1.34)	0.74 (1.63)	22	2.18	0.041*
Appealing local food (-)	5.04 (1.58)	4.43 (1.53)	0.61 (1.41)	22	2.08	0.050*
Great beaches/water sports (-)	5.87 (1.29)	5.35 (1.43)	0.52 (1.44)	22	1.74	0.097
Quality of infrastructure (-)	4.87 (1.14)	4.48 (1.53)	0.39 (1.23)	22	1.52	0.142
Personal safety (-)	4.70 (1.11)	3.52 (1.70)	1.17 (1.61)	22	3.49	0.002**
Interesting historical attractions (-)	5.18 (1.05)	4.68 (1.46)	0.57 (1.44)	21	1.88	0.073
Unpolluted/unspoiled environments (-)	4.87 (1.06)	4.74 (1.45)	0.13 (1.29)	22	0.49	0.633
Good nightlife and entertainment (-)	5.36 (1.33)	5.23 (1.15)	0.17 (1.50)	21	0.56	0.583
Standard hygiene and cleanliness (-)	4.91 (1.51)	4.50 (1.50)	0.44 (1.85)	21	1.12	0.273
Interesting and friendly people (-)	5.74 (1.21)	4.48 (1.88)	1.26 (1.66)	22	3.65	0.001***

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 through 7, with 1 = offers very little and 7 = offers very much
*$p \leq .05$. **$p \leq .01$. ***$p \leq .001$.

As noted throughout this section, a comparison of paired sample t-test scores from the pre-survey versus first and second post-surveys demonstrated some consistency with regard to the effects of genre on cognitive destination image within groups. The control group was the least consistent with differing attributes showing statistical significance in the first post-survey versus the second post-survey. Nonetheless, these variables all moved in the same direction. For the treatment groups, there was more consistency. Statistical significance carried over for the action group, with the single attribute that showed significant change in the first post-survey also showing statistically significant change in the second post-survey. In addition, the comedy group demonstrated statistically significant change in the same three attributes, in the same directions and at the same significance levels. While the drama and the horror groups showed statistically significant change in fewer attributes, the attributes that did show a statistically significant change in the second post-survey had also showed a statistically significant change in the first post-survey. Only two of four treatment groups, drama and horror, had attribute changes drop statistical significance. Also worth noting is the consistency in the direction of change when comparing the first and second post-surveys as well as the lack of consistency in the degree of difference between mean scores. While movement was always in the same direction, some significance levels increased and some decreased. These comparisons are presented in Table 28.

Table 28

Comparison of Paired Sample T-tests on Cognitive Destination Image for Control and Treatment Groups

Dimensions[a]	Pre-survey Mean	First post-survey Mean	+/-[b]	Sig.	Second post-survey Mean	+/-[b]	Sig.[c]
Control							
Value for the money	4.25	4.60	+	n.s.	4.72	+	**.05**
Beautiful scenery/natural attractions	6.28	6.24	-	n.s.	5.92	-	**.05**
Interesting cultural attractions	5.68	5.68	n.c.	n.s.	5.32	-	**.05**
Appealing local food	4.96	5.20	+	.05	5.00	+	*n.s.*
Quality of infrastructure	4.56	4.96	+	.05	4.68	+	*n.s.*
Action							
Value for the money	3.83	4.57	+	.05	4.91	+	**.001**
Quality of infrastructure	4.74	5.26	+	n.s.	5.26	+	**.05**
Comedy							
Beautiful scenery/natural attractions	6.25	5.50	-	.05	5.63	-	.05
Great beaches/water sports	6.17	4.50	-	.001	5.29	-	.001
Good nightlife and entertainment	5.25	5.83	+	.05	5.75	+	.05
Drama							
Value for the money	3.71	4.76	+	.01	4.47	+	*.05*
Unpolluted/unspoiled environments	4.29	5.24	+	.01	4.71	+	*n.s.*
Horror							
Beautiful scenery/natural attractions	6.48	5.78	-	.05	5.52	-	**.01**
Good climate	6.09	5.30	-	.05	5.26	-	**.001**
Interesting cultural attractions	6.22	4.57	-	.001	5.00	-	.001
Suitable accommodations	4.91	3.91	-	.05	4.17	-	.05
Appealing local food	5.04	4.09	-	.05	4.43	-	.05
Quality of infrastructure	4.87	3.91	-	.01	4.48	-	*n.s.*
Personal safety	4.70	2.70	-	.001	3.52	-	*.01*
Interesting historical attractions	5.18	4.23	-	.05	4.68	-	*n.s.*
Standard hygiene and cleanliness	4.91	3.59	-	.001	4.50	-	*n.s.*
Interesting and friendly people	5.74	3.48	-	.001	4.48	-	.001

Note. n.c. = no change. n.s. = not significant.

[a]Scale ranged from 1 through 7, with 1 = offers very little and 7 = offers very much. [b] (+) indicates a positive change in mean score compared to pre-survey and (-) indicates a negative change in mean score compared to pre-survey. [c]Bold type indicates an increase in significance while italicized type indicates a decrease in significance over the first post-survey.

In addition, paired sample t-tests were run comparing the second post-survey mean scores for cognitive destination image attributes with the first post-survey mean scores. Results for the control group show that 12 of 14 attribute mean scores decreased by the second post-survey. Two of those score decreases—"beautiful scenery/natural attractions" and "great beaches/water sports"—were statistically significant at a 95% confidence level. Results are presented in Table 29.

Table 29

Paired Sample T-tests on Cognitive Destination Image for Control Group: Two Week Follow-up Comparing First and Second Post-survey Scores

Dimensions[a]	First post-survey Mean (SD)	Second post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Control						
Value for the money (+)	4.60 (0.96)	4.72 (0.94)	-0.12 (1.20)	24	-0.50	0.622
Beautiful scenery/natural attractions (-)	6.24 (0.97)	5.92 (1.19)	0.32 (0.69)	24	2.32	0.029*
Good climate (-)	5.80 (0.76)	5.68 (0.95)	0.12 (0.73)	24	0.83	0.417
Interesting cultural attractions (-)	5.68 (0.95)	5.32 (0.99)	0.36 (0.91)	24	1.98	0.059
Suitable accommodations (-)	5.32 (0.75)	5.16 (1.18)	0.16 (0.94)	24	0.85	0.405
Appealing local food (-)	5.20 (0.91)	5.00 (1.04)	0.20 (0.65)	24	1.55	0.134
Great beaches/water sports (-)	6.20 (0.96)	5.80 (1.26)	0.40 (0.96)	24	2.09	0.047*
Quality of infrastructure (-)	4.96 (0.94)	4.68 (1.07)	0.28 (0.98)	24	1.43	0.166
Personal safety (-)	4.68 (0.99)	4.48 (0.96)	0.20 (0.82)	24	1.23	0.233
Interesting historical attractions (-)	4.88 (1.27)	4.84 (1.18)	0.04 (0.89)	24	0.23	0.824
Unpolluted/unspoiled environments (-)	4.92 (0.91)	4.88 (1.01)	0.04 (0.84)	24	0.24	0.814
Good nightlife and entertainment (-)	5.44 (1.08)	5.40 (1.12)	0.04 (0.84)	24	0.24	0.814
Standard hygiene and cleanliness (+)	5.04 (1.02)	5.08 (0.91)	-0.04 (0.79)	24	-0.25	0.802
Interesting and friendly people (-)	5.52 (1.23)	5.44 (1.04)	0.08 (0.81)	24	0.49	0.627

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 through 7, with 1 = offers very little and 7 = offers very much
*$p \leq .05$.

The action group did not experience any statistical significance in mean score change between the first and second post-surveys with respect to any cognitive

destination image attributes. Only two mean scores showed any increase, with mean scores for 12 of 14 attributes either decreasing—but not statistically significantly—or not changing. Interestingly, three attributes experienced no change in mean score. Results are presented in Table 30.

Table 30

Paired Sample T-tests on Cognitive Destination Image for Action Treatment Group: Two Week Follow-up Comparing First and Second Post-survey Scores

Dimensions[a]	First post-survey Mean (SD)	Second post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Action						
Value for the money (+)	4.57 (1.38)	4.91 (1.16)	-0.35 (0.98)	22	-1.70	0.103
Beautiful scenery/natural attractions (-)	6.00 (1.45)	5.96 (1.19)	0.04 (0.71)	22	0.30	0.770
Good climate (-)	5.96 (1.26)	5.83 (1.15)	0.13 (0.63)	22	1.00	0.328
Interesting cultural attractions (-)	5.52 (1.44)	5.48 (0.99)	0.04 (1.02)	22	0.20	0.840
Suitable accommodations (-)	5.57 (1.47)	5.39 (1.03)	0.17 (0.94)	22	1.89	0.383
Appealing local food (-)	5.17 (1.47)	5.09 (1.31)	0.09 (1.00)	22	0.42	0.680
Great beaches/water sports (-)	6.00 (1.35)	5.83 (1.07)	0.17 (0.65)	22	1.28	0.213
Quality of infrastructure	5.26 (1.45)	5.26 (1.21)	0.00 (1.09)	22	0.00	1.000
Personal safety (-)	4.70 (1.61)	4.65 (1.27)	0.04 (1.36)	22	0.15	0.880
Interesting historical attractions (+)	4.91 (1.59)	5.09 (1.38)	-0.17 (1.27)	22	-0.66	0.517
Unpolluted/unspoiled environments (-)	5.17 (1.50)	4.91 (1.04)	0.26 (1.48)	22	0.84	0.408
Good nightlife and entertainment	5.30 (1.55)	5.30 (1.22)	0.00 (1.04)	22	0.00	1.000
Standard hygiene and cleanliness (-)	5.52 (1.41)	5.09 (1.00)	0.44 (1.12)	22	1.86	0.076
Interesting and friendly people	5.26 (1.57)	5.26 (1.10)	0.00 (1.13)	22	0.00	1.000

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 through 7, with 1 = offers very little and 7 = offers very much

In contrast to the previous two groups, the comedy group experienced positive and negative mean score changes for equal number of attributes. However, the only two statistically significant changes were both positive, one—"quality of infrastructure"—at a

95% confidence level and one—"great beaches/water sports"—at a 99% confidence level. Results are presented in Table 31.

Table 31

Paired Sample T-tests on Cognitive Destination Image for Comedy Treatment Group: Two Week Follow-up Comparing First and Second Post-survey Scores

Dimensions[a]	First post-survey Mean (SD)	Second post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Comedy						
Value for the money (+)	4.21 (1.14)	4.38 (0.88)	-0.17 (0.87)	23	-0.94	0.357
Beautiful scenery/natural attractions (+)	5.50 (1.41)	5.63 (1.10)	-0.13 (1.08)	23	-0.57	0.575
Good climate (-)	5.21 (1.38)	5.08 (1.28)	0.13 (0.95)	23	0.65	0.524
Interesting cultural attractions (-)	5.17 (1.40)	5.04 (0.91)	0.13 (1.23)	23	0.50	0.622
Suitable accommodations (-)	4.88 (1.36)	4.67 (0.92)	0.21 (1.14)	23	0.89	0.380
Appealing local food (+)	4.38 (1.56)	4.46 (0.88)	-0.08 (1.47)	23	-0.28	0.784
Great beaches/water sports (+)	4.50 (1.67)	5.29 (1.16)	-0.79 (1.22)	23	-3.20	0.004**
Quality of infrastructure (+)	4.21 (1.38)	4.83 (0.76)	-0.63 (1.25)	23	-2.46	0.022*
Personal safety (-)	4.46 (1.25)	4.38 (0.65)	0.08 (1.10)	23	0.37	0.714
Interesting historical attractions (+)	4.58 (1.41)	4.79 (0.88)	-0.21 (1.35)	23	-0.76	0.458
Unpolluted/unspoiled environments (-)	4.88 (1.08)	4.83 (0.92)	0.04 (0.75)	23	0.27	0.788
Good nightlife and entertainment (-)	5.83 (1.20)	5.75 (0.94)	0.08 (1.14)	23	0.36	0.723
Standard hygiene and cleanliness (+)	4.83 (1.40)	4.92 (1.06)	-0.08 (1.28)	23	-0.32	0.753
Interesting and friendly people (-)	5.67 (0.96)	5.50 (1.06)	0.17 (1.13)	23	0.72	0.477

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 through 7, with 1 = offers very little and 7 = offers very much
$^{*}p \leq .05$. $^{**}p \leq .01$.

The drama group experienced negative mean score differences in 10 of 14 attributes and positive mean score differences in three of 14 attributes. Only three—"beautiful scenery/natural attractions," "good climate," and "unpolluted/unspoiled environments"—of the 10 negative differences were statistically significant. Results are presented in Table 32.

Table 32

Paired Sample T-tests on Cognitive Destination Image for Drama Treatment Group: Two Week Follow-up Comparing First and Second Post-survey Scores

Dimensions[a]	First post-survey Mean (SD)	Second post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Drama						
Value for the money (-)	4.76 (1.03)	4.47 (1.01)	0.29 (0.85)	16	1.43	0.172
Beautiful scenery/natural attractions (-)	6.41 (0.80)	5.94 (0.90)	0.47 (0.72)	16	2.70	0.016*
Good climate (-)	5.94 (0.66)	5.53 (0.72)	0.41 (0.80)	16	2.14	0.049*
Interesting cultural attractions (+)	4.82 (1.43)	4.94 (1.14)	-0.12 (1.22)	16	-0.40	0.696
Suitable accommodations (-)	4.65 (1.46)	4.53 (0.80)	0.12 (1.17)	16	0.42	0.683
Appealing local food (-)	4.41 (1.46)	4.24 (1.15)	0.18 (1.13)	16	0.64	0.529
Great beaches/water sports (-)	5.88 (1.27)	5.41 (1.28)	0.47 (0.94)	16	2.06	0.056
Quality of infrastructure (+)	4.71 (1.40)	4.76 (1.03)	-0.06 (1.03)	16	-0.24	0.817
Personal safety (-)	4.41 (1.81)	4.24 (1.25)	0.18 (1.19)	16	0.61	0.548
Interesting historical attractions (+)	4.18 (1.38)	4.41 (1.12)	-0.24 (0.90)	16	-1.07	0.299
Unpolluted/unspoiled environments (-)	5.24 (1.30)	4.71 (1.36)	0.53 (0.87)	16	2.50	0.024*
Good nightlife and entertainment	4.65 (1.27)	4.65 (1.17)	0.00 (0.87)	16	0.00	1.000
Standard hygiene and cleanliness (-)	4.94 (1.30)	4.53 (1.13)	0.41 (0.94)	16	1.81	0.090
Interesting and friendly people (-)	5.35 (1.12)	5.06 (1.09)	0.29 (1.21)	16	1.00	0.322

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 through 7, with 1 = offers very little and 7 = offers very much
*$p \leq .05$.

The horror group experienced primarily positive mean score differences, with 12 of 14 attributes having a higher mean score for the second post-survey than for the first post-survey. Only two attribute mean scores moved in a negative direction. Four of the mean scores that demonstrated positive changes were statistically significant, whereas none of the negative score changes were significant. Specifically, "personal safety" and "good nightlife and entertainment" were significant at a .05 level while "standard hygiene and cleanliness" and "interesting and friendly people" were significant at a .01 level. Results are presented in Table 33.

Table 33

Paired Sample T-tests on Cognitive Destination Image for Horror Treatment Group: Two Week Follow-up Comparing First and Second Post-survey Scores

Dimensions[a]	First post-survey Mean (SD)	Second post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Horror						
Value for the money (+)	3.78 (1.41)	4.26 (1.45)	-0.48 (1.47)	22	-1.56	0.134
Beautiful scenery/natural attractions (-)	5.78 (1.24)	5.52 (1.16)	0.26 (0.96)	22	1.30	0.208
Good climate (-)	5.30 (1.40)	5.26 (1.10)	0.04 (1.15)	22	0.18	0.857
Interesting cultural attractions (+)	4.57 (1.93)	5.00 (1.17)	-0.44 (1.47)	22	-1.42	0.171
Suitable accommodations (+)	3.91 (1.93)	4.17 (1.34)	-0.26 (1.25)	22	-1.00	0.328
Appealing local food (+)	4.09 (1.83)	4.43 (1.53)	-0.35 (1.43)	22	-1.16	0.257
Great beaches/water sports (+)	5.13 (1.82)	5.35 (1.43)	-0.22 (1.24)	22	-0.84	0.410
Quality of infrastructure (+)	3.91 (1.73)	4.48 (1.53)	-0.57 (1.41)	22	-1.92	0.067
Personal safety (+)	2.70 (1.69)	3.52 (1.70)	-0.83 (1.88)	22	-2.11	0.046*
Interesting historical attractions (+)	4.23 (1.80)	4.68 (1.46)	-0.46 (1.26)	21	-1.69	0.106
Unpolluted/unspoiled environments (+)	4.48 (1.73)	4.74 (1.45)	-0.26 (1.45)	22	-0.86	0.398
Good nightlife and entertainment (+)	4.50 (1.79)	5.23 (1.15)	-0.73 (1.45)	21	-2.35	0.029*
Standard hygiene and cleanliness (+)	3.59 (1.59)	4.50 (1.50)	-0.91 (1.44)	21	-2.95	0.008**
Interesting and friendly people (+)	3.48 (2.11)	4.48 (1.88)	-1.00 (1.57)	22	-3.06	0.006**

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 through 7, with 1 = offers very little and 7 = offers very much
*$p \leq .05$. **$p \leq .01$.

A combined analysis of the paired sample t-tests provides evidence that the effects of genre may be tempered with the passage of time. For example, for the comedy treatment group, "great beaches/water sports" showed a statistically significant decrease in mean score at a 99.9% confidence level when comparing both post-surveys to the pre-survey. Yet, the statistically significant mean score difference between the two post-surveys was positive. In addition, while the horror treatment group experienced almost entirely negative mean score differences when comparing the two post-surveys to the pre-survey, 12 attributes had positive mean score differences when comparing the second

post-survey to the first post-survey, and four of those were statistically significant. While an evaluation of the first post-survey and pre-survey paired sample t-tests as compared to the second post-survey and pre-survey paired sample t-tests indicates consistency in the directional changes of the mean scores and perhaps similar effects, an analysis of the paired sample t-tests comparing the two post-surveys provides evidence that the effects are diminished with time.

H6: The effects of genre on affective destination image two weeks after exposure to a foreign destination through film are similar to the effects immediately after exposure. In order to understand the prolonged effects of genre on affective destination image, paired sample t-tests were first performed comparing the second post-survey mean scores with the pre-survey mean scores for the four affective destination image attributes. As with cognitive destination image, these results were also compared to the results of the first paired sample t-tests. In addition, further analysis was done using paired sample t-tests to compare the second post-survey mean scores with the first post-survey mean scores.

Paired sample t-tests comparing the mean scores of the second post-survey with the mean scores of the pre-survey showed that only the action and horror treatment groups experienced statistically significant difference in affective destination image attribute scores. The action treatment group experienced a positive change at the .05 significance level for both "sleepy-lively" and "gloomy-exciting." In comparison, in the first post-survey, the action treatment group showed a statistically significant positive change for only the "gloomy-exciting" attribute. Both attributes, however, moved in a positive direction each time. The horror group experienced statistically significant negative

changes for "unpleasant-pleasant" at a 99% confidence level and for "distressing-relaxing" at a 95% confidence level. When evaluating results of the first paired sample t-tests, the horror treatment group experienced statistically significant negative changes to mean scores on these same two attributes plus "gloomy-exciting." The results of the paired sample t-tests evaluating affective destination image mean score differences pre-movie exposure and two weeks following exposure are presented in Table 34.

Table 34

Paired Sample T-tests on Affective Destination Image for Control and Treatment Groups: Two Week Follow-up Comparing Pre-survey and Second Post-survey Scores

Dimensions[a]	Pre-survey Mean (SD)	Second post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Control						
Unpleasant-Pleasant	5.76 (1.17)	5.76 (1.13)	0.00 (0.58)	24	0.00	1.000
Sleepy-Lively (-)	5.92 (1.08)	5.80 (1.12)	0.12 (0.92)	24	0.65	0.524
Gloomy-Exciting (-)	6.00 (0.91)	5.76 (1.20)	0.24 (1.01)	24	1.19	0.247
Distressing-Relaxing (-)	5.60 (1.08)	5.56 (1.16)	0.04 (0.89)	24	0.23	0.824
Action						
Unpleasant-Pleasant (+)	5.74 (1.01)	5.87 (0.87)	-0.13 (1.06)	22	-0.59	0.560
Sleepy-Lively (+)	5.17 (1.23)	5.83 (0.98)	-0.65 (1.23)	22	-2.55	0.018*
Gloomy-Exciting (+)	5.09 (1.44)	5.87 (0.97)	-0.78 (1.51)	22	-2.49	0.021*
Distressing-Relaxing (+)	5.57 (1.38)	5.70 (0.93)	-0.13 (1.29)	22	-0.49	0.633
Comedy						
Unpleasant-Pleasant (+)	5.63 (1.14)	5.71 (0.86)	-0.08 (1.01)	23	-0.40	0.692
Sleepy-Lively (-)	5.50 (1.18)	5.29 (1.08)	0.21 (1.38)	23	0.74	0.468
Gloomy-Exciting (+)	5.38 (1.66)	5.46 (1.25)	-0.08 (2.10)	23	-0.19	0.848
Distressing-Relaxing (+)	5.33 (1.01)	5.58 (1.10)	-0.25 (1.29)	23	-0.95	0.354
Drama						
Unpleasant-Pleasant	5.59 (1.12)	5.59 (1.00)	0.00 (0.94)	16	0.00	1.000
Sleepy-Lively	4.94 (1.39)	4.94 (1.14)	0.00 (1.50)	16	0.00	1.000
Gloomy-Exciting (+)	5.06 (1.52)	5.24 (1.40)	-0.18 (1.51)	16	-0.48	0.636
Distressing-Relaxing (+)	5.00 (1.41)	5.18 (1.24)	-0.18 (1.29)	16	-0.57	0.579
Horror						
Unpleasant-Pleasant (-)	5.87 (1.29)	5.22 (1.54)	0.65 (0.98)	22	3.19	0.004**
Sleepy-Lively (-)	5.61 (1.41)	5.17 (1.27)	0.44 (1.56)	22	1.34	0.195
Gloomy-Exciting (-)	5.57 (1.65)	5.22 (1.31)	0.35 (1.43)	22	1.16	0.257
Distressing-Relaxing (-)	5.57 (1.47)	5.00 (1.51)	0.57 (1.20)	22	2.26	0.034*

Note: (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 through 7, with 1 = negative and 7 = positive
*$p \leq .05$. **$p \leq .01$.

A comparison of the first and second sets of paired sample t-tests showed some consistency in the effects of genre on affective destination image. Only the action treatment group and the horror treatment group experienced any statistical significance in both instances. Further, they both experienced differences in overlapping variables in the same direction. Table 35 presents the comparison results.

Table 35

Comparison of Paired Sample T-tests on Affective Destination Image for Control and Treatment Groups

	Pre-survey	First post-survey			Second post-survey		
Dimensions[a]	Mean	Mean	+/-[b]	Sig.	Mean	+/-[b]	Sig.
Action							
Sleepy-Lively	5.17	5.74	+	n.s.	5.83	+	**.05**
Gloomy-Exciting	5.09	5.74	+	.05	5.87	+	.05
Horror							
Unpleasant-Pleasant	5.87	4.39	-	.05	5.22	-	**.01**
Gloomy-Exciting	5.57	4.30	-	.05	5.22	-	*n.s.*
Distressing-Relaxing	5.57	4.09	-	.001	5.00	-	*.05*

Note. n.s. = not significant.
[a]Scale ranged from 1 through 7, with 1 = negative and 7 = positive. [b](+) indicates a positive change in mean score compared to pre-survey and (-) indicates a negative change in mean score compared to pre-survey.
[c]Bold type indicates an increase in significance while italicized type indicates a decrease in significance over the first post-survey.

Paired sample t-tests were also run between the mean scores of the second post-survey and the first post-survey in order to further understand how the two week post-movie time lapse impacted affective destination image attribute scores. Interestingly, results show that the horror treatment group experienced statistically significant positive differences. The horror treatment group experienced a positive change at the .05 significance level for both "unpleasant-pleasant" and "gloomy-exciting" and at the .001 significance level for "distressing-relaxing." No other treatment groups experienced

statistically significant differences when comparing the first and second post-survey affective destination attribute scores. Results are presented in Table 36.

Table 36

Paired Sample T-tests on Affective Destination Image for Control and Treatment Groups: Two Week Follow-up Comparing First and Second Post-survey Scores

Dimensions[a]	First post-survey Mean (SD)	Second post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Control						
Unpleasant-Pleasant (-)	5.88 (1.30)	5.76 (1.13)	0.12 (0.60)	24	1.00	0.327
Sleepy-Lively (+)	5.72 (1.17)	5.80 (1.12)	-0.08 (0.76)	24	-0.53	0.603
Gloomy-Exciting (+)	5.68 (1.38)	5.76 (1.20)	-0.08 (1.12)	24	-0.36	0.723
Distressing-Relaxing (+)	5.44 (1.36)	5.56 (1.16)	-0.12 (1.01)	24	-0.59	0.559
Action						
Unpleasant-Pleasant (-)	5.97 (0.95)	5.87 (0.87)	0.04 (0.56)	22	0.37	0.714
Sleepy-Lively (+)	5.74 (1.14)	5.83 (0.98)	-0.09 (0.73)	22	-0.57	0.575
Gloomy-Exciting (+)	5.74 (1.25)	5.87 (0.97)	-0.13 (0.82)	22	-0.77	0.451
Distressing-Relaxing (+)	5.61 (1.16)	5.70 (0.93)	-0.09 (0.73)	22	-0.57	0.575
Comedy						
Unpleasant-Pleasant	5.71 (0.96)	5.71 (0.86)	0.00 (0.98)	23	0.00	0.692
Sleepy-Lively (+)	5.00 (1.38)	5.29 (1.08)	-0.29 (1.33)	23	-1.07	0.468
Gloomy-Exciting (-)	5.50 (1.06)	5.46 (1.25)	0.04 (1.12)	23	0.18	0.848
Distressing-Relaxing (+)	5.25 (1.36)	5.58 (1.10)	-0.33 (1.58)	23	-1.03	0.354
Drama						
Unpleasant-Pleasant	5.59 (1.00)	5.59 (1.00)	0.00 (0.87)	16	0.00	1.000
Sleepy-Lively (+)	4.88 (1.27)	4.94 (1.14)	-0.06 (1.14)	16	-0.21	0.835
Gloomy-Exciting (+)	5.12 (1.32)	5.24 (1.40)	-0.12 (1.90)	16	-0.26	0.802
Distressing-Relaxing (-)	5.47 (1.07)	5.18 (1.24)	0.29 (1.31)	16	0.93	0.369
Horror						
Unpleasant-Pleasant (+)	4.39 (1.80)	5.22 (1.54)	-0.83 (1.40)	22	-2.82	0.010**
Sleepy-Lively (+)	4.87 (1.39)	5.17 (1.27)	-0.30 (1.06)	22	-1.37	0.184
Gloomy-Exciting (+)	4.30 (1.66)	5.22 (1.31)	-0.91 (1.38)	22	-3.18	0.004**
Distressing-Relaxing (+)	4.09 (1.91)	5.00 (1.51)	-0.91 (1.81)	22	-2.42	0.024*

Note: (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale ranged from 1 through 7, with 1 = negative and 7 = positive
*$p \leq .05$. **$p \leq .01$.

A combined analysis of the paired sample t-tests of the second post-survey versus the pre-survey and versus the first post-survey has interesting implications for the horror treatment group. The affective destination image attribute scores for the horror treatment

group continued to show negative differences when comparing the two post-surveys to the pre-survey. However, results also indicate that the effect lessened over time as a comparison of the two post-surveys reveals that the attribute score mean differences were statistically significantly positive.

H7: The effects of genre on place familiarity two weeks after exposure to a foreign destination through film are similar to the effects immediately after exposure. As with the first two hypotheses, the mean scores of the four place familiarity items from the second post-survey were compared to the mean scores from the pre-survey using paired sample t-tests. These results were then compared to the results from the first paired sample t-tests. Lastly, paired sample t-tests were used to compare the first and second post-survey mean scores.

The paired sample t-tests comparing the second post-survey to the pre-survey demonstrated that the control group and three—action, comedy, and drama—of the four treatment groups showed statistically significant positive changes in place familiarity. In fact, all four place familiarity items experienced changes, ranging from .05 to .001 significance levels, for these groups. Conversely, the horror treatment group did not experience any statistical significance in place familiarity mean score differences. Results are presented in Table 37.

Table 37

Paired Sample T-tests on Place Familiarity for Control and Treatment Groups: Two Week Follow-up Comparing Pre-survey and Second Post-survey Scores

Dimensions[a]	Pre-survey Mean (SD)	Second post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Control						
Lifestyle of the people in Australia (+)	2.48 (1.42)	3.32 (1.60)	-0.84 (1.34)	24	-3.13	0.005**
Cultural/historical attractions in Australia (+)	2.52 (1.30)	3.16 (1.55)	-0.64 (1.35)	24	-2.37	0.026*
Landscape in Australia (+)	3.20 (1.56)	3.96 (1.81)	-0.76 (1.30)	24	-2.92	0.007**
Nighttime entertainment in Australia (+)	2.64 (1.25)	3.32 (1.57)	-0.68 (1.25)	24	-2.72	0.012*
Action						
Lifestyle of the people in Australia (+)	2.57 (1.38)	3.74 (1.51)	-1.17 (1.40)	22	-4.01	0.001***
Cultural/historical attractions in Australia (+)	2.22 (1.51)	3.74 (1.51)	-1.52 (1.20)	22	-6.08	0.000***
Landscape in Australia (+)	3.35 (1.61)	4.22 (1.48)	-0.87 (1.18)	22	-3.54	0.002**
Nighttime entertainment in Australia (+)	2.61 (1.59)	3.35 (1.72)	-0.74 (1.14)	22	-3.12	0.005**
Comedy						
Lifestyle of the people in Australia (+)	2.46 (1.32)	3.42 (1.50)	-0.96 (1.40)	23	-3.36	0.003**
Cultural/historical attractions in Australia (+)	2.38 (1.50)	3.29 (1.30)	-0.92 (1.14)	23	-3.94	0.001***
Landscape in Australia (+)	3.17 (1.71)	3.96 (1.49)	-0.79 (1.44)	23	-2.69	0.013*
Nighttime entertainment in Australia (+)	2.42 (1.53)	3.50 (1.53)	-1.08 (1.35)	23	-3.94	0.001***
Drama						
Lifestyle of the people in Australia (+)	2.12 (1.41)	3.00 (1.46)	-0.88 (1.45)	16	-2.50	0.023*
Cultural/historical attractions in Australia (+)	2.18 (1.55)	3.12 (1.27)	-0.94 (1.60)	16	-2.43	0.027*
Landscape in Australia (+)	2.88 (1.50)	3.76 (1.25)	-0.88 (1.27)	16	-2.87	0.011*
Nighttime entertainment in Australia (+)	2.24 (1.44)	3.24 (1.44)	-1.00 (1.50)	16	-2.75	0.014*
Horror						
Lifestyle of the people in Australia (+)	2.61 (1.44)	3.17 (1.70)	-0.57 (1.62)	22	-1.67	0.108
Cultural/historical attractions in Australia (+)	2.87 (1.46)	3.00 (1.71)	-0.13 (1.36)	22	-0.46	0.650
Landscape in Australia (+)	3.65 (1.58)	3.87 (1.71)	-0.22 (1.24)	22	-0.84	0.410
Nighttime entertainment in Australia (+)	2.91 (1.65)	3.30 (1.72)	-0.40 (1.34)	22	-1.40	0.175

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale from 1 through 7, with 1 = not at all familiar and 7 = extremely familiar
$^{*}p \leq .05$. $^{**}p \leq .01$. $^{***}p \leq .001$

In comparison, while the mean scores for all scale items showed positive changes for the first post-survey as well as the second post-survey, some of those differences gained statistical significance after the two week time lapse. Table 38 presents a comparison of place familiarity items that experienced statistically significant changes.

Table 38

Comparison of Paired Sample T-tests on Place Familiarity for Control and Treatment Groups

	Pre-survey	First post-survey			Second post-survey		
Dimensions[a]	Mean	Mean	+/-[b]	Sig.	Mean	+/-[b]	Sig.
Control							
Lifestyle of the people in Australia	2.48	3.08	+	.05	3.32	+	**.01**
Cultural/historical attractions in Australia	2.52	2.92	+	n.s.	3.16	+	**.05**
Landscape in Australia	3.20	3.96	+	.01	3.96	+	.01
Nighttime entertainment in Australia	2.64	3.28	+	.05	3.32	+	.05
Action							
Lifestyle of the people in Australia	2.57	3.48	+	.01	3.74	+	**.001**
Cultural/historical attractions in Australia	2.22	3.48	+	.001	3.74	+	.001
Landscape in Australia	3.35	4.43	+	.01	4.22	+	.01
Nighttime entertainment in Australia	2.61	3.35	+	.05	3.35	+	.01
Comedy							
Lifestyle of the people in Australia	2.46	3.25	+	n.s.	3.42	+	**.01**
Cultural/historical attractions in Australia	2.38	3.50	+	.01	3.29	+	**.001**
Landscape in Australia	3.17	3.75	+	n.s.	3.96	+	**.05**
Nighttime entertainment in Australia	2.42	3.50	+	.01	3.50	+	**.001**
Drama							
Lifestyle of the people in Australia	2.12	2.82	+	.05	3.00	+	.05
Cultural/historical attractions in Australia	2.18	2.59	+	n.s.	3.12	+	**.05**
Landscape in Australia	2.88	3.65	+	n.s.	3.76	+	**.05**
Nighttime entertainment in Australia	2.24	2.88	+	.05	3.24	+	.05

Note. Sig. = significance level. n.s. = not significant.
[a]Scale from 1 through 7, with 1 = not at all familiar and 7 = extremely familiar. [b](+) indicates a positive change in mean score compared to pre-survey and (-) indicates a negative change in mean score compared to pre-survey. [c]Bold type indicates an increase in significance while italicized type indicates a decrease in significance over the first post-survey.

The action group was the only group that experienced statistically significant changes in the mean scores for all four items in the first post-survey. The control group experienced statistically significant changes in scoring for three items, and the comedy and drama groups experienced statistically significant scoring changes for two items. In both instances, the horror group experienced positive mean score changes for all place familiarity measurement items, but none were statistically significant. It is worth noting that no items experienced a decrease in statistical significance of the mean scores in the second post-survey compared to the first post-survey, indicating that place familiarity score changes either remained constant or got stronger.

Paired sample t-tests were then run between the second post-survey and first post-survey mean scores in order to further understand how the two week post-movie time lapse impacted place familiarity. Very little statistical significance was found. In fact, only the drama treatment group experienced any statistically significant difference in scores between the first and second post-survey and with respect to only one item—"cultural/historical attractions"—at a 95% confidence level. This lack of statistically significant change indicates that there was little difference between first and second post-survey scores, supporting the notion that the effects were similar after a two week time lapse. Also worth noting is that five measures—one for the control group, one for the action group, one for the comedy group, and two for the horror group—did not show any difference in mean scores. Results are presented in Table 39.

Table 39

Paired Sample T-tests on Place Familiarity for Control and Treatment Groups: Two Week Follow-up Comparing First and Second Post-survey Scores

Dimensions[a]	First post-survey Mean (SD)	Second post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Control						
Lifestyle of the people in Australia (+)	3.08 (1.68)	3.32 (1.60)	-0.24 (1.54)	24	-0.78	0.442
Cultural/historical attractions in Australia (+)	2.92 (1.63)	3.16 (1.55)	-0.24 (1.23)	24	-0.97	0.341
Landscape in Australia	3.96 (1.90)	3.96 (1.81)	0.00 (1.19)	24	0.00	1.000
Nighttime entertainment in Australia (+)	3.28 (1.84)	3.32 (1.57)	-0.40 (0.98)	24	-0.20	0.840
Action						
Lifestyle of the people in Australia (+)	3.48 (1.62)	3.74 (1.51)	-0.26 (1.14)	22	-1.10	0.283
Cultural/historical attractions in Australia (+)	3.48 (1.78)	3.74 (1.51)	-0.26 (1.42)	22	-0.88	0.388
Landscape in Australia (-)	4.43 (1.67)	4.22 (1.48)	0.22 (1.20)	22	0.87	0.396
Nighttime entertainment in Australia	3.35 (1.72)	3.35 (1.72)	0.00 (1.17)	22	0.00	1.000
Comedy						
Lifestyle of the people in Australia (+)	3.25 (1.45)	3.42 (1.50)	-0.17 (1.63)	23	-0.50	0.622
Cultural/historical attractions in Australia (-)	3.50 (1.56)	3.29 (1.30)	0.21 (1.67)	23	0.61	0.547
Landscape in Australia (+)	3.75 (1.62)	3.96 (1.49)	-0.21 (1.72)	23	-0.59	0.558
Nighttime entertainment in Australia	3.50 (1.89)	3.50 (1.53)	0.00 (1.59)	23	0.00	1.000
Drama						
Lifestyle of the people in Australia (+)	2.82 (1.51)	3.00 (1.46)	-0.18 (0.95)	16	-0.76	0.455
Cultural/historical attractions in Australia (+)	2.59 (1.23)	3.12 (1.27)	-0.53 (0.87)	16	-2.50	0.024*
Landscape in Australia (+)	3.65 (1.84)	3.76 (1.25)	-0.12 (1.45)	16	-0.33	0.743
Nighttime entertainment in Australia (+)	2.88 (1.57)	3.24 (1.44)	-0.35 (1.00)	16	-1.46	0.163
Horror						
Lifestyle of the people in Australia (+)	2.87 (1.71)	3.17 (1.70)	-0.30 (1.66)	22	-0.88	0.390
Cultural/historical attractions in Australia	3.00 (1.78)	3.00 (1.71)	0.00 (2.09)	22	0.00	1.000
Landscape in Australia	3.87 (1.66)	3.87 (1.71)	0.00 (1.57)	22	0.00	1.000
Nighttime entertainment in Australia (+)	2.91 (1.73)	3.30 (1.72)	-0.39 (1.83)	22	-1.03	0.316

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale from 1 through 7, with 1 = not at all familiar and 7 = extremely familiar
*$p \leq .05$

A combined analysis of the paired sample t-tests of the second post-survey versus the pre-survey and versus the first post-survey demonstrates that place familiarity is positively affected following movie exposure regardless of the genre, but to varying degrees depending on the genre. There is indication that the effect is immediate and then slowly strengthens. A positive statistical significance was prevalent when comparing the pre-survey and first post-survey and was slightly increased when comparing the pre-survey and second post-survey. However, there was almost no statistically significant difference between the two post-surveys.

H8: The effects of genre on visitation interest two weeks after exposure to a foreign destination through film are similar to the effects immediately after exposure. As with prior hypotheses, analysis began with paired sample t-tests comparing the second post-survey and pre-survey mean scores for the four items under visitation interest. A comparison of those findings and findings from the paired sample t-tests between the first post-survey and the pre-survey was then performed. Finally, paired sample t-tests comparing the first and second post-survey mean scores were run.

The paired sample t-tests between the pre-survey and second post-survey showed that only the comedy and horror treatment groups experienced statistically significant negative changes in mean scores for items pertaining to visitation interest. For the comedy treatment group, the mean scores for "current desire to visit Australia" showed a statistically significant negative change at a 95% confidence level. For the horror treatment group, the mean scores for "current desire to visit Australia" and "interest in getting information on travel to Australia" experienced statistically significant negative changes at the .001 and point .01 levels, respectively. Results are presented in Table 40.

Table 40

Paired Sample T-tests on Visitation Interest for Control and Treatment Groups: Two Week Follow-up Comparing Pre-survey and Second Post-survey Scores

Dimensions[a]	Pre-survey Mean (SD)	Second post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Control						
Awareness of Australia as a suitable tourism destination (+)	4.76 (1.48)	5.08 (1.55)	-0.32 (1.18)	24	-1.36	0.188
Current desire to visit Australia	5.56 (1.73)	5.56 (1.33)	0.00 (1.26)	24	0.00	1.000
Likelihood of booking a vacation to Australia (+)	3.84 (2.12)	3.92 (1.87)	-0.08 (2.27)	24	-0.18	0.862
Interest in getting information on travel to Australia (-)	4.56 (1.81)	4.16 (1.60)	0.40 (1.61)	24	1.24	0.225
Action						
Awareness of Australia as a suitable tourism destination (+)	5.04 (1.89)	5.52 (1.53)	-0.48 (1.70)	22	-1.35	.192
Current desire to visit Australia (-)	5.57 (1.81)	5.52 (1.59)	0.04 (1.40)	22	0.15	.883
Likelihood of booking a vacation to Australia (+)	4.26 (2.12)	4.39 (1.90)	-0.13 (1.29)	22	-0.49	.633
Interest in getting information on travel to Australia (-)	4.74 (2.12)	4.52 (1.73)	0.22 (1.00)	22	1.05	.308
Comedy						
Awareness of Australia as a suitable tourism destination (+)	4.42 (1.77)	4.58 (1.44)	-0.17 (2.06)	23	-0.40	.695
Current desire to visit Australia (-)	5.63 (1.74)	4.79 (1.74)	0.83 (1.90)	23	2.15	.043*
Likelihood of booking a vacation to Australia (-)	3.83 (1.63)	3.58 (1.53)	0.25 (1.42)	23	0.86	.398
Interest in getting information on travel to Australia (-)	4.42 (1.72)	3.83 (1.58)	0.58 (1.56)	23	1.83	.080
Drama						
Awareness of Australia as a suitable tourism destination (+)	4.35 (2.03)	5.00 (1.12)	-0.65 (1.62)	16	-1.65	.119
Current desire to visit Australia (-)	5.41 (1.66)	5.35 (1.17)	0.06 (1.14)	16	0.21	.835
Likelihood of booking a vacation to Australia (+)	4.06 (1.85)	4.35 (1.62)	-0.29 (0.85)	16	-1.43	.172
Interest in getting information on travel to Australia (-)	4.65 (1.87)	4.41 (1.54)	0.24 (1.20)	16	0.81	.431
Horror						
Awareness of Australia as a suitable tourism destination (-)	5.09 (1.73)	4.83 (1.47)	0.26 (1.45)	22	0.86	.398
Current desire to visit Australia (-)	6.17 (1.03)	5.09 (1.86)	1.09 (1.28)	22	4.09	.000***
Likelihood of booking a vacation to Australia (-)	4.83 (1.70)	4.43 (1.75)	0.39 (1.16)	22	1.62	.119
Interest in getting information on travel to Australia (-)	5.57 (1.41)	4.57 (2.11)	1.00 (1.38)	22	3.47	.002**

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale from 1 through 7, with 1 = strongly disagree and 7 = strongly agree
*$p \leq .05$. **$p \leq .01$. ***$p \leq .001$

In comparison, the comedy treatment group did not experience any statistical significant changes in mean scores in the first post-survey. However, the item showing a statistically significant change in mean score in the second post-survey moved in the same direction—downward—as previously. The drama treatment group experienced statistical significance in the change in mean score for "awareness of Australia as a suitable tourism destination" in the first post-survey but not in the second post-survey. Again, however, the item moved in the same—positive—direction. As for the horror treatment group, while three items showed statistically significant mean score changes in the first post-survey, only two did so in the second post-survey. All items moved in a negative direction each time. Interestingly, in neither case did the control group experience statistically significant changes to visitation interest mean scores between the pre-survey or either post-survey. The comparison is presented in Table 41.

Table 41

Comparison of Paired Sample T-tests on Visitation Interest for Control and Treatment Groups

	Pre-survey	First post-survey			Second post-survey		
Dimensions[a]	Mean	Mean	+/-[b]	Sig.	Mean	+/-[b]	Sig.
Comedy							
Current desire to visit Australia	5.63	5.46	-	n.s.	4.79	-	**.01**
Drama							
Awareness of Australia as a suitable tourism destination	4.35	5.24	+	.05	5.00	+	*n.s.*
Horror							
Current desire to visit Australia	6.17	4.48	-	.001	5.09	-	.001
Likelihood of booking a vacation to Australia	4.83	4.09	-	.05	4.43	-	*n.s.*
Interest in getting information on travel to Australia	5.57	4.30	-	.001	4.57	-	*.01*

Note. Sig. = significance level. n.s. = not significant.
[a]Scale from 1 through 7, with 1 = strongly disagree and 7 = strongly agree. [b](+) indicates a positive change in mean score compared to pre-survey and (-) indicates a negative change in mean score compared to pre-survey. [c]Bold type indicates an increase in significance while italicized type indicates a decrease in significance over the first post-survey.

Paired sample t-tests were run between the visitation interest mean scores from the second and first post-surveys. Interestingly, three groups experienced statistically significant negative differences in mean scores, and no groups had statistically significant positive differences. The control group showed a statistically significant negative difference in "likelihood of booking a vacation to Australia" at a 95% confidence level. Both the comedy group and the drama group demonstrated statistically significant negative differences in "current desire to visit Australia," at a 95% confidence level and a 99% confidence level respectively. Results are presented in Table 42.

Table 42

Paired Sample T-tests on Visitation Interest for Control and Treatment Groups: Two Week Follow-up Comparing First and Second Post-survey Scores

Dimensions[a]	First post-survey Mean (SD)	Second post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Control						
Awareness of Australia as a suitable tourism destination (+)	5.04 (1.34)	5.08 (1.55)	-0.40 (1.37)	24	-0.15	0.885
Current desire to visit Australia (-)	5.68 (1.44)	5.56 (1.33)	0.12 (1.09)	24	0.55	0.588
Likelihood of booking a vacation to Australia (-)	4.12 (1.88)	3.92 (1.87)	0.20 (1.66)	24	0.60	0.036*
Interest in getting information on travel to Australia (-)	4.72 (1.62)	4.16 (1.60)	0.56 (1.26)	24	1.08	0.268
Action						
Awareness of Australia as a suitable tourism destination (+)	5.22 (1.70)	5.52 (1.53)	-0.30 (1.26)	22	-1.16	.259
Current desire to visit Australia (+)	5.48 (1.47)	5.52 (1.59)	-0.04 (0.93)	22	-0.23	.824
Likelihood of booking a vacation to Australia (+)	4.35 (2.01)	4.39 (1.90)	-0.04 (0.98)	22	-0.21	.833
Interest in getting information on travel to Australia (+)	4.35 (2.29)	4.52 (1.73)	-0.17 (1.15)	22	-0.72	.477
Comedy						
Awareness of Australia as a suitable tourism destination (-)	5.08 (1.59)	4.58 (1.44)	0.50 (1.56)	23	1.57	.130
Current desire to visit Australia (-)	5.46 (1.50)	4.79 (1.74)	0.67 (1.58)	23	2.07	.050*
Likelihood of booking a vacation to Australia (-)	3.79 (1.77)	3.58 (1.53)	0.21 (1.10)	23	0.93	.364
Interest in getting information on travel to Australia (-)	4.04 (1.83)	3.83 (1.58)	0.21 (1.59)	23	0.64	.527

(Table 42 continues)

(Table 42 continued)

Dimensions[a]	First post-survey Mean (SD)	Second post-survey Mean (SD)	Mean difference (SD)	Df	T-value	Sig. (2-tailed)
Drama						
Awareness of Australia as a suitable tourism destination (-)	5.24 (1.39)	5.00 (1.12)	0.24 (0.97)	16	1.00	.332
Current desire to visit Australia (-)	5.94 (1.09)	5.35 (1.17)	0.59 (0.80)	16	3.05	.008**
Likelihood of booking a vacation to Australia (-)	4.53 (1.38)	4.35 (1.62)	0.18 (1.13)	16	0.64	.529
Interest in getting information on travel to Australia (-)	4.47 (1.51)	4.41 (1.54)	0.06 (1.30)	16	0.19	.854
Horror						
Awareness of Australia as a suitable tourism destination (+)	4.48 (1.78)	4.83 (1.47)	-0.35 (1.58)	22	-1.05	.304
Current desire to visit Australia (+)	4.48 (2.02)	5.09 (1.86)	-0.61 (1.83)	22	-1.60	.124
Likelihood of booking a vacation to Australia (+)	4.09 (2.00)	4.43 (1.75)	-0.35 (1.15)	22	-1.45	.162
Interest in getting information on travel to Australia (+)	4.30 (2.08)	4.57 (2.11)	-0.26 (1.45)	22	-0.86	.398

Note. (+) indicates a positive change in mean scores and (-) indicates a negative change in mean scores
[a]Scale from 1 through 7, with 1 = strongly disagree and 7 = strongly agree
$^{*}p \leq .05$. $^{**}p \leq .01$.

A combined analysis of the paired sample t-tests comparing the second post-survey to the pre-survey and first post-survey provides mixed findings. For the comedy treatment group, the statistically significant effect on "current desire to visit Australia" became more negative over time, with the second post-survey mean score being statically significantly less than either the pre-survey or first post-survey. This would seem to indicate similar or even increased effects following the two week time lapse. The horror treatment group, on the other hand, experienced negative changes in both instances when comparing the post-surveys to the pre-survey. However, the significance levels decreased with the second post-survey indicating a weakening effect. In support of these findings, while not statistically significant, the differences in mean scores on all four visitation interest items when comparing the two post-surveys were positively different following the two week time lapse.

Between-group Analysis

As with the previous research question, statistical investigation turned from within-group analysis to between-group analysis using MANOVA. In keeping with the approach used for the first research question, a one-way multivariate analysis of variance was run to determine the effect of genre on cognitive and affective destination image, place familiarity, and visitation interest following a two-week time lapse using composite scores from the second post-survey. First, however, principal component analysis was run on each dependent variable scale using the second post-survey data in order to verify the appropriateness of composite scores for this analysis.

Principal component analysis. Prior to employing MANOVA, principal component analysis was again conducted on each scale to reduce the number of items for each variable, but this time, the second post-survey data was used. As with the data from the first post-survey, the Kaiser-Meyer-Olkin Measure of Sampling Adequacy and Bartlett's Test of Sphericity were conducted to examine the suitability of each data set for principle component analysis. The Kaiser measures for each of the four dependent variable scales were acceptable, with cognitive destination image falling at .92, affective destination image falling at .84, place familiarity falling at .84, and visitation interest falling at .73. As noted earlier, according to Kaiser, a measure between .90-.99 is "marvelous," a measure between .80-.89 is "meritorious," and a measure between .70-.79 is "middling" (DiLalla & Dollinger, 2006). The probabilities associated with the Bartlett's test for each analysis were also acceptable at $p < .0005$ in each instance, satisfying the requirement to be less than the level of significance (Mertler & Vannatta, 2010). Based

on the Kaiser measures and Bartlett's tests, the data collected for each dependent variable was suitable for principle component analysis.

The principal component analyses were again performed with the following statistical criteria: An eigenvalue of greater than 1.0 was required to identify a true factor and a factor loading of a minimum of .50 was required for items to be eligible (Buddenbaum & Novak, 2001). For this analysis, all 14 cognitive destination image items loaded on one factor with an eigenvalue of 8.542 that accounted for 61% of the total variance. In addition, all 14 items had high factor loading scores, at .70 or greater, and were included. Further, a Cronbach's alpha coefficient of .95 indicated high internal consistency of items.

However, because this analysis was not consistent with the results found when using the first post-survey cognitive destination image data, composite scores using the same 11 of 14 attributes used in the first post-survey analysis were also considered. The three attributes—"interesting cultural attractions," "suitable accommodations," and "interesting historical attractions"—that were not included in the first post-survey composite scores were removed, and new composite mean scores and standard deviations were calculated. Table 43 presents the individual item and composite mean scores for all 14 cognitive destination image attributes—as well as composite mean scores for the 11 attributes used in the first post-survey—using data from the second post-survey. A comparison of the composite scores demonstrates negligible differences between the mean scores and standard deviations. Therefore, a composite score of all 14 destination image items was used in subsequent testing for the second post-survey.

Table 43

Principal Component Analysis Descriptive Statistics for Cognitive Destination Image Items with Composite Scores: Second Post-survey

Dimensions[a]	Control group (n = 25) Mean (SD)	Action group (n = 23) Mean (SD)	Comedy group (n = 24) Mean (SD)	Drama group (n = 17) Mean (SD)	Horror group (n = 23) Mean (SD)
Value for the money	4.72 (0.94)	4.91 (1.16)	4.38 (0.88)	4.47 (1.01)	4.26 (1.45)
Beautiful scenery/natural attractions	5.92 (1.19)	5.96 (1.19)	5.63 (1.10)	5.94 (0.90)	5.52 (1.16)
Good climate	5.68 (0.95)	5.83 (1.15)	5.08 (1.28)	5.53 (0.72)	5.26 (1.10)
Interesting cultural attractions[b]	5.32 (0.99)	5.48 (0.99)	5.04 (0.91)	4.94 (1.14)	5.00 (1.17)
Suitable accommodations[b]	5.16 (1.18)	5.39 (1.03)	4.67 (0.92)	4.53 (0.80)	4.17 (1.34)
Appealing local food	5.00 (1.04)	5.09 (1.31)	4.46 (0.88)	4.24 (1.15)	4.43 (1.53)
Great beaches/water sports	5.80 (1.26)	5.83 (1.07)	5.29 (1.16)	5.41 (1.28)	5.35 (1.43)
Quality of infrastructure	4.68 (1.07)	5.26 (1.21)	4.83 (0.76)	4.76 (1.03)	4.48 (1.53)
Personal safety	4.48 (0.96)	4.65 (1.27)	4.38 (0.65)	4.24 (1.25)	3.52 (1.70)
Interesting historical attractions[b]	4.84 (1.18)	5.09 (1.38)	4.79 (0.88)	4.41 (1.12)	4.65 (1.43)
Unpolluted/unspoiled environments	4.88 (1.01)	4.91 (1.04)	4.83 (0.92)	4.71 (1.36)	4.74 (1.45)
Good nightlife and entertainment	5.40 (1.12)	5.30 (1.22)	5.75 (0.94)	4.65 (1.17)	5.09 (1.31)
Standard hygiene and cleanliness	5.08 (0.91)	5.09 (1.00)	4.92 (1.06)	4.53 (1.13)	4.39 (1.56)
Interesting and friendly people	5.44 (1.04)	5.26 (1.10)	5.50 (1.06)	5.06 (1.09)	4.48 (1.88)
Composite scores for all 14 attributes	5.17 (0.88)	5.29 (0.95)	4.97 (0.60)	4.82 (0.83)	4.67 (1.16)
Composite scores for 11 of 14 attributes	5.19 (0.87)	5.28 (0.95)	5.00 (0.64)	4.87 (0.85)	4.68 (1.17)

[a]Scale ranged from 1 through 7, with 1 = offers very little and 7 = offers very much. [b]These three attributes were not included in calculating the composite scores for the 11 of 14 attributes.

The four affective destination image items loaded on one factor with an eigenvalue of 3.154 that accounted for 79% of the total variance. All four items also had high factor loading scores, at .86 or greater, and were included in the analysis. Further, a Cronbach's alpha coefficient of .91 indicated high internal consistency of items. Therefore, a composite score of all four affective destination image items was used in further analysis of the second research question. Table 44 presents the affective destination image item mean scores and composite mean scores.

Table 44

Principal Component Analysis Descriptive Statistics for Affective Destination Image Items with Composite Scores: Second Post-survey

Dimensions[a]	Control group (*n* = 25) Mean (SD)	Action group (*n* = 23) Mean (SD)	Comedy group (*n* = 24) Mean (SD)	Drama group (*n* = 17) Mean (SD)	Horror group (*n* = 23) Mean (SD)
Unpleasant-Pleasant	5.76 (1.13)	5.87 (0.87)	5.71 (0.86)	5.59 (1.00)	5.22 (1.54)
Sleepy-Lively	5.80 (1.12)	5.83 (0.98)	5.29 (1.08)	4.94 (1.14)	5.17 (1.27)
Gloomy-Exciting	5.76 (1.20)	5.87 (0.97)	5.46 (1.25)	5.24 (1.40)	5.22 (1.31)
Distressing-Relaxing	5.56 (1.16)	5.70 (0.93)	5.58 (1.10)	5.18 (1.24)	5.00 (1.51)
Composite scores	5.72 (1.05)	5.82 (0.86)	5.51 (0.90)	5.24 (1.01)	5.15 (1.27)

[a]Scale ranged from 1 through 7, with 1 = negative and 7 = positive

The four place familiarity items also loaded on one factor with an eigenvalue of 3.242 that accounted for 81% of the total variance. Items continued to have high factor loading scores, at .87 or greater, and were all included in the analysis. High internal consistency of items was evidenced by a Cronbach's alpha coefficient of .92. As with both destination image variables, a composite score of the four place familiarity items was used in continued testing for the second post-survey. The individual item mean scores and the composite mean scores for place familiarity are presented in Table 45.

Table 45

Principal Component Analysis Descriptive Statistics for Place Familiarity Items with Composite Scores: Second Post-survey

Dimensions[a]	Control group (*n* = 25) Mean (SD)	Action group (*n* = 23) Mean (SD)	Comedy group (*n* = 24) Mean (SD)	Drama group (*n* = 17) Mean (SD)	Horror group (*n* = 23) Mean (SD)
Lifestyle of the people in Australia	3.32 (1.60)	3.74 (1.51)	3.42 (1.50)	3.00 (1.46)	3.17 (1.70)
Cultural/historical attractions in Australia	3.16 (1.55)	3.74 (1.51)	3.29 (1.30)	3.12 (1.27)	3.00 (1.71)
Landscape in Australia	3.96 (1.81)	4.22 (1.48)	3.96 (1.49)	3.76 (1.25)	3.87 (1.71)
Nighttime entertainment in Australia	3.32 (1.57)	3.35 (1.72)	3.50 (1.53)	3.24 (1.44)	3.30 (1.72)
Composite scores	3.44 (1.52)	3.76 (1.43)	3.54 (1.27)	3.28 (1.19)	3.34 (1.52)

[a]Scale from 1 through 7, with 1 = not at all familiar and 7 = extremely familiar

Visitation interest also had four items load on one factor with an eigenvalue of 2.825 that accounted for 71% of the total variance. In addition, all items had high factor loading scores, at .73 or greater, and were included. As with the three prior variables, a Cronbach's alpha coefficient of .85 indicated high internal consistency of items. Therefore, it was again deemed appropriate to use a composite score of all four visitation interest items in further testing for the second post-survey. Table 46 presents the individual item mean scores and the composite mean score for visitation interest.

Table 46

Descriptive Statistics for Visitation Interest Items with Composite Scores: Second Post-survey

Dimensions[a]	Control group (n = 25) Mean (SD)	Action group (n = 23) Mean (SD)	Comedy group (n = 24) Mean (SD)	Drama group (n = 17) Mean (SD)	Horror group (n = 23) Mean (SD)
Awareness of Australia as a suitable tourism destination	5.08 (1.55)	5.52 (1.53)	4.58 (1.44)	5.00 (1.12)	4.83 (1.47)
Current desire to visit Australia	5.56 (1.33)	5.52 (1.59)	4.79 (1.74)	5.35 (1.17)	5.09 (1.86)
Likelihood of booking a vacation to Australia	3.92 (1.87)	4.39 (1.90)	3.58 (1.53)	4.35 (1.62)	4.43 (1.75)
Interest in getting information on travel to Australia	4.16 (1.60)	4.52 (1.73)	3.83 (1.58)	4.41 (1.54)	4.57 (2.11)
Composite scores	4.68 (1.28)	4.99 (1.42)	4.20 (1.33)	4.78 (1.21)	4.73 (1.53)

[a]Scale from 1 through 7, with 1 = strongly disagree and 7 = strongly agree

Pre-analysis data screening. As with the first research question it was necessary to examine and, where needed and appropriate, manipulate the second post-survey data to ensure it met important restrictions and assumptions required of MANOVA. Thus, the data was tested, using composite scores as obtained through principal component analysis, for outliers, normality, homogeneity of variance-covariance matrix, and linearity of dependent variables, as well as multicollinearity of dependent variables (Hair

et al., 1998; Tabachnick & Fidell, 2013). Lastly, as was done previously, Bartlett's Test of Sphericity was used to test the appropriateness of the multivariate technique.

Both univariate and multivariate outliers were evaluated and addressed first, since MANOVA is especially sensitive to outliers (Hair et al., 1998; Metler & Vannatta, 2010; Tabachnick & Fidell, 2013). Nine moderate univariate outliers were identified using boxplots. Once it was verified that the outliers were not data entry errors, it was decided to keep the outliers but replace them with the next most extreme value that was not an outlier (Tabachnick & Fidell, 2013). Specifically, one cognitive destination image composite score for the action treatment group was changed from 2.07 to 4.29, and two cognitive destination image scores were changed for the drama treatment group from 3.14 to 3.57 and from 6.79 to 5.71. Two action treatment group affective destination image composite scores were changed, both from 4.00 to 4.50. Likewise, one drama treatment group affective destination image composite score was changed from 2.75 to 4.00. Visitation interest composite scores were changed from 1.00 to 3.24 for the action treatment group, from 1.00 to 1.75 for the comedy treatment group, and from 2.25 to 2.50 for the drama treatment group. There were no multivariate outliers in the data as assessed by Mahalanobis distance, $x^2(4) = 18.47$ at $p = .001$.

Normality was assessed using multiple measures. To begin, using the Shapiro-Wilk test, all variables for all groups except two, specifically the affective destination image composite scores for the control group ($p = .02$) and the place familiarity composite scores for the control group ($p = .01$), were found to be normally distributed ($p > .05$). In addition, skewedness fell between -1 and +1 in all cases and between -.05 and +.05 in most cases, indicating approximately normal distribution (Reinard, 2006).

Because MANOVA is fairly robust to non-normality, especially when it is not due to outliers, all variables were included untransformed in the analysis (Metler & Vannatta, 2010; Tabachnick & Fidell, 2013). Since outliers had been addressed and skewedness indicated approximately normal distribution, it was deemed appropriate to include the two variables, despite findings of significance under the Shapiro-Wilk test.

Homogeneity of variance-covariance was found to exist using Box's M test of equality of covariance matrices (p = .09), and a linear relationship between dependent variables was determined using scatter plots. In addition, data was once again checked for high multicollinearity, which indicates redundancy and decreases statistical efficiency, using tolerances and variance inflation factors (VIF) through collinearity diagnostics in SPSS (Hair, et al., 1998; Tabachnick & Fidell, 2013). As with the first post-survey data, all tolerance values exceed the desired minimum of 0.10. In fact all exceeded 0.33, and all VIF values were well below the desired maximum of 10, with the highest VIF being 3.066. There was no evidence to support the existence of high multicollinearity. Lastly, since MANOVA is useful when dependent variables are inter-correlated, Bartlett's Test of Sphericity was used to test the appropriateness of the multivariate technique. Bartlett's test, x^2 (6) = 188.32 p < .0001, revealed that the dependent variables were significantly inter-correlated and that MANOVA was an appropriate technique.

MANOVA results. One-way MANOVA was employed to determine the effect of genre on the four dependent variables of cognitive destination image, affective destination image, place familiarity, and visitation interest using the second post-survey data, which was gathered two weeks after screening the films. The difference among genre treatment groups on the combined dependent variables for this analysis was not

statistically significant, Wilks' $\Lambda = .821$, $F(16, 318) = 1.328$, $p = .178$, partial $\eta^2 = .048$. As it is often recommended to examine multiple multivariate significance tests (Hahm & Wang, 2011), it is worth noting that Pillai's Trace ($p = .186$) and Hotelling's Trace ($p = .170$) were also not significant. As a statistically significant difference was not found, post-hoc analysis was not warranted.

Because Dunnett's multiple comparison test does not require overall significance (Reinard, 2006), planned comparisons were carried out between each treatment group and the control group. Results, as reported in Table 47, show that none of the treatment groups were statistically significantly different from the control group when comparing the second post-survey mean composite scores.

Table 47

Dunnett's Multiple Comparison Test Results: Second Post-survey

					95% Confidence Interval	
		Mean difference	Std. Error	Sig.	Lower bound	Upper bound
Cognitive Destination Image						
Action	Control	0.21	.24	0.795	-0.38	0.81
Comedy	Control	-0.20	.24	0.811	-0.79	0.38
Drama	Control	-0.39	.26	0.373	-1.04	0.25
Horror	Control	-0.50	.24	0.121	-1.10	0.09
Affective Destination Image						
Action	Control	0.14	.29	0.971	-0.58	0.85
Comedy	Control	-0.21	.28	0.880	-0.92	0.50
Drama	Control	-0.41	.31	0.501	-1.19	0.37
Horror	Control	-0.57	.29	0.160	-1.28	0.15
Place Familiarity						
Action	Control	0.32	.41	0.853	-0.69	1.33
Comedy	Control	0.10	.40	0.997	-0.90	1.10
Drama	Control	-0.17	.44	0.990	-1.26	0.94
Horror	Control	-0.10	.41	0.997	-1.11	0.91
Visitation Interest						
Action	Control	0.41	.38	0.666	-0.53	1.34
Comedy	Control	-0.45	.37	0.574	-1.38	0.48
Drama	Control	0.11	.41	0.996	-0.90	1.13
Horror	Control	0.05	.38	1.000	-0.89	0.98

Other Influences

As was done previously, following investigation of the study hypotheses, it was desirable to understand whether or not other effects influenced mean scores. Movie likeability was again considered as a potential influence. In addition, given the two-week time lapse and the possibility for behavioral influences, follow-up activities specifically related to investigating the movie and/or the location, Australia, were considered.

Movie likeability. As before, it was desirable to understand if movie likeability influenced mean scores. Following discussion of a one-way ANOVA results, Table 48 reports the descriptive statistics for the four dependent variable composite scores for the second post-survey grouped by overall movie rating.

Results were evaluated using one-way ANOVA. There was homogeneity of variance, as assessed by Levene's Test of Homogeneity of Variance, for cognitive destination image (p = .710), affective destination image (p = .704), place familiarity (p = .824), and visitation interest (p = .775). Affective destination image scores were statistically significantly different between overall movie ratings (F(6, 80) = 3.312, p = .006). There was no statistically significant difference in cognitive destination image scores (F(6, 80) = 1.703, p = .131), place familiarity (F(6, 80) = .893, p = .504), or visitation interest (F(6, 80) = .929, p = .479) between overall movie ratings. Therefore, post-hoc analysis was performed only on affective destination image.

Table 48

Descriptive Statistics for Dependent Variables by Overall Movie Rating: Second Post-survey Composite Scores

Dependent variable	Overall movie rating	*n*	Mean (SD)	95% Confidence Interval Lower bound	95% Confidence Interval Upper bound
Cognitive destination image	1	5	3.97 (0.74)	3.05	4.89
	2	12	5.02 (1.10)	4.32	5.72
	3	10	5.07 (0.89)	4.44	5.71
	4	17	4.81 (0.82)	4.39	5.24
	5	27	4.99 (0.70)	4.71	5.27
	6	11	5.21 (0.62)	4.79	5.63
	7	5	5.37 (1.05)	4.06	6.68
Affective destination image	1	5	4.05 (1.18)	2.59	5.51
	2	12	5.56 (1.00)	4.93	6.20
	3	10	5.75 (1.09)	4.97	6.53
	4	17	5.38 (0.73)	5.00	5.76
	5	27	5.47 (0.92)	5.11	5.84
	6	11	5.39 (0.90)	4.78	5.99
	7	5	6.55 (0.76)	5.61	7.49
Place familiarity	1	5	2.85 (1.82)	0.59	5.11
	2	12	3.23 (1.04)	2.57	3.89
	3	10	3.35 (1.47)	2.30	4.40
	4	17	3.35 (1.54)	2.56	4.15
	5	27	3.50 (1.25)	3.00	4.00
	6	11	4.07 (1.37)	3.15	4.99
	7	5	4.25 (1.27)	2.67	5.83
Visitation interest	1	5	4.05 (1.12)	2.65	5.45
	2	12	5.10 (1.42)	4.20	6.01
	3	10	4.78 (1.58)	3.64	5.91
	4	17	4.57 (1.23)	3.94	5.21
	5	27	4.48 (1.30)	3.97	5.00
	6	11	4.80 (1.38)	3.87	5.72
	7	5	5.60 (0.98)	4.39	6.81

Post-hoc analysis employed Tukey's HSD, which is appropriate when making comparisons among all pairs of means and is among the most powerful and most popular tests (Reinard, 2006). Composite affective destination image scores by movie rating ranged from 4.05 ± 1.18 (1 rating) to 5.56 ± 1.00 (2 rating) to 5.75 ± 1.09 (3 rating) to 5.38 ± 0.73 (4 rating) to 5.47 ± 0.92 (5 rating) to 5.38 ± 0.90 (6 rating) to 6.55 ± 0.76 (7 rating). Tukey's HSD analysis revealed that the increase between those who rated the movies a 1 and those who rated the movies a 2 was statistically significant (1.51, 95% CI

(0.02 to 3.00), $p = .044$). Likewise, the increase between those who rated the movies a 1 and those who rated the movies a 3 was statistically significant (1.70, 95% CI (0.17 to 3.23), $p = .020$); the increase between a 1and a 5 rating was statistically significant (1.42, 95% CI (0.06 to 2.78), $p = .035$); and the increase between a 1 and a 7 rating was statistically significant (2.50, 95% CI (0.73 to 4.27), $p = .001$). Statistically significant differences existed only when comparing a rating other than 1 and a rating of 1, indicating that strongly disliking the movie could be an influence on affective destination image.

Follow-up activities. In addition, since a two-week time lapse had occurred between viewing the movie and taking the second post-survey, it was desirable to understand whether or not participants engaged in activities which possibly resulted in outside influences, such as investigating the movie only or investigating a combination of the movie and the destination. While investigating just the location without the movie was an option on the survey, no participants reported engaging in only an investigation of Australia. Table 49 reports the descriptive statistics for the four dependent variable composite scores for the second post-survey grouped by follow-up activity.

Results were again evaluated using one-way ANOVA. There was homogeneity of variance, as assessed by Levene's Test of Homogeneity of Variance, for cognitive destination image ($p = .056$), affective destination image ($p = .124$), and visitation interest ($p = .239$). However, the assumption of homogeneity of variance was violated for place familiarity ($p = .009$). Cognitive destination image scores were statistically significantly different between groups ($F(2, 84) = 7.989$, $p = .001$) as were visitation interest scores ($F(2, 84) = 4.265$, $p = .017$). There was no statistically significant difference in affective

destination image scores ($F(2, 84) = 1.585$, $p = .211$) or place familiarity scores ($F(2, 84) = .147$, $p = .863$). This time, post-hoc analysis was performed on cognitive destination image and visitation interest, the two dependent variables showing statistically significant difference between groups.

Table 49

Descriptive Statistics for Dependent Variables by Follow-up Activity: Second Post-survey Composite Scores

Dependent variable	Follow-up activity	*n*	Mean (SD)	95% Confidence Interval Lower bound	95% Confidence Interval Upper bound
Cognitive destination image	No investigation	48	5.03 (0.87)	4.78	5.28
	Investigated the movie only	35	4.71 (0.69)	4.47	4.95
	Investigated the movie and Australia	4	6.32 (0.26)	5.90	6.74
Affective destination image	No investigation	48	5.50 (1.10)	5.18	5.82
	Investigated the movie only	35	5.34 (0.79)	5.07	5.61
	Investigated the movie and Australia	4	6.25 (1.19)	4.36	8.14
Place familiarity	No investigation	48	3.43 (1.57)	2.98	3.89
	Investigated the movie only	35	3.55 (1.06)	3.19	3.91
	Investigated the movie and Australia	4	3.75 (1.21)	1.83	5.67
Visitation interest	No investigation	48	4.72 (1.35)	4.33	5.11
	Investigated the movie only	35	4.47 (1.21)	4.06	4.89
	Investigated the movie and Australia	4	6.44 (0.66)	5.39	7.48

As before, Tukey's HSD was used for post-hoc analysis. Cognitive destination image composite scores for participants with regard to follow-up activities ranged from 5.03 ± 0.87 (no investigation) to 4.71 ± 0.69 (investigating the movie only) to 6.32 ± 0.26 (investigating the movie and Australia). Tukey's HSD analysis revealed that the increase between those who did no investigation and those who investigated both the movie and Australia was statistically significant (1.29, 95% CI (0.31 to 2.26), $p = .006$). Likewise, the increase between those who only investigated the movie and those who investigated

the movie and Australia was statistically significant (1.61, 95% CI (0.62 to 2.60), p = .001). Visitation interest composite scores for participants with regard to follow-up investigation ranged from 4.72 ± 1.35 (no investigation) to 4.47 ± 1.21 (investigating the movie only) to 6.44 ± 0.66 (investigating the movie and Australia). Tukey's HSD analysis revealed that the increase between those who did no investigation and those who investigated both the movie and Australia was statistically significant (1.72, 95% CI (0.42 to 3.02), p = .016). Likewise, the increase between those who only investigated the movie and those who investigated both the movie and Australia was statistically significant (1.97, 95% CI (0.67 to 3.26), p = .008). In both cases, the group that participated in an investigation of both the movie and Australia was statistically significantly different from the other two groups.

Summary

Within-group testing done in the course of investigating research question one and its four corresponding hypotheses suggests that genre can have an immediate effect on some attributes of cognitive destination image, affective destination image, place familiarity, and visitation interest in both a positive and negative direction. While only a few items across the variables were affected within the control group as well as the action, comedy, and drama treatment groups, the effect was mostly positive. Conversely, the horror treatment group had more statistically significant effects on more attributes, and all were negative. Overall, cognitive destination image and place familiarity were more impacted than affective destination image and visitation interest, when considering all items across all groups. It is also interesting to note that the only dependent variable that did not have statistically significant findings for the horror group was place

familiarity, which had statistically significant findings for all other study groups. With respect to place familiarity, whether significant or not, changes to mean scores were positive, and it was the only variable to show such consistency.

Within-group testing done in the course of investigating research question two and its four corresponding hypotheses considered whether or not the passage of time influenced the effects of genre. Comparisons of the paired sample t-tests between the two post-surveys and the pre-survey demonstrate some consistency. For example, out of 14 cognitive destination image attributes that demonstrated statistically significant scoring changes among the various treatment groups immediately after the movie exposure, 12 still demonstrated statistically significant changes after two-weeks. Of those 12 attributes, the scores for three grew stronger in significance, seven remained the same, and two got weaker. These findings indicate consistency in the effects. However, an analysis of the paired sample t-tests between the two post-surveys provides evidence that the effects diminish with time.

Findings related to affective destination image also showed consistency. The same two treatment groups, action and horror, demonstrated statistically significant differences in similar directions both times, despite a few changes in the items and in the significance levels. Again though, an analysis of the paired sample t-tests between the two post surveys demonstrates a diminishing of the effects. For example, the horror treatment group continued to show negative differences when comparing the two post-surveys to the pre-survey, but when comparing the two post-surveys with each other, the mean score differences for those same attributes were statistically significantly positive.

Place familiarity proved the most consistent. As with the other variables, the same groups, in this case the control group and the action, comedy, and drama treatment groups, demonstrated statistical significant score changes each time. As with the immediate effects, all movement was positive. Interestingly, no scores for any place familiarity measurement items dropped or decreased in significance level; scores for measurement items either added or increased significance indicating that place familiarity as a whole grew in strength following a two-week time lapse. As was not the case with the first two dependent variables, an analysis of the paired sample t-tests between the two post-surveys did not indicate that the effect was diminished. In fact, there was almost no statistically significant difference—negatively or positively—between the two post-surveys.

Visitation interest was the least consistent. Of the three treatment groups that showed statistically significant differences either immediately or after a two-week time lapse, one (the comedy group) added a single item of significance, one (drama) dropped a single item of significance, and one (the horror group) both dropped an item of significance and had an item decrease in significance. Further inconsistency is found in the fact that movement was more negative/less positive in some cases and less negative/more positive in other cases. An analysis of the paired sample t-tests between the two post-surveys is equally inconsistent. The comedy group demonstrated an increase in negative effects—with a statistically significant negative difference in mean scores—while the horror group demonstrated a decrease in negative effects—with a statistically significant positive difference in mean scores.

Between-group testing indicated that there was not a statistically significant difference between genres or between any of the treatment groups and the control group on the four dependent variables following a two-week time lapse. In comparison, between-group testing immediately after exposure to the movie indicated that there were statistically significant differences between the study groups for both cognitive and affective destination image, with the control and action genre groups having statistically significant higher mean composite scores than the horror genre group with regard to both variables. In evaluating planned comparisons under the first research question, Dunnett's multiple comparison test demonstrated that the horror group was the only treatment group to be statically significantly different from the control group and only with respect to cognitive destination image and affective destination image.

In addition findings indicate that movie likeability can affect mean composite scores for some of the dependent variables. When comparing the pre-survey and first post-survey, mean composite scores for cognitive and affective destination image as well as place familiarity were statistically significantly different when comparing participants who rated the movies very low versus very high. However, when comparing the pre-survey and second post-survey, mean composite scores were only statistically significantly different for affective destination image. Further, when comparing mean composite scores for the pre-survey and second post-survey, follow-up activity that includes an investigation of the location—Australia—seems to have a statically significant positive impact on both cognitive destination image and visitation interest when compared to participants who did not investigate the location.

CHAPTER 5
DISCUSSION AND CONCLUSIONS

Introduction

The purpose of this study was to investigate the effects of genre on cognitive destination image, affective destination image, place familiarity, and visitation interest with regard to placing a foreign destination within movies in order to contribute to the growing field of film tourism. While film tourism research has considered each of these destination marketing constructs to varying degrees, empirical research is limited, particularly with regard to movie genre as an influence. Yet, noted gaps in the literature as well as speculation by popular press and tourism boards regarding negative impacts from dark movies necessitated a study considering the influence of genre on film tourism. Therefore, this research undertook an investigation of the effect of genre on common destination marketing constructs—namely cognitive destination image, affective destination image, place familiarity, and visitation interest—following exposure to a foreign location through film.

Adapted meaning transfer model, AMTM, a product placement theory based on transformational advertising, provided the framework for this investigation. An approach based on transformation advertising is appropriate because, as a vehicle for product placement, movies serve as long advertisements for the locations being depicted. In applying AMTM, this research hypothesized that viewers would transfer, as measured through cognitive destination image, affective destination image, place familiarity, and visitation interest, the emotions experienced while watching particular film genres—

action, comedy, drama, and horror—to perceptions of the location—Australia—depicted in the films.

Interpretation of the Results and Discussion

Research Question One

The first research question addressed the immediate influence of genre on cognitive destination image, affective destination image, place familiarity, and visitation interest by evaluating the results of a post-survey taken immediately after viewing the films. Both within-group and between-group analyses were employed. Within-group analysis compared the post-survey results to pre-survey results using paired sample t-tests, and between-group analysis employed MANOVA.

The first hypothesis (H1) stated that genre would affect cognitive destination image differentially where there was exposure to a foreign destination through film. Prior research has established that film can have a statistically significant effect on cognitive destination image attributes (Hahm & Wang, 2011; Kim & Richardson, 2033; Shani et al., 2009). In considering these earlier findings under the framework of AMTM, H1 supposed that the emotions experienced while watching a film would impact cognitive destination image, either positively or negatively, thereby demonstrating that genre has differential effects.

Within-group analysis partially supported this hypothesis. Unremarkably, while the action and drama treatment groups experienced mean score differences that were positive when comparing the first post-survey to the pre-survey, only a few of the score changes were statistically significant. The action group demonstrated a statistically

significant (positive) mean difference in only one attribute, “value for the money.” Similarly, the drama treatment group demonstrated statistically significant (positive) differences in mean scores for two attributes, “value for the money” and “unpolluted/unspoiled environments.” It is worth noting that "value for the money" had the lowest pre-survey mean score of any cognitive destination image attribute for both the action and drama groups, thereby having the greatest room for positive improvement. The results for the action and drama groups are even more unremarkable when considering that the control group also demonstrated statistically significant positive mean score differences for two attributes: “appealing local food” and “quality of infrastructure.” Since the control group was not exposed to a genre but experienced significant changes in mean scores, there is an indication that genre was not the only influence. For example, it is possible that being required to think about Australia through the pre-survey a week earlier affected cognitive destination image scores for the control group as well as the action and comedy groups.

A review of the findings for the comedy and horror treatment groups was more interesting, with the comedy group findings contesting the supposition of AMTM and the horror group findings supporting it. The comedy group demonstrated statistically significant differences in mean scores with one positive difference and two negative differences. This is interesting and unexpected given that comedy is usually associated with lightheartedness and happiness, which would suggest a tendency toward positive changes under AMTM. An evaluation of the specific attributes offers a possible explanation. The two negative changes were in mean score differences for “beautiful scenery/natural attractions” and “great beaches/water sports.” *Strange Bedfellows*, the

comedy film, took place primarily in the Australian countryside and did not depict the beaches and ocean views that are often associated with Australia. These findings would seem to indicate that mean score differences in cognitive destination image attributes are related to what is shown in the film rather than the genre of the film. This notion is further supported by the fact that the one attribute that showed a statistically significant positive mean score difference was "good nightlife and entertainment." The film's main characters take a trip to the city in order to visit various bars and nightclubs. Nightlife is depicted in the film, and participants' impressions of nightlife improved. While these findings are unexpected within the framework of AMTM, they are not unexpected when considering earlier research that found that films such as *The Motorcycle Diaries* (Shani et al., 2009), *Before Sunrise* (Kim & Richardson, 2003), and *Lost in Translation* (Hahm & Wang, 2011) both positively and negatively affected cognitive destination image attributes.

In contrast, an evaluation of the horror treatment group findings was not surprising under the framework of AMTM. All 14 cognitive destination image attributes showed negative differences in mean scores when comparing the first post-survey to the pre-survey. Of those, 10 were statistically significant. These findings are intriguing and expected under AMTM, since horror films are often associated with fear, anxiety, and other negative emotions. Unlike the findings for the comedy treatment group, differences in mean scores seem to have been based on a transfer of emotion rather than what was depicted in the film. For example, *Wolf Creek*, the horror film, shows beautiful beaches and picturesque countryside, yet attributes related to the concepts of water and nature showed negative score changes. Attributes that showed the greatest statistically

significant mean score changes were related to personal safety and friendly people, which is understandable considering that one of the lead characters in *Wolf Creek* is a serial killer who tortures his victims.

Within-group analysis does not fully support the hypothesis that all genres differentially affect cognitive destination image, given the unremarkable and even questionable findings from the action, drama, and comedy group analyses. However, there is partial support for differential effects of genre when analyzing the horror treatment group findings. The results of the horror treatment group were as expected under AMTM and stood apart from the other treatment groups as well as the control group. There is evidence that the negative emotions associated with the horror film impacted cognitive destination image negatively, but there is no compelling evidence that the emotions associated with other genres had a similar impact.

As with the within-group analyses, between-group analyses confirmed partial support for H1. Again, while differences were not found between all genres, differences were found. Using MANOVA with Sheffé's test for post-hoc analysis, it was determined that the cognitive destination image mean composite score for the horror group was statistically significantly lower compared to the mean composite scores for the control and action groups. Dunnett's multiple comparison test concurred with the findings that only the horror group was statistically significantly different from the control group. As was the case in the within-group analyses, there is indication that horror films can significantly negatively impact cognitive destination image of a location, but there is no evidence that action, comedy, or drama have a significant effect, positively or negatively.

The second hypothesis (H2) stated that genre would impact affective destination image differentially where there was exposure to a foreign destination through film. Past research, including Kim and Richardson (2003) and Shani et al., (2009), has demonstrated that affective destination image attributes can be positively affected by positive movies and negatively affected by negative movies. Under the AMTM framework, it was supposed that the findings from this study would agree with the findings from these earlier studies.

Within-group analysis partially supported H2. Neither the comedy nor drama treatment groups demonstrated statistically significant mean score differences for any of the affective destination image attributes. Conversely, both the action and horror treatment groups did show statistically significant differences. The action group demonstrated a statistically significant positive change in mean score for "gloomy-exciting," which is reasonable given that action films are associated with excitement and adventure. The horror group demonstrated statistically significant negative changes in mean scores for three out of the four affective destination image attributes, providing evidence that participants viewed Australia as less pleasant, gloomier, and more distressing after watching the film. Again, these findings are reasonable given that horror films are associated with unpleasantness, gloom, and stress. Based on the action and horror group findings, there is evidence that the emotions conveyed by genres can influence affective destination image. There is also an indication that negative genres can have greater influence than other genres, as the horror group demonstrated statistically significant scoring differences in three out of four attributes.

Between-group analysis concurred with the findings from the within-group analysis. Using MANOVA with Sheffé's test for post-hoc analysis, it was determined that the affective destination image mean composite scores for the horror group were statistically significantly lower than the mean composite scores for the control and action groups. Dunnett's multiple comparison test confirmed that only the horror treatment group was statistically significantly different from the control group. Interestingly, this not only agrees with the within-group analysis for H2, but mirrors the MANOVA results from H1. As with the H1 MANOVA results, only the horror treatment group was statistically significantly different from the control group, which serves as the standard for comparison. Findings again indicate that horror films can have a significantly negative impact, this time on affective destination image of a location, but there is no evidence that action, comedy, or drama serve as a significant influence.

The third hypothesis (H3) stated that genre would affect place familiarity differentially where there was exposure to a foreign destination through film. Earlier research has provided mixed findings with studies demonstrating that exposure to a location through a film does not significantly affect place familiarity (Kim & Richardson, 2003) opposing studies which indicate that place familiarity is significantly affected by exposure to a location through film (Iwashita, 2008; Tasci, 2009). Based on AMTM, this study presumed that the emotions conveyed by the genres of the films being watched would influence feelings of familiarity, thereby causing the genres to differentially affect place familiarity.

Again, within-group analysis provides partial support for this hypothesis, with differences existing primarily between the horror group and the other groups. Unlike H1

and H2, all four genre groups—action, comedy, drama, and horror—demonstrated positive changes in mean scores between the pre-survey and first post-survey on all four attributes comprising the place familiarity scale. It is worth noting, however, that the control group also demonstrated positive changes in mean scores for all four attributes. This could indicate that simply taking the pre-survey a week earlier influenced the perception of familiarity. While the positive changes were consistent across study groups, a differential impact was found in the levels of significance. Only the action, comedy, and drama groups, along with the control group, had statistically significant differences in at least some of the attribute mean scores. Conversely, the horror group did not have statistically significant differences in any of the attribute mean scores. As with H1 and H2, the horror group differed notably with regard to the impact of genre on the dependent variable. In this case, the emotions experienced after watching the horror film were strong enough to counter the influences which lead to statistically significant changes in attribute scores for all other groups.

An interesting finding in this study that is worth noting is that all groups, regardless of the genre, felt more familiar with Australia when completing the first post-survey one week following the pre-survey. There seems to be evidence that exposure to Australia, be it through the pre-survey or the movies, led to greater feelings of place familiarity. This evidence provides support for the notion that familiarity is an attitudinal variable not reliant on first-hand experiences and is worthy of future investigation.

H3 was not supported by between-group analysis. Using MANOVA, it was determined that the mean composite scores for place familiarity were not statistically significantly different between any of the study groups. Dunnett's multiple comparison

test also revealed that there were no statically significant differences when comparing the individual experiment groups to the control group. These findings agree with the findings from Kim and Richardson (2003), one of the few empirical studies to actually measure place familiarity as a dependent variable. Kim and Richardson also found that there was no statistically significant difference in place familiarity between their experiment and control groups. This study does not provide evidence that genre differentially affects place familiarity or that exposure to a foreign location through film has an effect when compared to no exposure through film.

The fourth hypothesis (H4) stated that genre would affect visitation interest positively but differentially where there was exposure to a foreign destination through film. It was presumed that in keeping with past studies (Hahm & Wang, 2011; Kim & Richardson, 2003; Shani et al., 2009) exposure to a location through film would lead to an increased interest in visitation regardless of the effects on cognitive destination image, affective destination image, and place familiarity. However, in keeping with the AMTM framework, it was also presumed that the effects would be significantly different depending on the genre of the film.

H4 was not supported by either within-group or between-group analysis. In evaluating the within-group findings, change was not always positive and there was not, as was expected given past research, always an increased desire to visit Australia. In fact, all treatment groups experienced some negative mean score differences for at least some of the items comprising the visitation interest scale. Interestingly, in comparison, the control group was the only group to experience positive mean score differences on all four items comprising visitation interest.

In addition to the direction of mean score differences, significance levels were surprising. The only attribute to show a statistically significant (positive) mean score difference within the drama treatment group was “awareness of Australia as a suitable tourism destination,” while the horror treatment group showed statistically significant (negative) mean score differences for three attributes: “current desire to visit Australia,” “likelihood of booking a vacation to Australia,” and “interest in getting information on travel to Australia.” Exposure to Australia through film, regardless of genre, did not positively impact desire to visit as was presumed. Instead, as with H1 through H3, findings indicate that horror films can have a negative impact, in this case on visitation interest. These findings are in opposition to those of Hahm and Wang (2011) and Shani et al. (2009), both of whom found that participants had an increased desire to visit the location depicted in a film following pretest-posttest experiments. However, both of these earlier studies considered only one movie each and neither of them included dark genres for comparison.

H4 was also not supported by between-group analysis. Employing MANOVA, it was determined that the mean composite scores for visitation interest were not statistically significantly different between study groups. Dunnett's multiple comparison test also revealed that there were no statically significant differences when comparing the individual experiment groups to the control group. These findings are in contrast to those of Kim and Richardson (2003) who found that their experiment group, who were exposed to Vienna through a film, had a statistically significantly stronger desire to visit Vienna when compared to the control group.

In general, it seems that the immediate differential effects of genre are strongest on cognitive and affective destination image, with these two dependent variables being the only two for which there were statistically significant differences between study groups. In addition, there is evidence that the effects of a horror film are more pronounced and consistent than the effects of other genres. These findings suggest that concern about the immediate effects of horror films is warranted, which differentiates horror from other genres.

The significant effects experienced by the horror treatment group may be partially explained by the initial feelings of participants toward horror films. The mean pre-survey score for likeability of horror films—on a scale from 1 through 7—was 3.91. Conversely, the mean pre-survey scores for likeability of action films, comedies, and dramas were 5.84, 6.47, and 5.29, respectively. As a group, participants began the study with more negative feelings toward the horror genre and may have resented watching a horror film. Further, with a standard deviation of 2.19, participants' feelings toward horror films were widely spread and were not concentrated around the mean of 3.91, which represents a neutral mid-point on a scale from 1 to 7. There is indication that the horror genre invoked strong emotions, including negative emotions, prior to movie exposure. Strong feelings about the genre could influence feelings about the destination being depicted, along with the movie itself and other icons, such as characters and actors.

Research Question Two

The second research question addressed the continued influence of genre on cognitive destination image, affective destination image, place familiarity, and visitation

interest by evaluating the results of a second post-survey taken two weeks after viewing the films. While the immediate effects of genre are interesting, travel is more likely to be booked weeks or months after viewing a film rather than minutes after viewing a film. Understanding the continued effects of genre stands to have more practical implications. As with research question one, both within-group and between-group analyses were employed to test the continued effects.

The fifth through eighth hypotheses (H5 through H8) proposed that the effects of genre on the four dependent variables two weeks after viewing the film would be similar to the immediate effects. According to transformational advertising, consumers cannot recall the brand—or in this case, the destination—without recalling the experience generated by the advertisement—or in this case, the film (Puto & Wells, 1984). Therefore, it was presumed that the effects would remain the same, because the emotion invoked by the genre would be recalled.

These hypotheses were partially supported through within-group analysis. In strong support was the observation that statistically significant mean score differences across all four dependent variables moved in the same direction, either positively or negatively, when comparing the pre-survey and first-post survey as when comparing the pre-survey and second post-survey. However, the level of significance did not always remain constant. Across all study groups, significance levels of mean score differences for three dependent variables—cognitive destination image, affective destination image, and visitation interest— between the pre-survey and the two post-surveys sometimes increased and sometimes decreased. In other words, positive effects remained positive and negative effects remained negative, but the significance changed. An analysis

comparing the mean scores of the two post-surveys revealed that mean score differences—with a few exceptions—often moved in the opposite direction of their movement between the post-surveys and the pre-survey. This provides evidence that while the effect may be similar; it may be weakening after only two weeks.

Interestingly, only one dependent variable—place familiarity—did not show a decrease for any group in the significance levels of mean score differences when comparing the pre-survey to the two post-surveys. Significance levels either remained the same or increased and were always positive. Nor did mean score differences between the two post-surveys demonstrate movement in the opposite direction—negatively. This observation provides evidence that participants continued to feel more familiar with Australia as time passed, providing further support for familiarity as an attitudinal variable not dependent on first-hand experiences and further pointing to a need for future research into the effects of destination placement on place familiarity as well as the effects of increased place familiarity on intention to visit.

In addition, the specific changes to the items comprising visitation interest are worthy of discussion, as it is tourist visits that ultimately interest DMOs. Interestingly, some of the findings are contrary to AMTM and the expected findings of this study. Participants in the comedy group had less desire to visit Australia two weeks after the movie than immediately after the movie. This is surprising, as it was expected that the emotional experience of watching a comedy, which is typically lighthearted and happy, would affect desire to visit positively. Also surprising, the three visitation interest items that had statistically significant differences in mean scores for the horror group immediately after the film had less significant differences two weeks later. In fact, one

item dropped significance entirely, while the other two lessened in significance. Further evidence of the diminishing effects on the horror group are evidenced in an analysis of the paired sample t-tests between the two post-surveys, which shows that the horror group mean scores actually showed positive differences following the two week time lapse. Again, these findings are contrary to what was expected under the AMTM framework, where it was presumed that the emotional experience of watching a horror film would be recalled. The recall of the experience seems to be weaker than the immediate experience.

Further, between-group analysis does not support any of the hypotheses—H5 through H8—under the second research question. Employing MANOVA, no statistically significant differences were found between genres for any of the dependent variables. Conversely, two dependent variables—cognitive destination image and affective destination image—demonstrated statistically significant differences between the horror group and the control and action groups immediately after the film. Those effects were not similar two weeks later and had, in fact, completely dissipated. In agreement, Dunnett's multiple comparison test revealed that there were no statistically significant differences when comparing the individual experiment groups to the control group using the second post-survey data, while there had been differences between the horror group and the control group when using the first post-survey data. This contrast provides further evidence that the effects were not similar two weeks later.

While there was cause for worry on the part of DMOs regarding the effects of horror films under the first research question, the findings under the second research question provide evidence that the emotional impact can begin to dissipated in just two

weeks. For example, the negative impact on visitation interest, while still negative, was less negative. In addition, the horror group was no longer significantly different from the control group or any of the other treatment groups after a two week time lapse. These results indicate that even a short time period, such as two weeks, can mediate the effects of genre and that the field of film tourism would be well served by longitudinal studies in the future.

Other Influences

This study also questioned whether other influences—namely movie likeability and follow-up activities that included an investigation of the movie and/or the location—impacted the dependent variables. Findings indicate that immediately after viewing the movie there were statistically significant differences in cognitive destination image, affective destination image, and place familiarity composite scores—but not in visitation interest composite scores—when comparing participants who liked versus those who disliked the movies. Most notably, there were differences between those who strongly disliked the movies, rating them the lowest at 1, and those who strongly liked the movies, rating them the highest at 6 or 7. However, there were also statistically significant differences between midpoint ratings and the highest ratings. Nonetheless, there is evidence that strongly liking or disliking a film can have an immediate impact on some destination marketing constructs. Two weeks after the movie, only affective destination image composite scores were statistically significantly different for those who strongly disliked the movies, rating them the lowest at 1, versus those who rated the movies other than a 1. There is evidence that strongly disliking a film can have a continued impact on affective destination image.

Caution should be exercised in applying these findings, however, since likeability was not equally distributed across genres. For example, horror was the least liked genre, and the horror movie was the least liked movie. Because each genre was represented by only one film, it was not possible to distinguish movie likeability from the effects of genre. Unfortunately, post-hoc analysis could not be performed with a split file based on genre because of too few cases within some of the rankings on some of the dependent variables. The field of film tourism would be well served by future research investigating the impact of movie likeability.

In addition to movie likeability, this study investigated the effects of follow-up activity, namely whether investigating the movie and/or the location served to influence the dependent variables. Findings indicate that participants whose follow-up activities included an investigation of Australia had statistically significantly higher mean cognitive destination image and visitation interest composite scores. However, only four participants reported having investigated the location within the two weeks immediately after viewing the films. Findings indicate that movie viewers do not always take it upon themselves to investigate a destination following its depiction in a film, yet evidence suggests that such an investigation could have positive outcomes for the destination. Implications of this may be that tourism boards consider marketing activities that encourage viewers to investigate the destination, such as including a web address, perhaps with contests or other incentives for visiting the site, or other informational venues during movie credits or as part of movie packaging. Again, however, caution should be exercised in overly stating these findings, as only four participants investigated Australia.

Limitations

Quantitative research utilizing statistical analyses has an associated risk of type I (rejecting a true null hypothesis) and type II (failing to reject a false null hypothesis) errors (Buddenbaum & Novak, 2001; Reinard, 2006). This study attempted to mitigate this risk by adhering to the standard alpha level ($p \leq .05$) that is employed in social science research. Nonetheless, caution should be exercised when generalizing these findings to a wider population, despite use of the acceptable alpha level.

Caution should also be exercised when generalizing to a wider audience given that the sample was limited to undergraduate students from a single public university in western Pennsylvania. This demographic may not be comparable to other demographics. Caution in generalizing the findings should also consider that each genre was represented by only one movie and that the study only considered one location. Until comparable genre effect studies utilizing other films and other destinations are available, it should be noted that this study may be limited by the films and the destination that were employed.

In addition, as with most social science research, it is not possible to study participants in a complete vacuum void of outside influences. Further, it is not possible to ensure that all participants self-reported conscientiously and accurately. While some variables, such as past visits to Australia were accounted for, exposure to Australia through conversations, books, magazines, or other films could not be completely controlled. Further, the level of commitment and the honesty of participants could not be controlled.

Finally, because of attrition, the sample size for the drama treatment group ended up being less than desirable. While the other study groups had between 23 and 25 participants, the drama treatment group had only 17 participants. Desirable group sizes range from 25 to 30 according to Reinard (2006). While four groups were close to within this range, the drama group was unwontedly small. Reinard (2006) explains that groups that are too small can make it difficult to find significance. While the less than desirable drama group sample size is a limit of this study, it does not negate the findings related to the other genres, particularly the interesting findings related to the horror treatment group.

Future Research

As this is one of the only studies to date to consider a wide spectrum of genres, future research should seek to find agreement with or dispute these findings. This research was limited to a specific demographic, a specific destination, a finite number of genres, and only one movie per genre. Future studies will need to build upon the limitations of this study in order to more aptly generalize the results. Particularly, the findings related to the horror genre are interesting and indicate that there could be consequences for destinations appearing in horror films. However, this is the first known study to investigate the effects of a horror film and there cannot, therefore, be any agreement as of yet.

Further, the findings related to place familiarity proved interesting and worthy of further investigation. All attributes across all study groups had positively different mean scores after movie exposure, and all groups except for the horror group showed

significant differences. In addition, the effects on place familiarity remained constant or strengthened over time, indicating that place familiarity increases over time after exposure to a foreign destination through a film. Further investigation into the importance of place familiarity within film tourism is warranted.

Indeed, this study provides evidence that the effects of genre can change over time. Particularly interesting is the strengthening of place familiarity and the dissipated negative effects of the horror genre on visitation interest. However, this study was limited to a two-week time lapse. It would be interesting to see whether, and to what extent, a continued time lapse further impacts the effects of genre on destination marketing variables. This knowledge would be beneficial to a true understanding of how genre may impact film tourism, since travel is most probably not booked immediately following a movie.

Lastly, a deeper investigation into the evidence from this study that movie likeability may serve as an influence would be an important contribution to film tourism research. This study was limited by having too few cases per movie rating within genre groups to facilitate post-hoc analysis based on study groups. For example, only one participant in the action group rated the movie a 7 and only one participant in the drama group rated it a 3. Future research should seek to better understand the influence of movie likeability. In fact, future research should seek to understand if genre likeability and/or movie likeability impact the influence of particular genres.

Conclusion

This experimental study attempted to investigate the influences of genre on film tourism, specifically considering the destination marketing constructs of cognitive destination image, affective destination image, place familiarity, and visitation interest. Under the framework of AMTM, it was argued that the emotions experienced while watching particular genres would transfer to the dependent variables. In other words, it was expected that watching a positive film would positively impact cognitive destination image, affective destination image, place familiarity, and visitation interest, while watching a negative film would have the opposite impact. Therefore, it was presumed that genres would have differential effects.

Indeed, evidence suggests that the negative emotions experienced while watching a horror film can have a negative impact on cognitive destination image, affective destination image, and visitation interest. However, the same cannot be said for positive emotions experienced while watching positive genres, such as comedies. These findings agree with Yang (2011), who found that a violent crime movie had negative effects on destination marketing constructs but that a romantic drama did not have positive effects. Interestingly, this study also found that place familiarity grew stronger over time, regardless of the genre. When comparing the genres to each other using MANOVA, some significant differences existed immediately after the movie, most notably that the horror group differed negatively from the control group. However, it is also important to note that there were no statistically significant differences between genres with regard to visitation interest, either immediately or two weeks after exposure to the film. In fact,

there were no statistically significant differences between the study groups in any of the dependent variables two weeks after viewing the film.

The findings from this study are interesting but mixed. Within-group analysis suggests that horror films have negative consequences with regard to the impact on common destination marketing constructs, but between-group analysis suggests that those effects may not be significantly different when compared to the effects of other genres. There is evidence based on this investigation that more research should consider multiple genres and should include dark genres, such as horror movies.

REFERNCES

Ahmed, Z. U. (1991). The influence of the components of a state's tourist image on product positioning strategy. *Tourism Management, 12*(4), 331-340.

Altman, R. (1996). *Cinema and genre.* In G. Nowell-Smith (Ed.). The Oxford history of world cinema (pp. 276-285). England: Oxford University Press.

Anand, P., Holbrook, M. B., & Stephens, D. (1988). The formation of affective judgments: The cognitive-affective model versus the independence hypothesis. *Journal of Consumer Research, 15*(3), 386-391.

Ashworth, G., & Kavaratzis, M. (2007). Beyond the logo: Brand management for cities. *Brand Management, 16*(8), 520–531.

Augsberer, T. (Producer), & Murphy, D. (Director). (2004). *Strange bedfellows* [motion picture]. Australia: Universal Studios.

Balasubramanian, S. K. (1994). Beyond advertising and publicity: Hybrid messages and public policy issues. *Journal of Advertising, 23*(4), 29-47.

Baloglu, S. (2001). Image variations of Turkey by familiarity index: Informational and experiential dimensions. *Tourism Management, 22*(2), 127-133.

Baloglu, S., & Brinberg, D. (1997). Affective images of tourist destinations. *Journal of Travel Research, 35*(4), 11-15.

Baloglu, S., & McCleary, K. (1999). A model of destination image formation. *Annals of Tourism Research, 26*(4), 868-97.

Beerli, A., & Martin, J. D. (2004). Factors influencing destination image. *Annals of Tourism Research, 31*(3), 657-81.

Beeton, S. (2001). Smiling for the camera: The influence of film audiences on a budget tourism destination. *Tourism, Culture & Communication, 3*, 15-25.

Beeton, S. (2005). *Film-induced tourism*. Cleveland, OH: Channel View.

Beeton, S. (2006). Understanding film-induced tourism. *Tourism Analysis, 11*(3), 181-8.

Beeton, S. (2010). The advance of film tourism. *Tourism and Hospitality Planning & Development, 7*(1), 1-6.

Bolan, P., & Williams, L. (2008). The role of image in service promotion: Focusing on the influence of film on consumer choice within tourism. *International Journal of Consumer Studies, 32*(4), 382-390.

Boland, S. M. (n.d.). *Can Likert scales be considered interval?* Retrieved from: http://www.lhup.edu/sboland/Can%20Likert%20scales%20be%20considered%20interval.pdf

Brenman, G. (Producer), & Hicks, S. (Director). (2009). *The boys are back* [motion picture]. Australia: Miramax Films.

Buddenbaum, J. M., & Novak, K. B. (2001). *Applied communication research.* Ames, IA: Iowa State University Press.

Busby, G., & Klug, J. (2001). Movie-induced tourism: The challenge of measurement and other issues. *Journal of Vacation Marketing, 7*(4), 316-332.

Buscombe, E. (1995). *The idea of genre in the American cinema*. In B. K. Grant (Ed.), Film genre reader II (pp. 11-25). Austin, TX: The University of Texas Press.

Butler, R. (1990). The influence of the media in shaping international tourist patterns. *Tourism Recreation Research, 15*(2), 46-53.

Calder, B. J., Phillips, L. W., & Tybout, A. M. (1981). Designing research for application. *Journal of Communication Research, 8*(2), 197-207.

Chen, C., & Tsai, D. (2007). How do destination image and evaluative factors affect behavioral intentions? *Tourism Management, 28*(4), 1115-22.

Chon, K. S. (1991). Tourism destination image modification process: Marketing implications. *Tourism Management, 12*(2), 68-72.

Connell, J. (2005). Toddlers, tourism and tobermory: Destination marketing issues and television-induced tourism. *Tourism Management, 26*(5), 763-76.

Cook, T., & Campbell, D. (1975). The design and conduct of experiments and quasi-experiments in field settings. In M. Dunnette (Ed.), *Handbook of industrial and organizational research* (pp.223-321). Chicago, IL: Rand McNally.

Cowley, E., & Barron, C. (2008). When product placement goes wrong: The effects of program liking and placement prominence. *Journal of Advertising, 37*(1), 89-98.

Crompton, J. L. (1979). An assessment of the image of Mexico as a vacation destination and the influence of geographical location upon the image. *Journal of Travel Research, 17*(4), 18-23.

Creswell, J. W. (2009). *Research design: Qualitative, quantitative, and mixed methods approaches* (3rd ed.).Thousand Oaks, CA: Sage.

Croy, W. G., & Walker, R. D. (2003). Rural tourism in film - Issues for strategic regional development. In D. Hall, L. Roberts, & M. Mitchell (Eds.), *New directions in rural tourism* (pp. 115-133). Aldershot, UK: Ashgate.

Cruise, T., & Wagner, P. (Producers), & Woo, J. (Director). (2000). *Mission: Impossible II* [motion picture]. United States: Paramount Pictures.

Dann, G. M. S. (1977) Anomie, ego-enhancement and tourism. *Annals of Tourism Research, 4*(4), 184-194.

Dann, G. M. S. (1996).Tourist images of a destination: An alternative analysis. In D.R. Fesenmaier, J.T. O'Leary, & M. Uysal (Eds.), *Recent advances in tourism marketing research* (pp. 41-55). New York, NY: Haworth Press.

Delattre, E., & Colovic, A. (2009). Memory and perception of brand mentions and placement of brands in songs. *International Journal of Advertising, 28*(5), 807-842.

DiLalla, D.L., & Dollinger, S.J. (2006). Cleaning up data and running preliminary analysis. In F.T.L. Leong & J.T. Austin (Eds.), *The psychology research handbook: A guide for graduate students and researcher assistants* (pp. 241-243). Thousand Oaks, CA: Sage.

Doane, D. P., & Seward, L. E. (2008). *Essential statistics in business & economics*. Boston, MA: McGraw-Hill.

Echtner, C. M., & Ritchie, J. R. B. (1991). The measurement of tourism destination image (Unpublished paper). Canada: University of Calgary.

Echtner, C. M., & Ritchie, J. R. B. (1993). The measurement of destination image: An empirical assessment. *Journal of Travel Research, 31*(4), 3-13.

Echtner, C. M., & Ritchie, J. R. B. (2003). The meaning and measurement of destination image. *The Journal of Tourism Studies, 14*(1), 37-48.

Egan, J. (2007). *Marketing communications*. London, England: Thomson Learning.

Eisend, M. (2009). A cross-cultural generalizability study of consumers' acceptance of product placements in movies. *Journal of Current Issues & Research in Advertising, 31*(1), 15-25.

Fakeye, P. C., & Crompton, J. L. (1991). Image differences between prospective, first-time, and repeat visitors to the lower Rio Grande Valley. *Journal of Travel Research, 30*(2), 10-16.

Fridgen, J. D. (1987). Use of cognitive maps to determine perceived tourism region. *Leisure Science, 9*(2), 101-117.

Garcia-Marques, T., Mackie, D.M., Claypool, H.M., & Garcia-Marques, L. (2004). Positivity can cue familiarity. *Personality and Social Psychology Bulletin, 30*(5), 585-593.

Gartner, W. C. (1993). Image formation process. *Journal of Travel and Tourism Marketing, 2*(2/3), 191-215.

Grihault, N. (2003). Film tourism – the global picture. *Travel and Tourism Analyst, 5*, 1-22.

Gunn, C. (1988). *Vacationscapes: Designing tourist regions*. New York, NY: Van Nostrand Reinhold.

Hahm, J., & Wang, Y. (2011). Film-induced tourism as a vehicle for destination marketing: Is it worth the efforts? *Journal of Travel & Tourism Marketing, 28*(2), 165-179.

Hair, J.F., Anderson, R.E., Tatham, R.L., & Black, W.C. (1998). *Multivariate data analysis* (5th ed.). Saddle River, NJ: Prentice-Hall.

Harris Interactive. (2002). College students spend $200 billion each year [Press release]. Retrieved from: http://www.harrisinteractive.com/news/allnewsbydate.asp?newsid=480

Hart, P. J. (2003). Product placement for dummies. *Marketing Magazine, 108*(17), 17.

Hong, S., Wang, Y. J., & De Los Santos, G. (2008). The effective product placement: Finding appropriate methods and contexts for higher brand salience. *Journal of Promotion Management, 14*(1), 103-120.

Hu, Y., & Ritchie, J. R. B. (1993). Measuring destination attractiveness: A contextual approach. *Journal of Travel Research, 32*(2), 25-34.

Hudson, S., & Ritchie, J. R. B. (2006a). Film tourism and destination marketing: The case of Captain Corelli's Mandolin. *Journal of Vacation Marketing, 12*(3), 256-268.

Hudson, S., & Ritchie, J. R. B. (2006b). Promoting destinations via film tourism: An empirical identification of supporting marketing initiatives. *Journal of Travel Research, 44*(4), 387-96.

Iwashita, C. (2008). Roles of films and television dramas in international tourism: The case of Japanese tourists to the UK. *Journal of Travel & Tourism Marketing, 24*(2-3), 139-151.

Jeffrey, J. (2005, November 12). Up the creek. *Weekend Australian,* p. 007.

Karniouchina, E.V., Uslay, C., & Erenburg, G. (2011). Do marketing media have life cycles? The case of product placement in movies. *Journal of Marketing, 75*(3), 27-48.

Karrh, J. A., McKee, K. B., & Pardun, C. J. (2003). Practitioners' evolving views on product placement effectiveness. *Journal of Advertising Research, 43*(2), 138-149.

Kavaratzis, M. (2005). Place branding: A review of trends and conceptual models. *The Marketing Review, 5*(4), 329-342.

Kim, H., & Richardson, S. L. (2003). Motion picture impacts on destination image. *Annals of Tourism Research, 30*(1), 216-37.

Kotler, P., Asplund, C., Rein, I., & Haider, D. H. (1999): *Marketing places Europe.* London, England: Prentice Hall.

Langford, B. (1995). *Film genre: Hollywood and beyond.* Scotland: Edinburgh University Press.

Lightfoot, D. & McLean, G. (Producers), & McLean, G. (Director). (2005). *Wolf creek* [motion picture]. Australia: Dimension Films.

Macionis, N. (2004, November). Understanding the film-induced tourist. In W. Frost, G. Croy, & S. Beeton (Eds.), *International tourism and media conference proceedings* (pp. 86-97). Melbourne, Australia: Monash University.

MacKay, K. J., & Fesenmaier, D. R. (1997). Pictorial elements of destination image formation. *Annals of Tourism Research, 24*(3), 537-565.

Mangold, R. (2008). Scales. In W. Donsbach (Ed.), *The international encyclopedia of communication* (pp. 4476-4477). Malden, MA: Blackwell.

Matthes, J., Schemer, C., & Wirth, W. (2007). More than meets the eye. *International Journal of Advertising, 26*(4), 477-503.

Mayo, E. (1973*).* Regional images and regional travel behaviour. In *Proceedings Travel Research Association Fourth Annual Meeting* (pp. 211-218). Sun Valley, ID.

Mayo, E., & Jarvis, L. (1981). *The psychology of leisure travel*. Boston, MA: Cross-border Information.

McLellan, R., & Foushee, K. (1983). Negative images of the Unites States as expressed by tour operators from other countries. *Journal of Travel Research, 22*(1), 2-5.

Mertler, C.A., & Vannatta, R.A. (2010). *Advanced and multivariate statistical methods: Practical applications and interpretation* (4th ed.). Glendale, CA: Pyrczak.

Morgan, N., & Pritchard, A. (1998). *Tourism promotion and power: Creating images, creating identities.* Chichester, UK: John Wiley & Sons.

Morgan, N., & Pritchard, A. (2002). Contextualizing destination branding. In N. Morgan, A. Pritchard, & R. Pride (Eds.), *Destination branding: Creating the unique destination proposition* (pp.11-41). Amsterdam, Netherlands: Butterworth-Heinemann.

Morgan, N., & Pritchard, A. (2004). Meeting the destination branding challenge. In N. Morgan, A. Pritchard, & R. Pride (Eds.), *Destination branding: Creating the unique destination proposition* (2nd ed.) (pp. 59-78). Oxford, England: Elsevier Butterworth-Heinemann.

Motion Picture Association of America. (2013). *2012 theatrical market statistics*. Retrieved from: http://www.mpaa.org/Resources/3037b7a4-58a2-4109-8012-58fca3abdf1b.pdf

O'Connor, N., Flanagan, S., & Gilbert, D. (2010). The use of film in re-imaging a tourist destination: A case study of Yorkshire, UK. *Journal of Vacation Marketing, 16*(1), 61-74.

Olsen, J., McAlexander, J., & Roberts, S. (1986). The impact of the visual content of advertisements upon the perceived vacation experience. In W. Joseph, L. Mautinho, & I. Vernon (Eds.), *Tourism services marketing: Advances in theory and practice* (pp. 260-269). OH: Cleveland State University.

Pearce, P. L. (1982). Perceived changes in holiday destinations. *Annals of Tourism Research, 9,* 145-164.

Phelps, A. (1986). Holiday destination image: The problem of assessment. *Tourism Management, 7*(3), 168-180.

Phillips, T. (2006, December 3). Brazil fears for tourism in wake of latest Hollywood horror. *The Guardian*. Retrieved from: http://www.guardian.co.uk/world/2006/dec/04/film.brazil

Phillips, W., & Jang, S. (2007). Destination image and visit intention: Examining the moderating role of motivation. *Tourism Analysis, 12*(4), 319-316.

Pompper, D., & Choo, Y. (2008). Advertising in the age of TiVo: Targeting teens and young adults with film and television product placements. *Atlantic Journal of Communication, 16*(1), 49-69.

Puto, C. P., & Wells, W. D. (1984). Information and transformational advertising: The differential effects of time. In T.C. Kinnear (Ed.), *Advances in consumer research* (Vol. 11, pp. 572-576). Provo, UT: Association for Consumer Research.

Reinard, J. C. (2001). *Introduction to communication research* (3rd ed.). Boston, MA: McGraw-Hill.

Reinard, J. C. (2006). *Communication research statistics.* Thousand Oaks, CA: Sage.

Riley, R., Baker, D., & Van Doren, C. S. (1998). Movie induced tourism. *Annals of Tourism Research, 25*(4), 919-35.

Riley, R. W., & Van Doren, C. S. (1992). Movies of tourism promotion: A "pull" factor in a "push" location. *Tourism Management, 13*(3), 267-74.

Russell, C. A. (1998). Toward a framework of product placement: Theoretical propositions. *Advances in Consumer Research, 25*, 357-362.

Russell, C. A. (2002). Investigating the effectiveness of product placement in television shows: The role of modality and plot connection congruence on brand memory and attitude. *Journal of Consumer Research, 29*(3), 306-318.

Russell, C. A., & Stern, B. B. (2006). Consumers, characters, and products. *Journal of Advertising, 35*(1), 7-21.

Russell, J. A. (1980). A circumplex model of affect. *Journal of Personality and Social Psychology, 39*(6), 1161-1178.

Russell, J. A., & Pratt, G. (1980). A description of the affective quality attributed to environments. *Journal of Personality and Social Psychology, 38*(2), 311-322.

Russell, J. A., Ward, L. M., & Pratt, G. (1981). Affective quality attributed environment: A factor analytic study. *Environment and Behavior, 13*(3), 259-288.

Salkind, N. (Ed.) (2010). *Encyclopedia of research design* (Vol. 1). Thousand Oaks, CA: Sage.

Schemer, C., Matthes, J., Wirth, W., & Textor, S. (2008). Does "Passing the Courvoisier" always pay off? Positive and negative evaluative conditioning effects of brand placements in music videos. *Psychology & Marketing, 25*(10), 923-943.

Schmoll, N. M., Hafer, J., Hilt, M., & Reilly, H. (2006). Baby boomers' attitudes towards product placements. *Journal of Current Issues & Research in Advertising, 28*(2), 33-53.

Schofield, P. (1996). Cinematrographic images of a city. *Tourism Management, 17*(5), 333-340.

Shani, A., Wang, Y., Hudson, S., & Gil, S. M. (2009). Impacts of a historical film on the destination image of South America. *Journal of Vacation Marketing, 15*(3), 229-42.

Slippery Rock University. (2013). *Slippery Rock University student profile.* Retrieved from http://www.sru.edu/academics/institutionalresearch/Documents/student_profile/Sp13.pdf.

Strong, E. K. (1925). *The psychology of selling*. New York, NY: McGraw-Hill.

Sung, Y., & de Gregorio, F. (2008). New brand worlds: College student consumer attitudes toward brand placement in films, television shows, songs, and video games. *Journal of Promotion Management, 14*(1), 85-101.

Sung, Y., de Gregorio, F., & Jung, J. (2009). Non-student consumer attitudes towards product placement. *International Journal of Advertising, 28*(2), 257-285.

Tabachnik, B. G., & Fidell, L. S. (2013). *Using multivariate statistics* (6th ed.). Boston, MA: Person Education.

Tasci, A. D. A. (2009). Social distance: The missing link in the loop of movies, destination image, and tourist behavior? *Journal of Travel Research, 47*(4), 494-507.

Tasci, A. D. A., & Gartner, W. C. (2007). Destination image and its functional relationship. *Journal of Travel Research, 45*(4), 413-425.

Tooke, N., & Baker, M. (1996). Seeing is believing: The effect of film on visitor numbers to screened locations. *Tourism Management, 17*(2), 87-94.

Treadwell, D. (2011). *Introducing communication research: Paths of inquiry*. Thousand Oaks, CA: Sage.

Tudor, A. (1995). Genre. In B.K. Grant (Ed.), *Film genre reader II* (pp. 3-10). Austin, TX: University of Texas Press.

Urry, J. (1990). *The tourist gaze: Leisure and travel in contemporary societies*. London, England: Sage.

U.S. Department of Commerce. (2011). *Profile of U.S. Resident Travelers Visiting Overseas Destination: 2010 Outbound*. Retrieved from the International Trade Administration, Manufacturing and Services, Office of Travel and Tourism Industries web site: http://tinet.ita.doc.gov/outreachpages/download_data_table/2010_Outbound_Profile.pdf

Vogt, W. P. (2005). *Dictionary of statistics & methodology: A nontechnical guide for the social sciences* (3rd ed.). Thousand Oaks, CA: Sage.

Wellek, R., & Warren, A. (1956). *Theory of literature* (3rd ed.). New York, NY: Harcourt, Brace and World.

Woodside, A. G., & Lysonski, S. (1989). A general model of traveler destination choice. *Journal of Travel Research, 27*(4), 8-14.

World Tourism Organization. (2013, May 15). *International tourism receipts grew by 4% in 2012* [Press release]. Retrieved from: http://media.unwto.org/en/press-release/2013-05-15/international-tourism-receipts-grew-4-2012.

Yang, F. (2011). *Movies' impact on place images and visitation interest: A product placement perspective* (Doctoral dissertation, Michigan State University). Retrieved from ProQuest Dissertations and Thesis Database. (UMI No. 3469192)

Yang, M., & Roskos-Ewoldsen, D. (2007). The effectiveness of brand placements in the movies: Levels of placements, explicit and implicit memory, and brand-choice behavior. *Journal of Communication, 57*(3), 469-489.

Yüksel, A., & Akgül, O. (2007). Postcards as affective image makers: An idle agent in destination marketing. *Tourism Management, 28* (3), 714-25.

Zenker, S., & Braun, E. (2010, June) *The place brand centre – a conceptual approach for the brand management of places.* Paper presented at 39th European Marketing Academy Conference, Copenhagen, Denmark.

Appendix A: Pre-Survey

Please read each question carefully and consider any instructions and what is being asked.

1. What is your age? _____

2. What is your gender?
   - Male ____
   - Female ____

3. How do you describe yourself?
   - American Indian or Alaska Native ____
   - Hawaiian or Other Pacific Islander ____
   - Asian or Asian American ____
   - Black or African American ____
   - Hispanic or Latino ____
   - Non-Hispanic White ____
   - Other ____

4. On which continent is your home country located?
   - Africa ____
   - Asia ____
   - Australia ____
   - Europe ____
   - North America ____
   - South America ____

5. What is your major?
   - Communication ____
   - Business Marketing ____
   - Business Other Than Marketing ____
   - Other ____ Please list _____

6. Have you visited any of the following locations? Check all that apply.
   - Alaska ____
   - Australia ____
   - Canada ____
   - Florida ____
   - Germany ____
   - Hawaii ____
   - Japan ____
   - Mexico ____

7. Have you seen any of the following movies? Check all that apply.
    - Mission Impossible I ____
    - Mission Impossible II ____
    - Mission Impossible III ____
    - Finding Nemo ____
    - The Little Mermaid ____
    - Strange Bedfellows ____
    - I Now Pronounce You Chuck and Larry ____
    - The Descendants ____
    - The Boys are Back ____
    - Wolf Creek ____
    - The Hills Have Eyes ____

8. Please indicate how much you like or dislike each of the following genres on a scale from 1-7, with 1 being strongly dislike and 7 being strongly like. Please circle one number per genre.

    - Action
      Strongly dislike 1 2 3 4 5 6 7 Strongly like
    - Animation
      Strongly dislike 1 2 3 4 5 6 7 Strongly like
    - Comedy
      Strongly dislike 1 2 3 4 5 6 7 Strongly like
    - Drama
      Strongly dislike 1 2 3 4 5 6 7 Strongly like
    - Horror
      Strongly dislike 1 2 3 4 5 6 7 Strongly like

Please indicate to what degree you agree or disagree with the statements below on a scale from 1-7, with 1 being offers very little and 7 being offers very much. Please circle one number per statement.

1. Australia offers good value for money.

    Offers very little 1 2 3 4 5 6 7 Offers very much

2. Australia offer beautiful scenery / natural attractions.

    Offers very little 1 2 3 4 5 6 7 Offers very much

3. Australia offers good climate.

Offers very little 1 2 3 4 5 6 7 Offers very much

4. Australia offers interesting cultural attractions.

Offers very little 1 2 3 4 5 6 7 Offers very much

5. Australia offers suitable accommodations.

Offers very little 1 2 3 4 5 6 7 Offers very much

6. Australia offers appealing local food (cuisine).

Offers very little 1 2 3 4 5 6 7 Offers very much

7. Australia offers great beaches / water sports.

Offers very little 1 2 3 4 5 6 7 Offers very much

8. Australia offers quality of infrastructure.

Offers very little 1 2 3 4 5 6 7 Offers very much

9. Australia offers personal safety.

Offers very little 1 2 3 4 5 6 7 Offers very much

10. Australia offers interesting historical attractions.

Offers very little 1 2 3 4 5 6 7 Offers very much

11. Australia offers unpolluted / unspoiled environment.

Offers very little 1 2 3 4 5 6 7 Offers very much

12. Australia offers good nightlife and entertainment.

Offers very little 1 2 3 4 5 6 7 Offers very much

13. Australia offers standard hygiene and cleanliness.

Offers very little 1 2 3 4 5 6 7 Offers very much

14. Australia offers interesting and friendly people.

Offers very little	1	2	3	4	5	6	7	Offers very much

Please indicate to what degree each adjective reflects your perception of Australia. Please circle one number per line.

				Neutral				
15. Unpleasant	1	2	3	4	5	6	7	Pleasant
16. Sleepy	1	2	3	4	5	6	7	Lively
17. Gloomy	1	2	3	4	5	6	7	Exciting
18. Distressing	1	2	3	4	5	6	7	Relaxing

Please indicate to what extent you are familiar with the topics below on a scale from 1-7, with 1 being not at all familiar and 7 being extremely familiar. Please circle one number per question.

19. How familiar are you with the lifestyle of the people in Australia?

Not at all familiar	1	2	3	4	5	6	7	Extremely familiar

20. How familiar are you with the cultural/historical attractions in Australia?

Not at all familiar	1	2	3	4	5	6	7	Extremely familiar

21. How familiar are you with the landscape in Australia?

Not at all familiar	1	2	3	4	5	6	7	Extremely familiar

22. How familiar are you with the nighttime entertainment in Australia?

Not at all familiar	1	2	3	4	5	6	7	Extremely familiar

Please indicate to what degree you agree or disagree with the statements below on a scale from 1-7, with 1 being strongly disagree and 7 being strongly agree. Please circle one number per question.

23. How aware are you of Australia as a suitable tourism destination for you?

Strongly disagree	1	2	3	4	5	6	7	Strongly agree

24. What is your current desire to visit Australia?

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

25. How likely are you to book a vacation to Australia?

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

26. How interested are you in getting information on traveling to Australia?

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

Appendix B: Post-Survey I

Please read each question carefully and consider any instructions and what is being asked.

1. Please classify the movie that you just watched. Please choose only one.

   - Action ____
   - Animation ____
   - Comedy ____
   - Drama ____
   - Horror ____
   - Other ____ Please specific _____

2. Please rate the following attributes for the movie that you just watched. Please circle one number per bullet point.

   - Plot and Storyline
     Poor 1 2 3 4 5 6 7 Excellent

   - Characters
     Poor 1 2 3 4 5 6 7 Excellent

   - Acting
     Poor 1 2 3 4 5 6 7 Excellent

   - Production value
     Poor 1 2 3 4 5 6 7 Excellent

   - Overall rating
     Poor 1 2 3 4 5 6 7 Excellent

Please indicate to what degree you agree or disagree with the statements below on a scale from 1-7, with 1 being offers very little and 7 being offers very much. Please circle one number per statement.

1. Australia offers good value for money.

   Offers very little 1 2 3 4 5 6 7 Offers very much

2. Australia offer beautiful scenery / natural attractions.

   Offers very little 1 2 3 4 5 6 7 Offers very much

3. Australia offers good climate.

Offers very little 1 2 3 4 5 6 7 Offers very much

4. Australia offers interesting cultural attractions.

Offers very little 1 2 3 4 5 6 7 Offers very much

5. Australia offers suitable accommodations.

Offers very little 1 2 3 4 5 6 7 Offers very much

6. Australia offers appealing local food (cuisine).

Offers very little 1 2 3 4 5 6 7 Offers very much

7. Australia offers great beaches / water sports.

Offers very little 1 2 3 4 5 6 7 Offers very much

8. Australia offers quality of infrastructure.

Offers very little 1 2 3 4 5 6 7 Offers very much

9. Australia offers personal safety.

Offers very little 1 2 3 4 5 6 7 Offers very much

10. Australia offers interesting historical attractions.

Offers very little 1 2 3 4 5 6 7 Offers very much

11. Australia offers unpolluted / unspoiled environment.

Offers very little 1 2 3 4 5 6 7 Offers very much

12. Australia offers good nightlife and entertainment.

Offers very little 1 2 3 4 5 6 7 Offers very much

13. Australia offers standard hygiene and cleanliness.

Offers very little 1 2 3 4 5 6 7 Offers very much

14. Australia offers interesting and friendly people.

Offers very little	1	2	3	4	5	6	7	Offers very much

Please indicate to what degree each adjective reflects your perception of Australia. Please circle one number per line.

				Neutral				
15. Unpleasant	1	2	3	4	5	6	7	Pleasant
16. Sleepy	1	2	3	4	5	6	7	Lively
17. Gloomy	1	2	3	4	5	6	7	Exciting
18. Distressing	1	2	3	4	5	6	7	Relaxing

Please indicate to what extent you are familiar with the topics below on a scale from 1-7, with 1 being not at all familiar and 7 being extremely familiar. Please circle one number per question.

19. How familiar are you with the lifestyle of the people in Australia?

Not at all familiar	1	2	3	4	5	6	7	Extremely familiar

20. How familiar are you with the cultural/historical attractions in Australia?

Not at all familiar	1	2	3	4	5	6	7	Extremely familiar

21. How familiar are you with the landscape in Australia?

Not at all familiar	1	2	3	4	5	6	7	Extremely familiar

22. How familiar are you with the nighttime entertainment in Australia?

Not at all familiar	1	2	3	4	5	6	7	Extremely familiar

Please indicate to what degree you agree or disagree with the statements below on a scale from 1-7, with 1 being strongly disagree and 7 being strongly agree. Please circle one number per question.

23. How aware are you of Australia as a suitable tourism destination for you?

Strongly disagree	1	2	3	4	5	6	7	Strongly agree

24. What is your current desire to visit Australia?

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

25. How likely are you to book a vacation to Australia?

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

26. How interested are you in getting information on traveling to Australia?

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

Appendix C: Post-Survey II

Please read each question carefully and consider any instructions and what is being asked.

1. Have you done any follow-up investigation regarding the movie that you viewed on Wednesday, April 17? Please check all that apply.

    - Investigated general movie information ____
    - Investigated movie reviews ____
    - Investigated the actor(s) ____
    - Investigated the director/producer ____
    - Investigated the location, Australia ____

Please indicate to what degree you agree or disagree with the statements below on a scale from 1-7, with 1 being offers very little and 7 being offers very much. Please circle one number per statement.

1. Australia offers good value for money.

    Offers very little 1 2 3 4 5 6 7 Offers very much

2. Australia offer beautiful scenery / natural attractions.

    Offers very little 1 2 3 4 5 6 7 Offers very much

3. Australia offers good climate.

    Offers very little 1 2 3 4 5 6 7 Offers very much

4. Australia offers interesting cultural attractions.

    Offers very little 1 2 3 4 5 6 7 Offers very much

5. Australia offers suitable accommodations.

    Offers very little 1 2 3 4 5 6 7 Offers very much

6. Australia offers appealing local food (cuisine).

    Offers very little 1 2 3 4 5 6 7 Offers very much

7. Australia offers great beaches / water sports.

    Offers very little 1 2 3 4 5 6 7 Offers very much

8. Australia offers quality of infrastructure.

Offers very little 1 2 3 4 5 6 7 Offers very much

9. Australia offers personal safety.

Offers very little 1 2 3 4 5 6 7 Offers very much

10. Australia offers interesting historical attractions.

Offers very little 1 2 3 4 5 6 7 Offers very much

11. Australia offers unpolluted / unspoiled environment.

Offers very little 1 2 3 4 5 6 7 Offers very much

12. Australia offers good nightlife and entertainment.

Offers very little 1 2 3 4 5 6 7 Offers very much

13. Australia offers standard hygiene and cleanliness.

Offers very little 1 2 3 4 5 6 7 Offers very much

14. Australia offers interesting and friendly people.

Offers very little 1 2 3 4 5 6 7 Offers very much

Please indicate to what degree each adjective reflects your perception of Australia. Please circle one number per line.

				Neutral				
15. Unpleasant	1	2	3	4	5	6	7	Pleasant
16. Sleepy	1	2	3	4	5	6	7	Lively
17. Gloomy	1	2	3	4	5	6	7	Exciting
18. Distressing	1	2	3	4	5	6	7	Relaxing

Please indicate to what extent you are familiar with the topics below on a scale from 1-7, with 1 being not at all familiar and 7 being extremely familiar. Please circle one number per question.

19. How familiar are you with the lifestyle of the people in Australia?

Not at all familiar 1 2 3 4 5 6 7 Extremely familiar

20. How familiar are you with the cultural/historical attractions in Australia?

Not at all familiar 1 2 3 4 5 6 7 Extremely familiar

21. How familiar are you with the landscape in Australia?

Not at all familiar 1 2 3 4 5 6 7 Extremely familiar

22. How familiar are you with the nighttime entertainment in Australia?

Not at all familiar 1 2 3 4 5 6 7 Extremely familiar

Please indicate to what degree you agree or disagree with the statements below on a scale from 1-7, with 1 being strongly disagree and 7 being strongly agree. Please circle one number per question.

23. How aware are you of Australia as a suitable tourism destination for you?

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

24. What is your current desire to visit Australia?

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

25. How likely are you to book a vacation to Australia?

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

26. How interested are you in getting information on traveling to Australia?

Strongly disagree 1 2 3 4 5 6 7 Strongly agree