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Tourist See Tourist Do: The Influence of Hollywood Movies and Television on Tourism Motivation and Activity Behavior

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Abstract

The purpose of this study was to investigate the influence of Hollywood movies and television (movies/TV) on US viewer's motivation to travel to and participate in activities featured in Hollywood movies/TV productions. A survey was administered in an online format to a convenience sample of 433 respondents via Qualtrics. Factor analysis, correlation, and regression was employed to explore relationships between the variables. Findings identified a profile of Hollywood movies/TV viewers, sources of information used to determine destination choice, and level of involvement among viewers of Hollywood movies/TV productions. Additionally, this study explored the relationships between Hollywood movies/TV productions, tourist motivations, and the propensity to participate in activities featured. Findings indicate that Hollywood movies/TV productions have a positive impact on viewer involvement and that movie/TV related tourism is likely to be affected by movie and TV viewing preference and destination image. The results identify that the predictor "TV viewing behavior" is the strongest predictor of entertainment-motivated tourism, followed by "destination image" and "movie viewing behavior." Findings also indicate that "destination image" is the strongest predictor of movie-related activities and that the image portrayed in a movie does influence the viewer's inclination to visit and participate in activities featured in a movie.

Keywords

Hollywood, Movie/TV Viewing Behavior, Destination Image, Tourism Motivation, Tourist Activity Behaviour

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By Daniel L. Spears, Bharath M. Josiam, Tammy Kinley and Sanjukta Pookulangara

ABSTRACT

The purpose of this study was to investigate the influence of Hollywood movies and television (movies/TV) on US viewer's motivation to travel to and participate in activities featured in Hollywood movies/TV productions. A survey was administered in an online format to a convenience sample of 433 respondents via Qualtrics. Factor analysis, correlation, and regression was employed to explore relationships between the variables. Findings identified a profile of Hollywood movies/TV viewers, sources of information used to determine destination choice, and level of involvement among viewers of Hollywood movies/TV productions. Additionally, this study explored the relationships between Hollywood movies/TV productions, tourist motivations, and the propensity to participate in activities featured. Findings indicate that Hollywood movies/TV productions have a positive impact on viewer involvement and that movie/TV related tourism is likely to be affected by movie and TV viewing preference and destination image. The results identify that the predictor "TV viewing behavior" is the strongest predictor of entertainment-motivated tourism, followed by "destination image" and "movie viewing behavior." Findings also indicate that "destination image" is the strongest predictor of movie-related activities and that the image portrayed in a movie does influence the viewer's inclination to visit and participate in activities featured in a movie.

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INTRODUCTION

Since its inception in the early 20th century the American film industry, most commonly referred to as Hollywood, has had a profound influence on cinema, fashion, and tourism worldwide. Several studies have revealed that other than fashion industry, the tourism industry is largely influenced by Hollywood movies and television. Young and Young (2008) suggested that "there is a general belief that the consumption of film (movie) and TV productions has an effect on tourism, that is, that in some way because of their consumption of movies and TV programs, people are induced to increase or otherwise change their consumption of tourism products" (p. 195). Hudson and Ritchie (2006) stated "film tourism is a growing phenomenon worldwide, fueled by both the growth of the entertainment industry and the increase in international travel" (p. 387). Bubsy and Klug (2001) suggested that media-related tourism is related to

places that are described in books or shown in TV programs or movies. Several studies have shown that movies and TV create a motivation to travel. Locations shown in these movies and television programs affect a viewer's choice in selecting a travel destination (Han & Lee, 2008; Young & Young, 2008). Cohen (1986) concluded that "movies as media fiction can act as powerful publicity" (p. 235). Therefore, tourism marketers must carefully review all aspects of movie/TV productions including target audience, storyline, and image of location being featured in the program, since all these factors are interrelated.

There has been significant growth in the tourism industry in the past several decades. The reasons for this growth are based upon increases in strategic development of resources in tourism destinations, destination marketing activities, increasing income among emerging economies worldwide, ubiquity of information; online resources, such as social media, airline ticket booking, travel guides, hotel bookings, car rentals; and inexpensive air fares. Today, people are more open and ready to explore new places, and overall need a change from their daily routine. According to Correia, Moco, and Oom do Valle (2007) there are "...many different reasons and motives that compel people to travel." They further suggested, "...these forces (reasons and motives) are perceived as being able to decrease the condition of tension felt by the individual" (p. 48).

The global tourism industry is an extremely competitive environment with direct impacts on a destinations economic vitality and sustainability. Destination Marketing Organizations (DMOs) and Destination Marketing Companies (DMCs) are continually trying to better understand why tourists are motivated to travel to one destination over another, what activities they look for, and ultimately, what influences the tourists' destination choice. Therefore, it is reasonable to conclude that destination marketers (DMO's and DMC's) need to understand those factors that motivate people to travel to their specific location in order to promote and enhance a destinations unique selling proposition. In light of the economic significance of tourism in many destinations, it would be logical to identify those relationships that exist between Hollywood movies/TV productions and tourism.

This study contributes to the literature on Hollywood movie/TV induced tourism and associated motivations and behavior. The specific objectives of this study are:

- 1) to identify sources used to identify potential travel destinations;
- 2) to identify the level of interest (*engagement & eagerness*) that viewers have in Hollywood movies/TV productions;
- 3) to explore the relationship between Hollywood movies/TV and:
 - (a) motivation to visit destinations featured in Hollywood movies/TV productions, and
 - (b) the propensity to participate in activities and consume items featured in Hollywood movies/TV productions.

LITERATURE REVIEW

Hollywood Movie/TV Overview

Olson (1999) reported that in 1995, seventy-five percent of all movie tickets sold in Europe were for Hollywood movies. This percentage has increased in recent years due to the proliferation of satellite and cable television. Today, almost 70% of all movies shown on European television are Hollywood productions. It should be noted that the propagation of Hollywood movies/TV productions is quite similar in other parts of the world, even in culturally dissimilar countries. The reason for this could be that Hollywood, with its large and affluent market base in the USA, is better able to invest in lavish sets, superior production values, well-recognized actors, and the latest technologies. As a result, Hollywood movies are extremely popular worldwide, compared to films made in other countries. Furthermore, while Hollywood produces most of its movies/TV in English, they are available to global audiences dubbed and subtitled in different languages. Because of this, Hollywood productions have captured not just Europe, but most of the global market (Graber, 2000).

Olson (1999) stated that (p. ix):

“It is widely held, in the United States and abroad, that the media instill values, beliefs, and attitudes, and therefore, crouched inside ‘Walker, Texas Ranger’ (CBS TV), or ‘Baywatch’ (syndicated TV), or *Titanic* (1997) are devices that will influence viewers around the world (especially younger ones).”

Olson (1999) further identified that it is the demand for Hollywood TV programs (such as, *Friends*, *Baywatch*, *I Dream of Jeannie*, *Bewitched*, *I love Lucy*, *Dallas*, etc.) worldwide that is responsible for the widespread reach of Hollywood in every part of the world. This is reinforced by the fact that American (Hollywood) movies have the largest share of the global film market. The author also indicated that *Dallas* (based in Dallas, Texas) was an extremely popular TV program viewed in 90 different countries for over a decade. This example illustrates the significance and popularity of American TV series throughout the world. Similarly, the commercial success of *The Lord of the Rings* movies throughout the globe has proven its contribution to New Zealand tourism. The movies were filmed in New Zealand in cooperation with the tourism board of New Zealand (Hudson & Ritchie, 2006). Olson (1999) also identified that due to its success the Hollywood movie *Titanic* (1997) generated revenues of over \$1.5 billion in countries around the globe. Hollywood movie/TV media dominate the world in production and distribution, which has a significant impact on the overall US economy. In 1997, revenues of \$215 billion were generated by Hollywood, the second largest export in the country (Olson, 1999). Thus, there can be no doubt about the magnitude of the economic, cultural, and social impact that Hollywood movies/TV productions have globally.

Bolan, Boy, and Bell (2011) categorized movie viewers into three categories: scenic/visual tourist, emotional/nostalgic tourist, and pure film tourists. The first category includes those influenced by what they see in movies/TV and expects the destination to be the same as seen in the movie/TV program. The second category includes those influenced by the narrative, characters they identify with and seek out the movie setting connected to the story. While the third category of viewers is influenced by most or all the factors in the program, they are also interested in both actual location and setting. Based on this categorization of viewers, different marketing strategies could be utilized to attract each segment. Therefore, it is reasonable to postulate that Hollywood movie/TV media can be a very powerful source for destination branding, especially when the viewer profile is known and incorporated into marketing and promotional activities.

Hollywood Movies/TV and Destination Awareness

The impact of Hollywood movies/TV on tourism, especially on travellers' destination choice has not been extensively explored in the literature. The transition of cinema from the studio to post-studio era has brought a dynamic change in the world in terms of fashion, social status, behaviour, marketing, and tourism (Eber & O'Brien, 1982). Although, American cinema has been around for over 100 years, its potential as a marketing tool has just been realized within the last 30 years (Mestre, Rey & Stanishhevski, 2008). The evolution of cinema has provided a new marketing channel of consumer goods and services such as tourism. According to Cohen (1986), in the absence of any preconceived image of a country, movies are able to communicate image of the destination/country that could be either positive or negative. Thus, this entertainment medium, if used effectively, can draw tourists' attention and increase tourism to the destination. Accordingly, movies/TV influence viewers more than any other form of media (Cohen, 1986). According to Mestre et al. (2008), the special ability of cinema to capture the human subconscious allows it to colonize the spectator's imagination easily, because its narrations are constructed depending on the verisimilitude or the so-called reality effect (pp. 185-186). This explains how movies/TV can engage the viewer through its various representations. Hence, Hollywood movies/TV programming facilitates the formation of the destination image prior to the actual visit.

Hollywood Movies/TV as Travel Information Source

Buchanan, Moore, and Fisher (2010), suggested that film tourists are 'followers' similar to pilgrims who make an effort to visit the places shown in a film. Furthermore, the influence of Hollywood goes beyond that of the movies/TV produced in the U.S., and has permeated American social and cultural life (Springer, 2000, p. 4). Springer (2000) referred to Hollywood as a "locus of mass culture," which has the ability to offer more than just entertainment. It is very difficult for tourism marketers and researchers to ignore the impact Hollywood movies/TV have on tourists and their destination choices. Hudson and Ritchie (2006) surveyed DMOs worldwide who have used film to

attract tourists in the past. Almost 60% of the DMOs stated that there was an increase in the number of tourists related to film tourism because of the collaborative efforts with film offices. However, only a very small number of DMOs actually measured the impacts of film-induced tourism at the destination level.

Previously, the main sources of information on tourism destinations were newspapers, magazines, books and radio (Jewell & McKinnon, 2008). Baloglu and McCleary (1999) identified nine different information sources: travel agents, brochures/travel guides, friends/family members, books/movies, articles/news, and direct mail from destination. Beerli and Martin (2004) explained that Gartner (1993) classified sources of information into five different categories: a) overt induced, such as mass media advertisements; b) covert induced, this refers to the use of celebrities to promote the destination; c) autonomous, using mass-media broadcasting such as, news, TV shows, documentaries, films, etc.; d) organic, means information about the destination obtained from family members and friends which is based on their own knowledge and personal experience; and e) visit to the destination. The authors explained that the destination image formed by induced, autonomous, and organic can be defined as secondary image. Alternatively, primary image is formed only after an actual visit to the specific location.

During the studio era or “golden era” of Hollywood (1920s to 1950s), movies and TV were generally filmed in one location on large production studios in Hollywood, California. This limited the audience’s exposure to the authentic elements of the featured destination, thus creating a “staged” experience based upon the movie/TV creators interpretations of the featured destination. The use of the secondary image was prevalent during this period. The use of the primary image in movies/TV became more prevalent during the post-studio era (post WWII) when productions were filmed at featured locations. Following the post-studio era, movies/TV became an important channel to obtain tourism information for the audience. Many have recognized that movies/TV have a significant impact on tourism (Cohen, 1986; Young & Young, 2008). Furthermore, movies/TV are an integral part of our society and easily available, unlike other sources of information. Several researchers have argued that movies are able to influence the viewer and their choices for travel destinations (Gammack, 2005; Jewell & McKinnon, 2008; Shani, Wang, Hudson, & Gil, 2008; Shyer, 2006).

Baloglu and McCleary (1999) suggested that already formed images help in understanding the process of destination selection by tourists. The authors further emphasized that the amount and type of information sources are key stimulus factors that prompt viewers to visit a destination. Information sources could range from promotional sources to friends and family recommendations. Kim and O’Connor (2011) found a powerful impact of TV programs on destination choice and noted increases in tourist visitation to the featured location. They also identified that the firsthand experience of movie/TV

locations stimulate revisit intentions. The impact of movies/TV is more powerful than any other source of information (Cohen, 1986). Therefore, movies/TV can be utilized as an effective promotional tool to market destinations since it has the ability to engage the viewer.

Viewer Engagement with Hollywood Movies/TV

According to Cohen (1986), the location/setting of a movie/TV affects the viewers' perception of a potential tourist destination. The impact of a movie location on the viewer's depends upon several factors such as the importance of locations in the storyline, time duration and at which point in the movie the location is featured, and how unambiguously that location is presented. Most of the time, while watching a movie, viewers tend to believe that the fictional story is reality (Mestre et al., 2008). Mestre et al. (2008) further stated that shaping an image that more or less fits reality, is attractive and picturesque enough to become tourist subject matter, and as a result, a tourist destination (p. 186). Fictional movies/TV creates a cultural image capable of disseminating the cultural image via effective storytelling, which ultimately affects viewer engagement (Bordwell, 2005; Mestre et al., 2008).

Several promotional tools such as CDs and DVDs and merchandise/souvenirs (toys, clothes, games etc.) have been used in various platforms to take advantage of the market created by movies/TV productions (Olson, 1999). Toys resembling the main characters of movies such as *Batman*, *Superman*, *Spiderman*, and *Toy Story* have been sold successfully worldwide. Olson, (1999), emphasized that media-related products and environments involve viewers in the world of fantasy. Similarly, Croy (2011) extracted characteristics of a movie, which potentially could attract tourists to a specific destination. Many characteristics of a movie could potentially be used to attract tourists, for example the genre, the extent to which movie engages the audience to personalise the story, and/or how realistically actors portray characters. Additionally, international distribution, channel of distribution, word of mouth, its discussion in the media, viewers' involvement, and credibility of the story are additional characteristics of a movie/TV production that could be leveraged to attract tourists. All these characteristics together create a destination image in the viewers' mind prior to the visit and could make a sustained economic contribution to the destination (Croy, 2011). Hence, movie/TV involvement can influence movie related tourism.

Destination Image and Hollywood Movies/TV

Based on the previous literature on media and tourism, it can be inferred that Hollywood productions play an essential role in the image formation of a destination. Hudson and Ritchie (2006) mentioned three benefits of utilizing movies to attract tourists; stronger destination image or effective destination branding, positive economic impacts, and higher tourist visitation. Therefore, for tourism marketers it is very important to be careful when highlighting a destination in a movie/TV program. A negatively projected image

may discourage tourists from visiting the destination, whereas a positive image can prove to be extremely beneficial in increasing tourists arrivals. Cohen (1986) suggested that movies are not only a source of entertainment, but their impact is so powerful that it affects the viewers' behavior and views about the world. The author also stated that channels of communication do not exhaust the channels that can inform the consumer about a country – and paints either a captivating or a detrimental picture. Movies and television are channels of communication that convey images of different destinations to potential tourists (Cohen, 1986). To utilize movies/TV as a tool for destination branding, it is very important to target filmmakers at the preproduction stage and offer them informative, yet attractive scouting destination tours (Hudson & Ritchie, 2006). In addition, at the preproduction stage DMOs should collaborate more with media productions in order to make the destination's role more active or central in the movie/TV, almost as if a character in the film or TV program. Having mentioned the name of destination, hotel, restaurant, etc. in a movie seems to add additional influence in attracting tourists. Hudson and Ritchie (2006) also emphasized that the exposure movies provide a country, city, or province as an advertisement that is viewed by potentially millions of people that normally cannot be reached via traditional tourism promotions.

Methodology

A questionnaire was developed based on previous studies that included movie/TV induced tourism, impacts of movies/TV tourism on host destinations and movies/TV as a tourism driver. Furthermore, interviews and panel discussions with topic and tourism content specialists were conducted to identify additional survey items. Several questions was included regarding movies/TV viewing preference, viewing lifestyle, sources used to get information about travel destinations, level of involvement with Hollywood movie/TV productions, propensity to participate in activities at destinations featured in Hollywood movies/TV, and motivations of viewers to purchase products shown in Hollywood movies/TV productions. Data was collected using online survey software Qualtrics, a software tool for designing and administering on-line surveys.

A snowball convenience sampling technique was employed for this study. Data was collected by sending out the survey/questionnaire link initially to students at a major Southwestern University in the USA. Respondents were asked to forward the survey link to friends, family, and colleagues. Participation was voluntary, anonymous, and confidential. No compensation was provided to respondents. The factor analysis procedure was conducted to identify constructs and reliability of the scales. The internal reliability of the developed scales was assessed by Cronbach's standardized alpha. A correlation analyses was done to assess relationships between Hollywood movie/TV engagement and movie/TV motivated tourism. Additionally, correlation analysis was done to assess the relationship between movie/TV engagement and propensity to participate in activities at specific locations/destinations featured in Hollywood movies/TV

productions. Two regression models were used to determine predictors of movies/TV related activities and motivator's of movie/TV related tourism.

Instrument

The first part of the survey was a 5-item scale and comprised of questions related to movie viewing. The responses was recorded on a five-point Likert scale ranging from 1 = "Strongly Disagree" to 5 = "Strongly Agree." The second part of the survey was a 6-item scale and comprised of questions related to movie viewing lifestyle. The responses was recorded on a five-point Likert scale ranging from 1 = "Never" to 5 = "Always." The third part of the survey was a 6-item scale, similar to movie viewing preference, and comprised of questions related to TV viewing preference. The responses was recorded on a five-point Likert scale ranging from 1 = "Strongly Disagree" to 5 = "Strongly Agree." The fourth part of the survey was a 4-item scale, similar to movie viewing lifestyle, and comprised of 4 questions related to television viewing lifestyle. The responses was recorded on a five-point Likert scale ranging from 1 = "Never" to 5 = "Always."

The fifth part of the survey included questions related to media/information sources used to get ideas for travel. This scale was an amalgamation of several questions developed by our panel experts and few taken from previous tourism-related studies. The scale included 28 media/information sources that asked the participants to identify what specific sources they use to determine a travel destination. Responses was recorded on a five-point Likert scale ranging from 1 = Strongly Disagree to 5 = Strongly Agree. The sixth part of the survey included questions related to destination image. The scale included 3-items that assessed the impression of a destination and likelihood of travel after seen in movies/TV productions. Responses was recorded on a five-point Likert scale ranging from 1 = "Never" to 5 = "Always." The seventh part of the survey was a 9-item scale that assessed the respondents' propensity to participate in activities shown in Hollywood movies/TV. Responses was recorded on a five-point Likert scale ranging from 1 = "Never" to 5 = "Always." This scale was adapted from the study conducted by Kim, Agrusa, Chon and Cho (2008) and developed in part by a panel of experts who reviewed previous scales on movie/TV related tourism. The eighth part of the survey consisted of a 7-item scale that assessed the respondents' purchasing behavior while visiting a destination influenced by Hollywood movies/TV. The responses was recorded on a five-point Likert scale ranging from 1 = "Never" to 5 = "Always." Finally, demographic information was assessed in order to provide the Hollywood movie/TV viewer profile.

FINDINGS

Hollywood Movie/TV Viewer Profile

The demographic profile of the sample indicates an average age of 30.49 years, but there was a large variation (S.D. = 12.4) found among respondents. The majority of respondents was female (56.9%), single (56.9%),

and Caucasian (64.9%). Approximately a third of the participants were non students employed full time, while 20.8 percent was students who worked part time. About a third of the respondents had attended some college and approximately 49 percent had earned a bachelor's degree or higher (see Table 1).

Table 1
Demographic Profile of Respondents (N=433)

Variables		Mode	Percentage
Gender	Male	124	28.6%
	Female	246	56.8%
	Total	370	85.5%
Marital Status	Single	246	56.8%
	Married	116	26.8%
	Divorced/Separated	18	4.2%
	Widow/Widower	18	4.2%
	Total	405	93.5%
Race	African-American	19	4.4%
	Asian American	26	6.0%
	Caucasian/White American	281	64.9%
	Hispanic/Latino American	49	11.3%
	Native American	2	.5%
	Bi/Multi-Racial American	2	.5%
	Total	379	87.6%
Employment Status	Full-time student (not employed)	55	12.7%
	Student and part time employed	90	20.8%
	Student and full time employed	53	12.2%
	International full-time student	12	2.8%
	Non-student-full time employed	140	32.3%
	Non-student-part-time employed	5	1.2%
	Unemployed	24	5.5%
	Retired	8	1.8%
	Homemaker	10	2.3%
Total	415	95.8%	
Level of	Some high school	7	1.6%

Education	High school	54	12.5%
	Some College	126	29.1%
	Associate Degree	45	10.4%
	Bachelor degree	116	26.8%
	Some Graduate School	20	4.6%
	Graduate Certificate	3	7%
	Master's Degree	21	4.8%
	Doctorate	5	1.2%
	Professional Degree	21	4.8%
	Total	401	92.6%

Objective 1: Sources Used to Identify Potential Travel Destinations

Means were used to identify source characteristics used by respondents when selecting potential travel destinations (see Table 2). Almost three quarters (72.7%) of the respondents agree to strongly agree that they get their travel ideas via recommendations from friends and family who already visited a specific destination. Respondents (58.9%) further indicated that they get inspiration from travel series on travel themed TV channels, such as, National Geographic, Discovery, and the Travel Channels. Internet travel sites such as Travelocity and Expedia are used by 52.9 percent and travel guidebooks are used by 39.9 percent of the respondents. Respondents also indicated that 40.6 percent used travel magazines as a source for travel ideas. Over a third of respondents (41.6%) agree to strongly agree that their sources for travel destinations come from Hollywood movies set in specific locations such as Crocodile Dundee in Australia, Blue Hawaii in Hawaii, and Lord of the Rings in New Zealand. Television series set in different locations, such as Bizarre Foods and No Reservations, accounted for 44.1 percent of respondents' sources for travel destinations. Social networking sites such as Facebook, MySpace, and Twitter accounted for 40.7 percent of respondents' sources for travel destinations. Respondents also agree to strongly agree that hotel chain websites and destination websites was sources for selecting a travel destination by 36.9 percent and 39 percent respectively. All of the above are forms of overt, covert, autonomous, and organic secondary sources of destination image (Beerli & Martin, 2004). Respondents' further indicated that movies/TV productions (44.6%) and movie/TV stars (56.8%) was not a source for selecting travel destinations.

Table 2
Factor and Means Analysis: Sources Used to Identify Travel Destinations

Factors	Factor Loading	N	Mean	SD	D	Nu	A	SA
Factor 1: Mixed Sources								
<i>Alpha = 0.848; eigenvalue = 1.0; explained variance = 16.6</i>								
Music Videos on TV	.772	422	2.56	23.8	23.8	27.5	16.4	6.0
Travel choices influenced by spotting or seeing movie/TV stars	.757	422	2.40	30.9	22.6	22.9	16.2	4.8
Magazines not movie or travel oriented (People, TV Guide)	.696	423	2.64	22.2	20.6	30	20.3	4.6
Where my favorite movie/TV stars travel	.652	411	2.30	27.9	30.9	18.7	14.5	2.8
TV shows featuring specific destinations (Survivor, Miami Vice)	.642	422	2.96	10.9	24.5	28.2	25.9	8.1
Internet social networking sites (Facebook, Twitter.)	.517	418	3.07	14.8	18.5	22.6	26.6	14.1
Billboard advertisement for travel destinations	.461	413	2.75	14.1	23.6	33.9	19.4	4.4
Recommended by friends/family of places seen in movies/TV	.470	407	2.89	10.4	23.6	31.4	23.1	5.5
Factor 2: Travel Guides								
<i>Alpha = 0.870; eigenvalue = 1.0; explained variance = 12.46</i>								
Books set in specific location (The Devil Wears Prada-New York)	.726	406	2.70	17.3	24.7	25.4	21.2	5.1
Books in general	.777	409	2.80	14.3	24.7	25.9	24.2	5.3
Trade shows/Conventions	.692	408	2.56	18.7	29.8	24.7	16.2	4.8
Travel agents	.629	410	2.66	18.9	24.7	25.4	20.8	4.8
Travel guide books	.566	407	3.03	12.0	18.2	23.8	34.6	5.3
Tour operators	.584	408	2.59	18.2	26.3	28.6	18.2	2.8
Factor 3: Internet Sources								
<i>Alpha = 0.822; eigenvalue = 1.0; explained variance = 11.85</i>								
Internet travel sites (Travelocity, Expedia)	.705	414	3.39	7.9	12.0	22.9	41.1	11.8
Internet advertising (banner ads, popups)	.607	416	2.61	20.6	25.4	26.3	18.7	5.1

Destination websites (visitlasveags.com , gohawaii.com)	.778	418	3.06	13.6	14.8	29.1	30.0	9.0
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Hotel chain websites (marriott.com , hilton.com)	.730	418	2.98	14.8	18.2	26.6	27.9	9.0
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Factor 4: Broadcast Media Sources

*Alpha = 0.799; eigenvalue = 1.0;
explained variance = 11.04*

Travel Channels (National Geographic, Travel Channel)	0.744	420	3.58	4.4	11.8	21.9	41.3	17.6
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Movies set in specific destination (Lord of the Rings-New Zealand)	0.707	424	3.22	5.5	16.6	34.2	34.2	7.4
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Movies with scenes set in different locations (Da Vinci Code)	0.639	425	3.16	6.9	18.5	33.5	30.9	8.3
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TV shows set in different locations (Bizarre Foods, No Reservations)	0.623	422	3.23	8.5	16.9	27.9	32.3	11.8
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Recommended by friends/family of places they have visited	0.586	409	3.92	3.0	4.4	14.3	48.5	24.2
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Factor 5: Print Media Sources

*Alpha = 0.850; eigenvalue = 1.0;
explained variance = 8.72*

Travel section of newspaper	0.823	417	2.77	16.2	24.0	27.5	22.9	5.8
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Newspaper advertisements or inserts featuring destinations	0.746	414	2.76	15.7	24.2	29.3	20.3	6.0
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Travel magazines	0.674	418	3.08	10.6	18.9	26.3	33.0	7.6
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Factor 6: No External Influence

*Alpha = 0.844; eigenvalue = 1.0;
explained variance = 6.39*

My travel decisions are not influenced by movies or TV programs	0.926	410	3.30	6.5	18.0	25.6	29.6	15.0
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My travel decisions are not influenced by movie/TV stars	0.885	409	3.65	5.1	13.4	19.2	28.9	27.9
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Note¹: SD=Strongly Disagree, D=Disagree, Nu=Neutral, A=Agree, SA=Strongly Agree.

Note²: The values for level of agreement are represented in percentage. The mean represents the numeric value on the scale.

Objective 2: Level of Interest Viewers have with Hollywood Movie/TV Productions

Using factor analysis the underlying dimensions for all the variables in the study was conducted using principal component analysis with varimax rotation. A minimum Eigen value of one was used as the criterion to control the number of components extracted. Statements' loading greater than .40 on a single component was included. Through reliability analysis, Cronbach's alpha was computed for each of the components.

The sources for travel ideas (media/information sources) scale had a reliability of $\alpha = .92$. The scale was comprised of 28-items and included items such as, "my sources of getting ideas for travel destinations are movies with scenes set in different locations," "music videos," "travel channels," "destination websites," "recommended by friends/family," "books," "travel operators" and so on (see Table 2). The factor analysis yielded six components. Each of the components was named by the authors as follows: "mixed sources," "travel guide sources," "internet sources," "broadcast media sources," "print media sources," and "no external sources." The reliability of each factor was checked and found reliable with a Cronbach's alpha above .75 and accordingly, each variable within each factor was ranked based on their loading value (see Table 2).

Movie/TV Engagement and Eagerness

The movie interest (*engagement*) scale ($\alpha = .76$) and TV interest (*engagement*) scale ($\alpha = .82$) explained 68.27% and 74.19% of the total variance respectively and both scales was found to be uni-dimensional. The movie engagement scale included three items "I actively seek information and gossip about new movies before their release," "my friends and family ask me to recommend movies," and "I am considered a movie "fanatic," "buff," or aficionado" among my family and friends." The TV engagement scale had similar items as the movie involvement scale. The only difference was the term TV used instead of movie. The movie lifestyle (*eagerness*) scale was uni-dimensional with Cronbach's alpha of .85 and the variance explained was 77.68 %. The scale was comprised of three items such as, "I watch movies on the first day of release in theatres," "I watch movies on the first week of release in theatres" and so on. The TV lifestyle (*eagerness*) scale had a Cronbach's alpha of .57 and explained 50% of the variance. The scale was comprised of three items such as, "I watch my favorite TV shows on the day they premiere," and "I watch TV programs as soon as they are available online."

Objective 3a: Relationship between Hollywood Movies/TV and Motivation to Visit Destinations Featured

The scale destination image was assessed and was found to be reliable with $\alpha = .81$ and 84% of the total variance explained. The destination image scale was also found to be uni-dimensional and addressed a single issue. The scale included the two items "I have a more favorable impression of a destination after I have seen it featured in a movie or TV program" and "I am more likely to

travel to a destination after I have seen it portrayed positively in a movie or TV program.”

Correlation Analysis – Influence of Hollywood Movie/TV Engagement and Eagerness on Destination Image

To identify if Hollywood movie/TV engagement and eagerness influence destination image a correlation analysis was run among the independent variables (movie engagement, TV engagement, movie eagerness, and TV eagerness) and the dependent variable (destination image). There was a significant positive correlation found between the variable “movie engagement” and “destination image” with $r = .312, p < .001$ (see Table 4). Additionally, the variables “movie eagerness” and “destination image” had a significant positive relationship ($r = .238, p < .001$). However, there was no significant relationship found between “TV engagement” & “destination image” and “TV eagerness” and “destination image.”

Table 3
Correlation Analysis - Influence of Hollywood Movie/TV Engagement and Eagerness on Destination Image

Measure	Destination Image
Movie Engagement	.312*
Movie Eagerness	.238*
TV Engagement	.035
TV Eagerness	.035

*Note: *p<.01*

Objective 3b: Relationship between Hollywood Movies/TV and Movie Motivated Activities and Consumption

The movie/TV consumption scale showed high reliability ($\alpha = .93$) and explained 74.75% of the total variance. The scale was comprised of six items such as, “I have taken a movies or TV related tour when travelling,” “I make it a point to visit spots where a scene was shot from one of my favorite movies/TV show,” “I have re-enacted scenes from movies when I have traveled to the places that those movie and/or TV shows was shot” and so on. The movie/TV motivated consumption scale was also found to be uni-dimensional and addressed a single issue. The scale included seven items such as, “I purchase souvenirs that I have seen being used or purchased by movie/TV stars,” “I eat at restaurants that I have seen in a movie or TV program,” “I shop at stores/shops/malls that I have seen in a movie or TV program” and so on. This scale was reliable ($\alpha = .94$) and explained 74.7% of the variance.

Correlation Analysis – Influence of Hollywood Movie/TV Engagement and Eagerness on Movie Motivated Tourism

To identify if Hollywood movie/TV engagement and eagerness influenced movie/TV motivated tourism a correlation analysis was run among the independent variables (movie engagement, TV engagement, movie eagerness, and TV eagerness) and the dependent variable (movie-motivated tourism).

There was a significant positive correlation between “movie engagement” and “movie motivated tourism” (see Table 3). Similarly, there was a significant positive relationship between “movie eagerness” and “movie motivated tourism.” A significant positive relationship was also found between “TV engagement” and “TV eagerness” and “movie motivated tourism.”

Table 4
Correlation Analysis – Influence of Hollywood Movie/TV Engagement and Eagerness on Tourism

Measure	Movie Motivated Tourism
Movie Engagement	.223*
Movie Eagerness	.274*
TV Engagement	.277*
TV Eagerness	.277*

*Note: *p<.01*

Regression Analysis

Apart from above analyses, a regression model was built to identify significant predictors of movie-motivated tourism. Predictors included movie/TV engagement, movie/TV eagerness, and destination image.

Regression Model 1:

Independent variables: Movie engagement, TV engagement, movie eagerness, TV eagerness, and destination image

Dependent variable: Movie motivated tourism

Table 5
Regression 1 – Impact of Movies/TV Engagement, Eagerness & Destination Image on Movie Motivated Tourism

	<i>B</i>	<i>SEB</i>	<i>β</i>
Constant	.237	.253	
Destination Image	.217	.063	.171**
Movie Eagerness	.220	.081	.160*
TV Eagerness	.229	.056	.208**

*Note: R² = 14% (p < .001). *p < .01; **p < .001*

The results indicated that the three predictors explained 13% of the variance. It was identified that TV eagerness was the strongest predictor of movie-motivated tourism as followed by destination image and movie eagerness.

Regression Model 2:

Independent variables: Movie engagement, TV engagement, movie eagerness, TV eagerness, and destination image

Dependent variable: Movie/TV motivated activities

Table 6
Regression 2 – Impact of Movies/TV Eagerness & Destination Image on Movie Motivated Tourism Activities

	<i>B</i>	<i>SEb</i>	β
Constant	.188	.201	
Destination Image	.347	.050	.328**
Movie Eagerness	.233	.065	.203**
TV Eagerness	.151	.045	.164**

Note: R² = 22% (*p* < .001). ***p* < .001.

Regression analysis was also conducted to assess if movie/TV engagement, movie/TV eagerness and destination image significantly predicted the participants’ involvement in movie/TV related activities. The results indicated that three predictors explained 21% of the variance. It was also identified that destination image formed prior to the visit to a destination (i.e., after viewing movies) is the strongest predictor of movie related tourism activities followed by movie eagerness and TV eagerness.

Discussion

This study provides practical benefits to tourism marketers in understanding the profile of viewers of Hollywood movies/TV productions. This study also facilitates the understanding of the propensity of tourists to consume and take part in activities shown in Hollywood movies/TV. Based on the findings, more informed decisions regarding the utilization of available resources can be made by tourism marketers and operators. Furthermore, destination activities and products can be adapted or improved at the destination level based upon specific market expectations and characteristics.

Information Sources

Factor analysis facilitated the identification of market segments in relationship to how viewers of Hollywood movies/TV determine their travel decisions. The findings from this study shed light on the use and effectiveness of the various media sources traditionally used to capture this market. Findings

identified six separate information source factors: “mixed sources,” “travel guides,” “internet,” “broadcast media,” “print media,” and “no external influence.”

The “mixed sources” factor included sources for travel ideas such as music videos, likelihood of encountering an actor, and magazines that are not travel related and so on. This finding is consistent with Bolan et al. (2011), second category of movie viewer, the “emotional/nostalgic tourist” who is influenced by characters they identify with and seek out the movie setting connected to the story. This group also uses social networking sites to make travel decisions, is influenced by billboard advertisements, and uses the recommendations of friends and family when making travel decisions. Therefore, this segment can be reached via magazines, the internet, specifically social networking, and television programs featuring specific destinations. The “travel guide” factor is indicative of those influenced by books, trade shows/conventions, travel agents, tour operators, and travel guidebooks. This segment pays attention to details and locations in the written and verbal narrative and therefore, more influenced by travel guides and/or tour operators when planning their trip. This segment is consistent with Bolan et al. (2011), third category of movie viewer, the “pure film tourist” who is influenced by most or all the factors in the program and is interested in both the actual location and setting.

The “internet source” factor is representative of a segment that finds information about travel destinations via the internet. This segment utilizes information such as specific internet travel sites and is more receptive to internet advertising. They also use hotel and/or destination websites to plan their trip. This suggests that this segment is technology perceptive and more self-sufficient when looking for information about a destination and most likely influenced most by Bolan et al. (2011), third category of movie viewer, the “pure film tourist.” The “broadcast media” segment is indicative of the phrase “seeing is believing.” This segment relies on television travel channels and movie/TV productions set in specific and different destinations. They also base their decisions for travel on recommendations from family and friends. This segment seems to rely more on the visual nature of advertising and the firsthand experiences of family and friends, which ultimately facilitates their image or expectation of the destination. This finding is consistent with Bolan et al. (2011), first category of movie viewer, the “scenic/visual tourist” who is influenced by what they see in movies/TV and expects the destination to be the same as seen in the movie/TV production. The “print media” factor is representative of a segment that utilizes the travel section of the newspaper, print advertisements, and travel magazines when making their travel decisions. This segment tends to respond to traditional print sources and is representative of a segment that despite the widespread use of the internet, still reads traditional print sources and is most likely influenced by Bolan et al. (2011), third category of movie viewer, the “pure film tourist.” Findings also indicate that there is a segment of the overall market that is not influenced by movies/TV productions when making

travel decisions (“no external influence”). This segment is indicative of those that place less significance on Hollywood movies/TV when making travel decisions. They are not influenced by this medium and rely on other sources of information not identified in this study. Given this, researchers have to question whether Hollywood movies/TV have a more moderating or indirect influence on the travel decisions within this particular segment and thusly, require more in-depth study. Factor analysis has facilitated the identification of six distinct market segments within the Hollywood movie/TV viewer market, thus providing practitioners with a marketing segmentation strategy among media outlets for influencing travel motivation.

Media Engagement and Participation in Movie Related Tourism

Statistical findings support the contention that people who are eager to watch movies/TV productions, are highly engaged in movies/TV, and are more likely to participate in movie/TV related tourism. Furthermore, those that indicated a high level of movie engagement are more likely to participate in activities they seen featured in movies. Again, this is consistent with Bolan et al. (2011), first category of viewer, the “scenic/visual tourist.” Therefore, it is important for tourism marketers, DMOs, DMCs, to highlight those destination attractions and activities, especially when featured in the movies, in a manner that is consistent with the image portrayed to the viewer. This is especially relevant when there is an absence of a preconceived image (Cohen, 1986). While this is the case for movies, it is not true for television programs, thus suggesting that more emphasis be placed on movies rather than TV when looking for projects that could influence destination image. At the same time, the location must complement the story of the movie or TV program to enable viewers an opportunity to immerse themselves in the experience of the destination. This would facilitate a favorable destination image in the viewer’s mind. In addition, those who are more engaged and eager movie viewers are more likely to have a positive image of the destinations after having seen them featured in a movie. However, this was not true of those that indicated higher engagement and eagerness for TV programs. This suggests that TV has a less significant impact on the perception of the destination after seeing it depicted in TV programs. This is counter to Kim and O’Conner’s (2011) finding that TV programs have a significant impact on destination choice. Taken together, these findings suggest that movies are a more significant influential medium than TV when promoting destination image, but variation may exist based upon individual destinations and/or between market segments.

These findings further suggest that viewers with a high level of engagement in movies/TV are more likely to participate in movie-motivated tourism. Similarly, those who are eager movie/TV viewers are more likely to take a movie/TV related tour while at a destination. This suggests that people

who watch Hollywood movies/TV on a regular basis and seek movie/TV related information are more likely to visit the places featured on movies/TV productions they watch. This finding is consistent with Bolan et al. (2011) second category “emotional/nostalgic tourist” and supports Baloglu and McCleary’s (1999) assertion that the amount of information exposure is a key stimulus factor that prompts tourists to visit a destination. In a similar fashion, people who indicated a higher level of movie/TV engagement are more likely to take part in the activities such as, souvenir shopping, eating at the restaurants, staying at hotels, and attending festivals/fair/events featured or shown in their favorite movie/TV program.

Media Enthusiast and Participation in Movie Motivated Tourism

The results of the regression analysis suggest that TV and movie eagerness and a positive destination image affect movie/TV motivated activities. Similarly, positive destination image, television, and movie eagerness also encourage movie/TV motivated activities and are consistent with Bolan et al. (2011) second category of viewer the “scenic/nostalgic tourist.” This further indicates that people are more likely to travel to a destination to take a movie/TV tour, visit locations where scenes were shot, and participate in activities like surfing, skiing, etc. that they have seen movie/TV stars doing when the destination was positively portrayed in a movie/TV production.

The results from the regression analysis also revealed that that the predictor “TV eagerness” was the strongest predictor of movie-motivated activities followed by “destination image” and “movie eagerness.” This could be because the viewer is exposed to TV more frequently than movies and likely indicative of Bolan et al. (2011) third category of viewer, the “pure film tourist.” In addition, TV soap operas or serials such as *Dallas*, *Magnum PI*, or *Friends*, are regularly watched by many people episode after episode, over a period of years. Hence, motivations and perceptions of the destination are continually reinforced as suggested by Hudson and Ritchie (2006) and Kim and O’Conner’s (2011). As a result, respondents may be influenced by this medium more than others. A positive image of a destination increases the probability of visiting the featured location. As discussed in the literature review, a positive image of a destination (prior to visit) is usually formed by seeing the destination in a movie or on TV production (Cohen, 1986). The results of this study further indicate that tourism marketers, specifically DMOs and official film offices should carefully select Hollywood movie or television projects that will portray a positive image of the location prior to filming.

The results from the second regression model indicated that “destination image” was the strongest predictor of Hollywood movie-motivated tourism activities. This means that a preconceived image of a destination in the viewer’s mind prompts their willingness to travel to a destination and participate in those activities they have seen in Hollywood movies/TV productions, which is

reflective of Bolan et al., (2011) “scenic/visual tourist” viewer category. Furthermore, the results support the proposition that movie/TV eagerness or viewing behavior is a significant factor in motivating the viewer to visit a destination featured in a Hollywood movie/TV production.

Conclusion

Overall, the results of this study denote that the image of a destination featured affects the viewer’s inclination to visit and participate in those activities featured, especially when featured in a Hollywood movie. The destination image of a place largely depends upon how the destination is projected in a Hollywood movie/TV production. Hollywood movies and television are two major sources of information for consumers today. If the story of the Hollywood movie/TV program completely embraces the destination then viewers may be more influenced to visit the destination. According to Kim and Richardson (2003), television creates interest in the program and destination over a period of time. Television series are often watched on regular basis thus, viewers are more likely to be exposed to the destination image for a longer period. Devoted viewers of movies will search for particular film locations via the Internet and influenced by destination images, thus increasing travel motivation.

This study was an initial attempt to identify those factors that influence movie/TV viewers in relation to tourism. The findings gained from this study will be beneficial for destination marketers (DMOs and DMCs), tourism planners, managers, and the movie and television industry, as they verify that Hollywood movies and television are a significant medium in promoting tourism products and services by demonstrating the influence of Hollywood movies and television on destination choice and image. This study further demonstrates the need for additional research into media's impact on tourism.

Limitations

These findings may not be generalizable to the study population because the sample was restricted to a snowball convenience sample over the internet. Future studies should be expanded to include ethnic groups and a diverse age group. The survey was administered online, which made it difficult to calculate the response rate. Additionally, this study asked participants to indicate their behavior on a questionnaire – it did not verify actual purchase or activity behavior. In future studies, it is suggested that respondents are asked more specific questions that could be used to verify media’s influence on actual purchase and activity behavior.

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