

The 3P's Pull Factor as Drivers of Screen Tourism and Viewers Travel Intention

Nur Farihin Binti Abd Hadi Khan, Fauzan Hafiz Bin Muhammad Safri
and Afifah Hanim Binti Md Pazil

Faculty of Business and Entrepreneurship,
Universiti Malaysia Kelantan, Kelantan
Malaysia

Email: farihinhadi@yahoo.com

Abstract:

Film tourism regularly referred to as film-induced tourism, movie induced tourism or screen tourism, where tourist visits are motivated by viewing a film location on-screen. Most of the preceding studies on screen tourism have not used a structured questionnaire, hence it can be said that the drivers and items to measure the potential and success of screen tourism is within limitation. In this study, the framework was developed based on the Pull Factor theory towards the viewers' travel intention. This study was conducted to analyze the items 3P's Pull Factors of screen tourism as suggested by Gjorgievski and Trpkova (2012). A total of 176 Malaysian viewers were approached for this study. Factor analysis can ascertain whether a common factor or more than one factor is present in the responses to the items. Therefore varimax rotation method was employed to confirm the loading of items representing the 3P's Pull Factor theory. The results showed that it is considered as supporting the use of the items in explaining the theory as suggested by the 3P's Pull Factor authors (Gjorgievski and Trpkova 2012). This result may assists the practitioners such as film makers, destination promoters or developers in reviewing their destination promotional practices via films, movies or television shows and studying the existing Pull Factor of their media products.

Keywords: 3P's Pull Factor, Screen Tourism, Factor Analysis

1 Introduction

Academicians have studied the linkage between film television and tourism since the early 1990s; the era where screen tourism gained recognition and influenced the tourism discipline (Kim & Wang 2012). Ever since, it was found that studies on film industry merely focused on major global film industry like Hollywood in the United States of America and Bollywood in India (Rosnan, Ismail & Mohd Daud 2010). Evidences from around the world were highlighted by Connell (2005), which could prove the effects of film and television in increasing the growth of tourist attraction. As expected, the increment of visitation numbers to film locations is actually a powerful impact of airing popular media products such as television dramas (Kim 2010).

Nevertheless, as compared to other countries which employ films in promoting their destinations, it was found that the film industry in Malaysia is a small industry with little quantity of films produced yearly as well as for its minor contribution to the local economy (Rosnan & Abdul Aziz 2012). This may be one the primary causes for Malaysia not being particularly known for its film products, not forgetting its screen tourism (Abd Hadi Khan, Sumarjan, Hassan & Ahmad 2013).

Additionally, Kim and O'Connor (2011) stated that there was a lack of appropriate instruments to measure items because most of the preceding studies on screen tourism have not used a structured questionnaire. Thus, it can be said that the drivers and items to measure the potential and success of screen tourism is within limitation. With the existence of screen tourism phenomenon and the potentially significant value of this type of tourism to the economy, understanding the drivers of screen tourism and analyzing the effect are vital issues to understand (Tuclea & Nistoreanu 2011). Similarly, it is hoped that the finding of this study will be considered as a pioneering effort in the direction towards analyzing the items and acknowledging the 3P's Pull Factors as the drivers of screen tourism among Malaysian viewers.

2 Literature Review

Before proceeding into a screen tourism phenomenon, it is worth first to understand the term "Screen Tourism" itself. Film tourism has been referred in the literatures with the terms "Film Induced Tourism", "Media Induced Tourism", "Movie Induced Tourism", "Cinematographic Tourism", "Screen Tourism", "Media Pilgrim" or seen as a media pilgrimage (Connell 2012; Lin 2012; Horrigan 2009).

2.1 Screen Tourism Phenomenon

When researches on film tourism commenced, it was dominated by subjects within the United States of America and United Kingdom. It was then followed by a rising attention from Australasian, Asian and European perspectives (Connell 2012). A movie may generate and instill interest in audiences towards a destination more than what destination marketers are able to do (Tooke & Baker 1996). These statements indicate that movies are often used as a tool to lure tourists to a particular country. Similarly, Saltik, Cosar and Kozak (2011) observed that numerous researches were conducted about film induced tourism which focused on how international movies have influenced the flow of tourism demand globally.

2.2 3P's Pull Factor Theory and Viewers Travel Intention

Beeton (2006) contended that the television screen is another way through which the tourists could experience a destination or attraction, consequently provide strong motivation to actually visit the places featured. The "Push and Pull" model is one popular typology for understanding travel motivation as declared by Crompton (1979). Lam and Hsu (2006) asserted that there are limited investigations conducted on how the push and pull factors could guide peoples' attitudes and consequently lead to behavioral intentions of choosing a travel destination. Nevertheless, it is believed that a tourist's personal view on a destination which they found as familiar may also influence the intentions to visit (Gibson, Qi & Zhang 2008). Focusing more on the 3P's Pull Factor¹ theory, according to Gjorgievski and Trpkova (2012), the theory actually involves three

¹ 3P's Pull Factor (*Place, Performance and Personality*)

Place Pull Factor refers to the location shown or seen on a movie or television, Performance Pull Factor refers to the screenplay, storyline, customs or tradition while Personality Pull Factor is where famous actors (or main characters) played famous scenes (moment of identification).

main attributes (Place, Performance and Personality) due to which a film-induced tourist decides on a certain destination.

To begin with, Gjorgievski and Trpkova (2012) suggested that a person desires to visit a particular place which is attractive because it was seen in a movie. For instance, the Australian movies used natural environment as a backdrop to the action, in attracting the interests in the United States (Riley and Van Doren 1992). However, Kim, Robinson and Long (2006) discovered that the attractive wild environments such as featured in *Crocodile Dundee* and *Lord of the Ring*, are not the only attraction that attracts visitors. It is also supported by Beeton (2006) that the existence of production studios and sets known as 'off-locations' could also provide opportunities for screen tourism experiences.

Moreover, Gjorgievski and Trpkova (2012) pointed out that tourists' visualization of being out from the real world and experience something unfamiliar yet interesting as what they have seen in a movie is the impact of the screenplay. In fact, an earlier study by Riley, Baker and Van Doren (1998) reported that the elements of storyline themes, exciting progression and human relationships in their research and these authors also contended that films could create out of the ordinary worlds but can be recreated through a visit to the film locations.

Furthermore, the viewers' desire to visit the film locations where famous celebrities played famous scenes is actually the impact of celebrity endorsement in a movie (Gjorgievski and Trpkova 2012). Even though it is not proven that whether involving more attractive celebrities generally promises the success of a movie or a product, Kim, Robinson and Long (2006) argued that it is acceptable to believe that famous person do have the pulling power of attracting audiences via film or television shows. It is because, the ways in which the characters in the program interacted with the location also influence consumers' attitudes towards the location (Su, Huang, Brodowsky & Kim 2011). Kim (2012) agreed to the idea that the film-induced tourists' actual on-site tourism experiences is perceived more optimistically and favorably because they had an earlier experienced a higher level involvement with the television drama's contents such as celebrity involvements, narrative and storyline as well as featuring music.

3 Research Methodology

Convenience sampling method is applied to this research with samples among Malaysian viewers who had watched any television programs or movies within a six month period. The researchers prompted a screening question ('Have you watched any television programs or movies within a six month period?') to ensure that the samples' watching experience is still fresh.

A structured questionnaire written in dual language (English and Malay language) was used as the instrument to collect responses from the samples. The questionnaire was used to measure the level of agreement of the respondents towards the items of 3P's Pull Factor in inducing their travel intention. The researchers consider employing 7 point scale to prevent people from being too neutral in their responses (Colman, Norris

& Preston 1997). All of the items representing the 3P's Pull Factor are shown in Table 1.

Table 1. The Items of 3P's Pull Factor

No	Items	Sources/ Adapted from:
Place		
1	I gazed at the details of the filmed locations that appeared on the screen	
2	I read at the details of the filmed locations that appeared on the screen	
3	I am excited if I am able to be at the filmed locations in person	Kim et al. (2007); Hudson & Ritchie (2006); Kim (2012)
4	I am excited if I am able to see historical landscapes portrayed in the film/TV show in person	
5	I am excited if I am able to see cultural landscapes portrayed in the film/TV show in person	
Performance		
1	The production team engage the film's stars to promote the film location	
2	I watched the film/TV show because the themes are fresh	
3	I watched the film/TV show because the contents and themes of the show are oriented to family togetherness	Kim et al. (2007); Hudson & Ritchie (2006); Kim (2012)
4	I watched the film/TV show because the contents and themes of the show are oriented to friends togetherness	
5	I watched the film/TV show because the music featured are good	
Personality		
1	I watched the film/TV show because the star actors or actresses are attractive	
2	The appearances of star actors or actresses provide friendly image to TV viewers	Kim et al. (2007)
3	I'd like to meet the actors or actresses of the film/ TV show directly	

With regards to the sample size, the researchers referred to the common rule to conduct a factor analysis as emphasized by Hutcheson and Sofroniou (1999) that recommend at least 150 to 300 cases. The data collection was conducted from 6th until 28th of April 2013 within Klang Valley particularly cinema outlet area.

As for data analysis, the initial assessment of data's suitability for performing factor analysis was examined based on two main criteria which are the significant result of Bartlett's Test of Sphericity ($p < 0.05$) and the value of Kaiser Mayer Olkin (KMO) which should be at least 0.6. Later, Scree Plots were observed to show the number of components of 3P's Pull Factor. Moreover, the employment of Principal Component Analysis (PCA) and Parallel Analysis will further extract the underlying components to be retained while Varimax Rotation was used to confirm the loadings of items under each component. Lastly, two predetermined criteria to be considered by the researchers before removing items were low loadings and heavy loadings on more than one factor.

4 Results and Discussion

Before the actual distribution of the questionnaire, a pilot study was undertaken. The researchers made an announcement through phone calls and electronic mails to personal contacts in order to recruit volunteer participants to evaluate the questionnaire. As internal consistency of research instrument can be measured in a number of ways, the researchers opt for the most commonly used statistic which is Cronbach's Coefficient Alpha. Referring to the recommended minimum level of Cronbach's Coefficient Alpha values by Nunnally (1978) which is 0.7, the Cronbach's Coefficient Alpha values for pilot study with 30 samples are reported in Table 2.

Table 2. The Cronbach's Alpha Value for Pilot Study

Variables	Cronbach's Alpha	No Of Items	Strength Of Association
Place	0.808	5	Very Good
Performance	0.798	6	Good
Personality	0.791	3	Good
Travel Intention	0.780	4	Good

Furthermore, necessary modification was done to improve the questionnaire based on the pilot test feedback. As for the actual data collection, the researchers were able to achieve 77.2 percent response rate out of 250 questionnaires distributed. However, due to incompleteness or missing values in the questionnaires, only 176 are suitable for further analysis. The data was collected from 44 males (25 percent) and 132 females (75 percent). Factor Analysis was conducted in order to fulfill the research purpose which is to analyze the instrument to measure the 3P's Pull Factor theory suggested by Gjorgievski and Trpkova (2012) and particularly to confirm the loading of items representing the 3P's Pull Factor theory.

Firstly, to check the suitability of data for factor analysis, an assessment of Kaiser-Meyer-Olkin (KMO) was done with value 0.769, exceeding the recommended value of 0.6 (Kaiser, 1970, 1974). Meanwhile the Bartlett's Test of Sphericity (Bartlett, 1954) reached statistical significance ($p < 0.05$), supporting the factorability of the correlation matrix. This indicates that the matrix meets the assumption of factor analysis and can be factorized. The results on The Kaiser-Meyer-Olkin (KMO) and Bartlett's test are shown in Table 3.

Table 3. The Suitability of Data for Factor Analysis

Kaiser-Meyer-Olkin (KMO) Measure Of Sampling Adequacy (MSA)		0.769
Bartlett's Test of Sphericity	Approx. Chi-Square	1020.201
	Df	91
	Sig.	0.000

Next, the researchers had conducted an inspection of the Scree Plot which revealed a clear break after the fifth component. It was considered to retain five components for further investigation. In order to be more precise in identifying the correct number of components to retain, the researchers preceded with Principal Components Analysis (PCA) using Statistical Program for Social Analysis (SPSS) Version 20 and Parallel Analysis. Principal Components Analysis (PCA) revealed the presence of five components with Eigen values exceeding 1, explaining 34.33 percent, 12.59 percent, 9.54 percent, 8.30 percent and 7.32 percent of the variance respectively. However, the result in Table 4 shows only three components will be accepted for further analysis due to exceeding Eigen values of PCA compared to Criterion Values from the Parallel Analysis.

Table 4. Comparison of Eigen values from PCA and Criterion Values from Parallel Analysis

Component Number	Actual Eigen values From Principal Components Analysis (PCA)	Criterion Value From Parallel Analysis	Decision
1	4.806	1.5065	Accepted
2	1.763	1.3840	Accepted
3	1.336	1.2837	Accepted
4	1.163	1.2087	Rejected
5	1.025	1.2979	Rejected

Lastly, Varimax rotation was performed to reveal the presence of simple structure with the components showing a number of considerable item loadings. It was found that most of the variables loading substantially on one component as illustrated in Table 5. The three component solution explained a total of 56.46 percent of the variance, with Component 1 contributing 20.07 percent, Component 2 contributing 18.62 percent and Component 3 contributing 17.77 percent.

Table 5. *The Rotated Component Matrix*

	Items	Components		
		1	2	3
Personality 16	<i>I'd like to meet the actors or actresses of the film/ TV show directly</i>	0.812		
Personality 15	<i>The appearances of star actors or actresses provide friendly image to TV viewers</i>	0.789		
Personality 14	<i>I watched the film/TV show because the star actors or actresses are attractive</i>	0.667		
Performance 8	<i>The production team engage the film's stars to promote the film location</i>	0.454		
Place 2	<i>I read at the details of the filmed locations that appeared on the screen</i>	0.313		
Place 4	<i>I am excited if I am able to see historical landscapes portrayed in the film/TV show in person</i>		0.890	
Place 5	<i>I am excited if I am able to see cultural landscapes portrayed in the film/TV show in person</i>		0.878	
Place 3	<i>I am excited if I am able to be at the filmed locations in person</i>		0.722	
Place 1	<i>I gazed at the details of the filmed locations that appeared on the screen</i>		0.504	
Performance 10	<i>I watched the film/TV show because the contents and themes of the show are oriented to family togetherness</i>			0.843
Performance 11	<i>I watched the film/TV show because the contents and themes of the show are oriented to friends togetherness</i>			0.809
Performance 9	<i>I watched the film/TV show because the themes are fresh</i>			0.623
Performance 12	<i>I watched the film/TV show because the music featured are good</i>			0.513

The results revealed that Personality Pull Factor items load strongly on Component 1. On the other hand, most of the Place Pull Factor items loading on Component 2 and majority of Performance Pull Factor items loading on Component 3. Based on the results, the researchers consider retaining 'Performance 8' item in the same component (Component 1) as 'Personality 14', 'Personality 15' and 'Personality 16' due to similarity

in nature of question, which involve the engagement of celebrity or famous person. However, based on the results, the researchers consider removing the unnecessary item which is 'Place 2' because of lower loading compared to other items within the same component and loaded inappropriately.

5 Future Research and Conclusion

Based on the literatures, the 3P's Pull Factor was found to be associated with viewers travel intention. Similarly, the respondents of this study relate the pulling factors (Place, Performance and Personality) portrayed on their television screen to their travel intention. Besides, the researchers found out from the final result that the interpretation of items within the three components was to some extent consistent with previous research on 3P's Pull Factor theory. As a conclusion, the use of structured questions, specifically the items in measuring the 3P's Pull Factor theory was to some extent supported based on statistical analysis conducted.

More to the point, this result may assist the practitioners such as filmmakers, destination promoters or developers in reviewing their destination promotional practices via films, movies or television shows and studying the existing Pull Factor of their media products. Hence, future studies should study the effects of 3P's Pull Factor on Malaysia screen tourism, particularly investigating local films and television shows. The study model could also be tested later using Confirmatory Factor Analysis to test or confirm hypotheses or theories concerning the 3P's Pull Factor.

6 Acknowledgements

The authors would like to thank to Associate Professor Dr Mohd Salehuddin Mohd Zahari and Dr. Norzuwana Sumarjan (UiTM Shah Alam, Malaysia) for meaningful supervision and support towards the completion of this paper. In addition, the authors are grateful to all study mates (UiTM Shah Alam, Malaysia) for the stimulating discussions, sleepless nights and memories spent together.

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