



Effect of Stereotypes Created by Movies on the Satisfaction of Tourists with Movie Induced Tourism (MIT)

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Abstract

Movie induced tourism is a growing phenomenon worldwide with tourists visiting destinations or attractions as a result of the destinations being featured on television, video or cinema screen. Consequently, a majority of destination marketing organizations are increasingly promoting film location holidays, film destination holidays, movie walks and movie tours. This paper examines the effect of stereotypes created by Movie Induced Tourism (MIT) on the satisfaction of tourists who visited Kenya after watching two films, namely; Out of Africa and The White Maasai. The study utilized both descriptive and explanatory research designs and covered filming locations at Karen Blixen Museum and Samburu County for the two movies, respectively. The target population comprised 660 foreign tourists, who visited Karen Blixen Museum and Samburu between January and March, 2016. Simple random sampling technique was used to select a sample size of 345 research participants. Whilst primary data was collected by use of questionnaires, secondary data was collected from published materials, including websites. Descriptive statistics (percentages, median, means and standard deviations), correlation and multiple regression were used for data analysis. The hypothesis testing results on stereotypes vs. satisfaction showed that the p-value is significant ($p < 0.05$), and the beta value of stereotype was negative ($\beta = -0.386$). Therefore, the researcher rejected the null hypothesis and concluded that stereotype has a negative and significant effect on tourists' satisfaction.

Keywords: Movie induced tourism, stereotypes, Out of Africa, White Maasai, satisfaction

Introduction and background

Tourist satisfaction is one of the most researched topics in the field of tourism (Kozak et al., 2003). Tourist satisfaction is based on their anticipation of the place due to images they are exposed to before their travel. The images possessed by tourists about a destination help to create expectations. Sadeh et al., (2012) note that satisfaction is created when pre-travel expectations of the tourist are met by the real experiences of their travel. Consequently, the tourist anticipation of the place based on the image they have seen before the visit plays a key role in satisfaction. Loss of satisfaction in film induced tourism is possible when a location is totally different from how it is



portrayed in the film (Beeton, 2001). A better understating of the causes and nature of the tourists' satisfaction or dissatisfaction can lead to better promotion of tourist destinations.

Stereotype created by movies in Movie Induced Tourism (MIT) is a concept that has drawn a lot of attention and discussion in the academic research circles. For instance, studies have investigated the role of film induced tourism in motivating tourism visitation and enhancing tourist satisfaction (Urry, 1990; Riley *et al.*, 1998; Tooke and Baker, 1996; Busby and Klug, 2001; Bolan and Davidson, 2005; Busby and Klugg, 2001). Other studies such as Kim & Richardson (2003), Banyai (2009), Hudson, Wang and Moreno (2011) and Muchiri (2013) have investigated the role of movies in destination image creation. Similarly, Javier and Berumen (1995) and Ramirez-Berg (2002) have documented the stereotypes and misinterpretations in movies. Elsewhere, O'Connor, Flanagan and Gilbert (2009) examined the importance of destination branding in MIT locations. While Morgan and Pritchard (1998) and Russel (2002) studied film induced destination marketing activities, Kim (2012) looked at role of on-site film-tourism experience in determining post-visit behavioural intentions and tourist satisfaction.

Many countries have acknowledged the role of film in the tourism, not only because of worldwide promotion of the industry by film but also because it has a real economic impact caused by high tourist numbers. For instance, countries such as New Zealand and Australia have seen an upsurge in the number of tourists due to the popularity of movies such as *Piano*, *The Last Samurai*, *Crocodile Dundee*, and *The Lord of the rings and Mission Impossible* (Hudson and Ritchie, 2006; Nistoreanu, 2011; O'Connor, 2010). Other notable movies include *Brave Heart in Scotland*, *The Roots in Gambia* and *Out of Africa* in Kenya (Stewart, 1997; Muchiri, 2013). Due to the resounding success of these countries, tourist bureaus and tourism marketing organisations have increasingly promoted film destination holidays, film location holidays, movie tours and movie walks (Schofield, 1996).

Kenya is case in point as an amazing tourist destination that came to the fore partly due to Karen Blixen's life story of Africa, *Out of Africa*. Kenya experienced a massive surge of tourist arrivals from 152,000 in 1985 to 176,000 in 1986 and now receives more than a million tourists every year (The Independent, 2009; Muchiri, 2013). Honey (1999) in the book *Who Owns Paradise* credits the movie '*Out of Africa*' for making tourism Kenya's number one foreign exchange earner. The True Love Magazine (2006) notes that the movie was the prop that Kenya needed to draw lots of tourists who wanted to get a feel of scenes portrayed in the movie (Muchiri, 2013). The movie featured some of Kenya's premier tourist attractions, which included awesome and unmatched wildlife numbers, physical landscapes, sandy beaches which offers immense and magical opportunities for tourist looking for perfect destinations (Honey, 1999).

For countries that rely on tourism as the chief-most foreign exchange earner, tourism satisfaction is an idea that it is at the top of their priorities. According to Chen and Chen (2010) tourist satisfaction is created by matching the pre-travel expectations and the post travel experience. If a tourist's expectation is matched by the experience he gets on the tour, a feeling of gratification and finally satisfaction is reached. A tourist's expectation is created by the anterior information they have accessed before their visit to a given location. In the case of this study, tourist expectation is enhanced by their prior viewing of movies on a given destination.

Movie induced tourism should not just be viewed as a destination motivator, economic booster or promoter of worldwide tourist destinations but also as an avenue for new and favoured destinations to come to the fore. In the case of Kenya, *Out of Africa*, helped to showcase and market beautiful beaches, magnificent landscape, unmatched wildlife and Kenya's diverse culture. The success of the movie resulted in increased foreign earnings of approximately \$350 million in



2009. It is against this backdrop that this paper examines the effect of stereotypes created by movies on tourist satisfaction with MIT. The study hypothesised that there is no relationship between stereotypes created by the movies and tourist satisfaction with MIT.

Literature Review

According to Cohen (1986) a tourist expectations about a particular destination are formed based on the image they are exposed to before travel. An image is the net result of a person's belief, ideas, feelings, expectations and impressions about a place or an object (Kotler, 1994). Gensch (1978) states that an image is an abstract concept that incorporates reputation, impact of past promotion and peer evaluation of alternatives. Films work like images by persuading viewers and stimulating demand to visit destination by providing information about what it has to offer (Cohen, 1986). However, for images to have a great impact, they have to be simple, distinctive, appealing and above all believable (Kotler & Gertner, 2004). It is important to note that authenticity is a very subjective concept and any image can be perceived as authentic or inauthentic depending on the viewer. While most images are based on reality, some are based on myths and stereotypes. These misinterpretation and stereotypes may lead to negative image which may corrupt customer expectation (Banyai, 2009). Pritchard and Morgan (2001) sums it up perfectly in their argument that the way landscapes and destinations are captured in images has a great impact on how these places and their people are perceived by others.

Stereotypes are based on biased opinion where an individual can take the behaviour of one individual and generalise that everyone else who belong to his religious, ethnic or creed behave in the same way (El-Farra, 1996). El-Farra further contends that images projected in billboards, brochures and television reveals so much about a country such as its gender, races and culture. These images reinforce particular global view and can pigeonhole people, countries into a given mind-set. According to Sellgren (2011) movies with overly negative plots can create bad image in the minds of some viewers about some destinations. However, Beeton (2006) and Riley *et al.* (1998) contend that locations need not to be beautiful or have catchy storylines to attract visitors. They postulate that iconic landscapes can outshine any negative plots and create an interest in the viewers to visit the location. There should be a great relationship between the setting and the storyline to maximise the attraction (Cohen, 1986). Cohen further state that the most important issue is if the setting must be in the foreground of the story to leave a great impression on the viewer. That is why often news, movies, crime documentaries and cop's drama have various racial stereotypes that perpetuate racial stereotypes and myths in the society.

According to Sobania (2002) the Maasai are some of the most filmed and widely name in mass-produced European images. They have been widely exposed (perhaps over-exposed) to a greater degree than any other ethnic group in Africa. The intensive commercialisation of the Maasai and their culture in the film industry is a result of a high profile that they have developed over the years through their fierce reputation as warriors. Their courage and unadulterated culture has been promoted by international photographers, documentary producers, ethnographic films and writers in the tourism industry

Akama (2002) maintains that the image of the Maasai has been used to contribute to the adventurous and wild nature of the wildlife safari. Their depiction fits perfectly into the fantasy of the authentic indigenous Africa living in mud-walled huts, herds of cattle, cut off from the hustle and bustle of the globalized world. The Maasai have been pushed to front queue of tourism due to their nearness to large game; Maasai Mara and Serengeti and this has had detrimental effect on their culture. Their lasting impression on the mind of many tourists is that they live in perfect



harmony with nature. For instance, the movie *Serengeti* compares the nomadic lifestyle of the Maasai in their search for rich pasture for their livestock to the migration of the wildebeest and Zebras across the Mara River.

The documentary focuses on the native warrior diet of the Maasai- a mixture of milk and blood. It also portrays the Maasai as those stuck in a time-frozen past and stresses how the Maasai warriors would defend their livestock with spears, bows and arrows (Noel, 2009. p.192). In fact, in Tanzania tour guides often joke that the Maasai are part of the large six that tourists come to see (lion, leopard, rhino, elephant and buffalo – plus the Maasai, Noel, 2009). This notion has led to creation of the attitude, partly reinforced by tourism marketing that the Maasai are part of the landscape, which is not necessarily the case (Akama, 2002).

Sinclair (1991) and Akama (1997) observe that most of the tour promotion companies that market the Maasai as an attraction are often based overseas or run by western travel agents with little or no say by the host governments and communities about how they should be marketed. As a result, they do not give an accurate representation of Maasai history and culture. For instance, tourist marketing firms have continued to give a colonial representation of the Maasai as a backward community (Akama, 2004). With the central role of tourism in the Kenyan economy, the colonial image of the Maasai has been repackaged for promotion of the country's tourist attractions especially in the West. Indeed, in tourism circles the Maasai are presented as an esoteric community, 'primitive, noble savage', people have managed to fend off western influence and retain their exotic culture (Akama, 2002). The Maasai image presented by tour operator is one that hasn't changed since the pioneer European explorers and adventure seekers ventured into East Africa hinterland in the early 19th century. However, the present day Maasai don't just practice pastoralism, they are also businessmen and politician who might fancy three-piece suits. Others are large scale wheat farmers who may own four-wheel drive vehicles and live in well-furnished mansions just like their western counterparts

The movie, *Out of Africa*, portrays the Maasai morans as a sexual danger to white women. The film also presents a nostalgic picture of the Maasai in the colonial times and focuses on the decline of the Maasai culture and tradition in the face of inevitable modernization. These views are shared by Coast (2002) also observes that the forces of modernisation and globalization have penetrated into the way of life of the Maasai as well. The customary animals' skins have been replaced by Pakistan made polyester tartan blankets. The beads used in ornaments that undergo frequent revision to keep up with latest fashion trends come from the Czech Republic. They import their knives from China and customize them to fit into their locally made protective sheaths.

The Maasai Morans are increasingly adopting western lifestyles such as smoking cigarettes, using cigarettes or using wrist watches. The Maasai are also attending schools and becoming urbanised although there still exist some gender biases. According to Coast (2002) some of the traditional activities might be illegal but surprisingly they still appeal to most tourists. Similarly, the romantic German production, *Nowhere in Africa* (2001) showcases the story of a German Jewish refugee family adjusting to rural farm life in Kenya in the 1930s. They become immersed in the Maasai culture that when the man falls sick of malaria, he is treated and nursed by his Maasai cook and bodyguard. His younger daughter also falls in love with the African culture (Maasai). Gilmore and Harris (2008) hold that stereotypes associated with people of lower social economic status are more negative than those of higher status groups.

The movie *White Maasai* depicts the Maasai as corrupt, primitive and backward as stipulated by Akama (2014). The movie also perpetuate racial myths and stereotypes that Maasai men are romantically clueless a fact brought about by two contrasting culture and that the Maasai culture is



inferior and wrong. Sobina (2002) holds that this is associated with failure by Maasai men to respect their women even in matters making decisions that pertain to women issues and needs. Sobina further states that, the community is devoid of modern technology, with tribesmen and women living in mud huts and spending their days chanting and hunting wild animals as depicted in the movie *white Maasai*.

Theoretical Framework

This study utilized the theory of Expectancy Disconfirmation and The American Customer Satisfaction Index (ACSI). The theory of Expectancy Disconfirmation, as advocated by Oliver, seeks to explain post-purchase or post adoption satisfaction as a function of expectations, perceived performance and disconfirmation of beliefs (Oliver, 1977; 1980). The theory postulates that a consumer is deemed to be satisfied when performance exceeds expectations. This is called 'positive disconfirmation' while 'negative disconfirmation' occurs when an experience falls short of expectation and 'neutral' if performance equals expectation (Oliver, 1997).

The Expectations Disconfirmation Theory (EDT) has been the dominant model in satisfaction research. The model has consumers using pre-consumption expectations in comparison with post-consumption experiences of a product/service to form an attitude of satisfaction or dissatisfaction toward the product/service. In this model, expectations originate from beliefs about the level of performance that a product/service will provide. This is the predictive meaning of the expectations concept. EDT is a prominent theory from marketing that can predict and explain consumers' satisfaction with products or services (Spreng & Page, 2003; Patterson et al., 1997; Oliver, 1980). The theory proposes that users first form expectations or belief probabilities of attribute occurrence. They then form post-usage perceptions about performance and a comparison between initial expectations and performance known as disconfirmation of expectations (Bhattacharjee & Premkumar, 2004; Spreng & Page, 2003; Oliver, 1980).

The more positive the disconfirmation, the greater the satisfaction. The four main constructs in the theory are: expectations, performance, disconfirmation, and satisfaction (see Figure 2.1). Expectations reflect anticipated behaviour (Churchill & Suprenant, 1982). They are predictive, indicating expected product attributes at some point in the future (Spreng *et al.*, 1996). Ekinici and Sirakaya (2004) cite Oliver's updated definition on the disconfirmation theory, which states that "satisfaction is the guest's fulfilment response. It is a judgment that a product or service feature or the product or service itself, provide (or is providing) a pleasurable level of consumption-related fulfilment, including levels of under- or over-fulfilment" (p.190). Mattila and O'Neill (2003) argue that satisfaction is the result of direct experiences with products or services, and it occurs by comparing perceptions against a standard (for example. expectations).

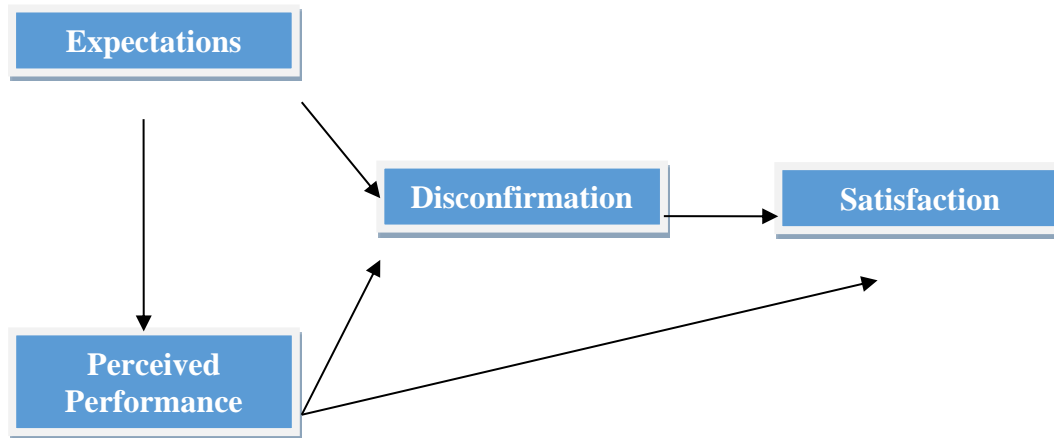


Figure 1: The Four Main Constructs of Expectations Disconfirmation Theory
Source: Oliver (1977, 1980)

Methodology

The study was carried in Samburu County and the Karen Blixen Museum where the two featured movies (*Out of Africa* and the *White Maasai*) were filmed respectively. The study targeted 660 tourists and employed both explanatory and descriptive research designs. The study used closed-ended questionnaires. To measure stereotypes, a Likert type response format was used with values ranging from strongly disagree (1) to strongly agree (5) on a list of already perceived stereotypes items, namely; Maasai are tourist attraction for westerners, primitive and backward, dangerous and warlike, lazy and slaves to white, poor, unchanged and wild. In filling questionnaires, the respondents were asked to indicate their levels of agreement on each item based on their expectations, experience and satisfaction at the filming locations namely Karen Blixen Museum and Samburu. The study obtained a Cronbach's Alpha value of 0.761 making the instruments reliable. Data were first explored using descriptive statistics, including, percentage, frequencies, means and standard deviation. Pearson Product Moment Correlation (PPMCC) was used to check for the correlation between stereotype and satisfaction. Multiple Regression analysis was employed to establish whether there was a significant relationship between stereotype and satisfaction. The level of significance was set at alpha $\alpha = 0.05$.

Regression formula used was as follows: $y = \beta_0 + \beta_1 x_1 + \varepsilon$

Where:

- y= tourist satisfaction
- β_0 = Constant
- x_1 =Stereotypes

Findings

Stereotypes Created by the Movies and Tourist Satisfaction with MIT

Findings indicated that Maasai are tourist attraction for westerners (mean=3.87) and the perception that the Maasai community are backward had a mean of 3.76. However, the perception that they are dangerous had the lowest mean (mean = 3.15). From the foregoing, it can be safely inferred



that movies are powerful medium in influencing viewers' images and representations. In the context of the study, tourists were satisfied with regard to the Maasai being tourist attraction for westerners since they were portrayed as they are. However, the perception that they are dangerous was not the case. Table 1 shows the results.

Table 1: Stereotypes Created by the Movies and Tourist Satisfaction with MIT

n = 324	Mean	Std. Deviation	Skewness	Kurtosis
Primitive	3.48	1.206	-0.641	-0.483
Hostile/ dangerous	3.15	1.245	-0.247	-1.097
Esoteric / not welcoming	3.47	1.184	-0.479	-0.702
Backward	3.76	1.046	-0.865	0.545
Maasai are tourist attraction for westerners	3.89	1.012	-1.209	1.358
Unchanged/ wild	3.43	1.226	-0.743	-0.35
Culture/ rituals	3.31	1.075	-0.792	-0.119
Image	3.27	0.981	-0.735	-0.354
Slaves to white man (colonizers, missionaries)	3.38	1.076	-0.526	-0.577
Lazy	3.29	1.076	-0.363	-0.548

Tourists' Satisfaction with MIT

The researcher deemed it necessary to establish the contribution of the various movie dimensions towards tourists' satisfaction. The results showed that with respect to stereotypes, 5% (23) of the respondents strongly agreed that stereotypes created by the movies are important while evaluating the satisfaction derived from MIT, 37.8% (123) of them agreed on the same, 21.6% (71) somewhat agreed and 17.1% (55) were neutral. 6.3% (20) of the respondents somewhat disagreed while 5.9% (19) of the respondents strongly disagreed that stereotypes are important in evaluating the satisfaction derived from MIT (Table 2).

Table 2: Tourists' Satisfaction with Stereotypes

		SD	D	SMD	NAD	SMA	A	SA
Stereotypes	Freq.	19	13	20	55	71	123	23
	%	5.9	4.1	6.3	17.1	21.6	37.8	5

Tourist Satisfaction Level with MIT

Table 3 illustrates the overall satisfaction level of the movie dimensions. Based on the results in the table, 61.7% (200) of the respondents were satisfied, 17.6% (57) of them were somewhat satisfied while 20.7% (67) were not satisfied at all.

Table 3: Overall Tourist Satisfaction Level with MIT

	Frequency	Percent
Not at all satisfied	67	20.7
Somewhat satisfied	57	17.6
Satisfied	200	61.7
Total	324	100



Hypothesis Testing

The Pearson Product Moment correlation analysis revealed a negative relationship between stereotype and satisfaction ($r = -0.573$; $p < .01$). Likewise, regression analysis yielded a negative beta value ($\beta = -0.386$; $p < 0.05$), implying that for each unit increase in stereotype in the movie, there is 0.348 units decrease in satisfaction (Table 4). Evidently, stereotype has a negative and significant effect on satisfaction hence, the null hypothesis was rejected.

Table 4: Regression Results

	Unstandardized Coefficients		Standardized Coefficients		Sig.	Correlation Zero-order
	B	Std. Error	Beta	t		
(Constant)	2.573	0.207		12.416	0.0	
Stereotype	-0.348	0.06	-0.386	-5.768	0.0	-.573
R Square	0.149					
Adjusted R Square	0.145					
Change Statistics						
R Square Change	0.149					
F Change	33.266					
Sig. F Change	0.000					

a Dependent Variable: satisfaction

Discussion

The results revealed that stereotypes created by the movies had a negative and significant effect on tourist satisfaction with movie induced tourism ($\beta_1 = -0.348$; $p < 0.05$). In fact, for each unit increase in stereotype in the movie, there was 0.348 units decrease in satisfaction. Cohen (1986) argues that movies can build a destination image, persuade the views among the viewers and stimulate travel demand by providing information on what a destination has to offer. In so doing, those travelling are satisfied if only the image is distinctive, appealing and most importantly, believable and based on reality. According to Akama (2004) tourism has continued to present the colonial image and stereotype of a backward Maasai community which is not the case. Akama further posits that apart from practicing traditional pastoralism, the present day Maasai includes businessmen and politicians who may be well dressed in three-piece suit attire and large scale wheat farmers who may own four-wheel drive vehicles and live in well-furnished mansion just like their western counter parts. This has impacted negatively on the tourist satisfaction since there is misrepresentation of the Maasai history and culture. Elsewhere Dallen, (2011) found out that many tourist visiting sites in Europe associated with Vikings were disappointed to learn that not all Vikings were blood thirsty plunders, but rather most were merchants, farmers and traders who lived in relative places.

Besides, Pritchard and Morgan (2001) contend that repressive and liberating discourses are reflected in the marketing of tourist destinations. As a result, this may have significant implication on how people perceive the tourist destinations which in turn influences the level of satisfaction. Additionally, Sellgren, (2011) notes that movies with negative plots can create a bad destination image for some viewers; icon such as beautiful landscape might outshine the negative plots for other viewers and lead to an interest to visit the place never the less. This brings about disconnect between the expectations and the experience hence impacting negatively on tourist satisfaction. This is due to the fact that images are sometimes created on myths and stereotypes which may be a misrepresentation (Banyai, 2009). The study findings relate with those of Um, Chon and Ro



(2006) that destination image affects tourist travel decisions and behaviour towards that destination as well as the level of satisfaction, recollection and the tourism experience. This image influence tourist in choosing a destination, subsequent trip evaluation and their future intention if they were satisfied by the image

Conclusion

Based on the study findings, it is safe to conclude that stereotypes contributed negatively to tourist satisfaction. This is due to the fact that most of the expectations the tourists had were not met. For instance, most information about the Maasai was not true as depicted in the movie *Out of Africa* and *The White Maasai*. Tourists were therefore not satisfied. In certain instances, the tourists' expectations were surpassed by the appealing experience they had at the Museum, since what they experienced was exactly what they had watched in the movie. It is only the depiction of the Maasai community that was contrary to the tourists' experience. The film depicts the Maasai community as a community that is feudal and yet to be westernized. However, this is not the case as a number of the community members are abreast with the modern trends. In this respect, there is need for a paradigm shift in thought with respect to the Maasai so as to correctly portray them while marketing tourist destinations.

Recommendations

In view of the study findings and conclusions of the study, the following recommendations are made: the study findings have indicated that stereotype has a negative and significant effect on tourist satisfaction. It is therefore paramount for those engaging in movie induced tourism to produce movies that have an appealing, simple and realistic depiction of the tourist destination. There is need for the correct portrayal of the Maasai community so that the expectations of the tourists are in line with their experience. Movie induced tourism is growing more popular and many stakeholders can do more to make the best use of this phenomenon. To know which locations, people, themes and stories in films can affect destination image and induce tourism, is valuable knowledge for tourist organizations, tour companies and local businesses. Such knowledge can be made use by the key stakeholders in the sector to make profit and also enhance repeat visit by the tourists.

Some limitations are worth bringing to attention in regard to the research topic, method, theory and empirical data. Movie induced tourism is a difficult area to investigate because of the many aspects and research areas it touches upon. The experiences tourists have in a movie context can be very subjective and personal, which make it difficult to draw clear conclusions.

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