

NEW SEGMENTS FOR CULTURAL TOURISM. AN APPROACH TO TRAVELER FILM TOURISM BEHAVIOR

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The cultural tourism segment has been strengthened in recent years thanks to the proliferation of sub-markets within the same, meeting the needs of consumers and providing a complementary offer to the tourist. Among others, it should be highlighted architectural, scientific, cinematic, shopping, wine, funerary, culinary, linguistic, industrial, literary, musical, religious and spiritual tourism. This segregation leads to the need for greater knowledge of the potential consumers for each new type.

Within this context, it is considered that the film industry, in all its variants, is likely to constitute a tourism product and marketing strategies of some pioneers destinations in the world are focused on creating tourism products such as: movie maps, guidebooks, tour filming locations, visiting studios, movie studios and theme parks, and attendance at major events, mainly film festivals.

In order to identify the profile of the cinematic tourist, it has been done a quantitative research through personal interviews to 484 visitors using systematic random sampling on the 5th edition of the International Trade Fair for Cultural Tourism.

From the results of our work we can extract that potential consumers are either people of both sexes, aged under 45, highly educated and, mostly, employees. Their purchasing power is around € 1,501 and € 3,000, and the family unit is comprised of around 2 and 4 people. They consume mostly sun and sand products and / or cultural products from 10 to 15 days or weekends. They usually travel in pairs and use both the Internet and recommendations from family and friends, as information sources, when planning the trip. Significantly, as a result of the analysis of their behavior, 31.2% of respondents have traveled to a place motivated, expressly or in a complementary way, due to the view of the destination in a movie or fiction series, relevant data to consider by the destination marketing organizations to innovate in its product portfolio. It is found that only two of the sociodemographic variables influence this motivation (occupation and family income). Furthermore, it cannot be differed clear profiles depending on the response. The only

exception identified is that those older and more educated traveled with a clear motivation related to cinema or television series.

It is also sought to know the attitude towards tourism product film. It is found that the attitude is slightly positive since respondents consider: appealing, attractive and interesting. Subsequently, going in deeper into the level of analysis it is found that the attitude towards the product corresponds to a one-dimensional construct through a factor analysis. The only dimension identified with this analysis explains the 70.25% of the variance, so we understand that this factor represents a particular attitude the tourist has towards cinematic tourism product. Using the scores for each factor which reaches the consumer, standardized to a distribution with mean zero and standard deviation 1, it is evident that no significant relationship exists between them and the sociodemographic characteristics of the tourist. However, the analysis of the mean scores of the factor in terms of these characteristics, has led us to determine that they have a better attitude towards the product women, young people and those who have liberal professions in line with the findings of major studies on the profile of the cultural tourist made, among others, by Garfield (1993), Bodo and Prentice (1995) and Richards (2004). However, it has not been able to identify a clear pattern as in the case of educational level and monthly family income, contrary to Garfield (1993), Bodo and Prentice (1995) and Richards (2004) claimed, who found better attitude towards the product among those with higher education and higher income.

In terms of behavioral intentions, the results reveal a positive intention to the promotional activities that can develop destinations thanks to feature films as well as the same of audiovisual sector starts before the premieres such as trailers, posters, award galas, festivals and critical opinions. Even some tourists expect to re-watch some films to pay attention to the destinations listed. This should encourage the responsible organizations for the management and destination marketing, to exploit opportunities of the cinema marketing passing them to the tourism industry.

Finally, respondents were required to express the importance they give to a number of reasons or reasons to take a trip of this holiday type. Consumers value mainly the beauty of the sets and shooting locations, the existence of other tourism products (complementary offer), hotel services, catering and transport and the variety of events, shopping and entertainment. It is therefore advisable to plan joint activities for the promotion of other tourism sectors such as art, food, crafts, wine, music, fashion, and so on. But they also want to live authentic experiences through new tourism products.

Therefore we consider that tourism market segmentation is formed as one of the basic strategies that enables the performance of public and private destination managers to try to satisfy the most demanding consumers. Both innovation and promoting creativity, cause the proliferation of products related to the film in some key markets of tourism such as cultural segment. This has stimulated the need to analyze tourism demand for this typology in order to approach to film tourism consumer behavior.