



Creativity in the American and European tourism sector: The Croatian case

La creatividad en el sector turístico americano y europeo: Caso Croacia

Dra. Estela Núñez-Barriopedro es profesora/investigadora de Comercialización e Investigación de Mercados de la Universidad de Alcalá (España) (estela.nunezb@uah.es) (<http://orcid.org/0000-0002-2292-8147>).

Josué Ruiz-López es doctorando de Comercialización e Investigación de Mercados de la Universidad Carlos III de Madrid (España) (josue.ruiz@alumnos.uc3m.es) (<http://orcid.org/0000-0003-4476-5542>).

Dr. Rafael Ravina Ripoll es profesor/investigador de Organización de Empresa de la Universidad de Cádiz (España) (rafael.ravina@uca.es) (<http://orcid.org/0000-001-7007-3123>).

Abstract

Film tourism has been studied for decades as a phenomenon that may become profitable when a destination is chosen as a film shooting location. The main objective of this paper is to demonstrate that thanks to the fact that in the city of Dubrovnik, in Croatia, scenes from the film of Games of Thrones have been filmed, both in the city and in the country have significantly increased the visits of international tourists, as well as the factors of tourist satisfaction. In this article two different types of data have been used. On the one hand, secondary data provided by the Croatian Institute for Tourism and Dubrovnik Tourism Board, in the form of aggregate figures of tourism arrivals and overnights in whole Croatia and in Dubrovnik specifically, for the period between 2007 and 2016, prior and post the release of Game of Thrones in 2011. On the other hand, primary data obtained from a questionnaire deployed by the Dubrovnik Tourism Board in the summer of 2013 to 264 tourists in the city of Dubrovnik. Finally, as attraction factors of Dubrovnik highlight nature, being a territory of cultural interest and sun and beach destination. Furthermore, two dimensions of satisfaction are differentiated, one focused on «cultural enrichment and self-realizations» and another one on «material and earthly life».

Resumen

El turismo cinematográfico se ha estudiado durante décadas como un fenómeno que puede resultar beneficioso para un destino turístico cuando es elegido como localización para el rodaje de una película. El principal objetivo de este trabajo es, demostrar que gracias a que en la ciudad de Dubrovnik, en Croacia, se han filmado escenas de la película de Juegos de Tronos, tanto en la ciudad como en el país han aumentado significativamente las visitas de turistas internacionales. Además de conocer los factores de satisfacción turística. En el presente estudio se han utilizado dos tipos de datos. Por un lado, datos secundarios proporcionados por el Instituto Croata para el Turismo y el Patronato de Turismo de Dubrovnik en forma de cifras globales de llegadas de turistas y pernoctaciones en toda Croacia y Dubrovnik específicamente, para el período comprendido entre 2007 y 2016, previo y post el lanzamiento de «Juego de Tronos» en 2011. Por otro lado, se han analizado datos primarios mediante encuesta implementado por el Patronato de Turismo de Dubrovnik en el verano de 2013 a 264 turistas en la ciudad de Dubrovnik. Finalmente, como factores de atracción de Dubrovnik destacan la naturaleza, ser territorio de interés cultural, y destino de sol y playa. Asimismo, se diferencian dos dimensiones de satisfacción, una orientada al «enriquecimiento cultural y la autorrealización» y otra en la «vida material y terrenal».

Keywords | palabras clave

Creativity, marketing, television, demand, tourism, satisfaction.
Creatividad, marketing, televisión, demanda, turismo, satisfacción.

Forma sugerida de citar: Núñez-Barriopedro, E., Ruiz-López, J., & Ravina Ripoll, Rafael (2018). Creativity in the American and European tourism sector: The Croatian case. *Retos Revista de Ciencias de la Administración y Economía*, 15(8), 81-96.
<https://doi.org/10.17163/ret.n15.2018.06>

1. Introduction

Croatia has emerged as one of the top tourist destinations in Europe over the last two decades and its tourism sector continues to grow as inbound arrivals increased at a 9,3% rate in 2015 and 8,7% in 2016 (Croatian Institute for Tourism, 2016).

After the Croatian War of Independence (1991-1995), one of the multiple Yugoslav Wars that led to the fragmentation of the former Yugoslavian Republic, the country needed a solid economy to overcome all the wartime damage that was dealt during that period. Tourism turned out to be crucial in the recovery of the country, especially for some of the cities by the sea, such as Dubrovnik. Despite of suffering from countless attacks with missiles and bombs, the city was amazingly rebuilt in a few years thanks to Croatian government efforts and UNESCO's World Heritage program (Richter & Richter, 2000).

One of Dubrovnik's last achievements was to be chosen as the main location for Game of Throne's fictional city of King's Landing. This show has got an important audience thanks to the creativity reflected in its plot and characters. Creativity is, thus, a key to success and a strong competitive tool in audiovisual communication (Núñez & González-del-Valle, 2015; Núñez & González-del-Valle, 2016; Núñez, 2017; Núñez & Ravina, 2017).

This study analyses the impact in tourism derived by such milestone, as well as other aspects of Dubrovnik's tourism.

1.1. Literature review

Image has become a key concept in tourism marketing and the image formation process has been frequently studied (Baloglu & McClearly, 1999; Fakeye & Crompton, 1991). One of the earliest scholars to analyze it, Gunn (1972), differentiated two types of images: Organic and induced images. The former come from sources not related to tourism interests, such as newspapers and movies; and the latter were the result of marketers' efforts to promote their destinations. The concept of organic image relates then to the concept of «autonomous image formation agents» defended by Kim and Richardson (2003) based on the continuum developed by Gartner (1993). These agents include news and popular culture, such as films or books, whose power in the image formation process of potential tourists is expected to be higher, since people are more likely to identify these sources of information as relatively more unbiased than traditional advertising (Kim & Richardson, 2003; Schofield, 1996).

For centuries, postcards were a very profitable marketing tool for tourist destinations, since they were directly distributed by the target market after purchasing them, which had, thus, no cost for the destination (Tooke & Baker, 1996). Nowadays, as Butler already noticed in 1990, one powerful tool to influence people is the audiovisual media, as they read less and rely more on what is shown on TV (Butler, 1990). Film has been considered a tourism promotion tool for decades, especially when Destination Marketing Organizations (hereafter, DMOs) realized, together with other sectors' marketers, that consumers were being exposed to such amount of traditional advertising that it triggered saturation and aversion rather than attention and interest towards the product.

It has been proved the power of films to create destination awareness, image and perception (Riley & van Doren, 1992; Tooke & Baker, 1996; Stewart, 1997; Riley,

Baker & van Doren, 1998). However, all films have it, but only creativity and successful films can do so (Croy & Heitmann, 2011; Rittichainuwat & Rattanaphinanchai, 2015).

On the other hand, TV series have an extra element on top that make them even more interesting as tourism marketing tools. The episodes are normally released weekly and viewers wait with high expectation. Consequently, there is a recurrent reinforcement of the destination appeal (Kima *et al*, 2007). Although television series have existed for a longtime, in the past 7 years the sector has grown remarkably and a real trend has been established especially among young people on their twenties. Loads of original scripted shows have appeared, some of them of truly good quality, which has led to a social phenomenon that had never occurred before, the so called «golden age of television». As a matter of fact, the landscape of series has doubled from 216 in 2010 to 419 in 2015 (McAlone, 2016). Nowadays, these kind of culture products are very deeply embedded in people's everyday life, leading to a high market penetration (Kim & Richardson, 2003).

One drawback of traditional promotional communications in the tourism sector is that tourists may feel the need to go and check if the destination is as shown or described in the advertisement, which can cause anxiety due to the anticipated risk that comes with limited information, lack of experience and high costs. On the contrary, films and TV series are entitled with a longer exposure to the destination and its attractions, which may help lowering that anxiety, since the viewers can gather more information about the location in form of vicarious knowledge (Riley & van Doren, 1992). This effect is more significant in the case of TV series, since, unlike films, they are made of several episodes per season, each of them aired, normally, on a weekly basis. This recurrence helps the viewer in their acquisition of the aforementioned vicarious knowledge about the location that is being depicted, all along their decision-making process of traveling there.

Some scholars differentiate between film-induced tourism, which actually motivates visitation to locations depicted in films, and film tourism, defined as an incidental experience of tourists to film-shooting locations (Croy & Heitmann, 2011). And several researchers deny that film tourism can be the unique, nor main, motivation within the tourist's decision making process, unless for most of them (Croy, 2011; Croy & Heitmann, 2011; Young & Young, 2008). This relates to Macionis' categorization of tourists into serendipitous, general film tourists and specific film tourists (Macionis, 2004; Macionis & Sparks, 2009). The first ones are those who happen to be at a film-shooting location but not on purpose and, therefore, will not participate in any film-related activity during their stay. For general film tourists, the fact that a movie or a TV series has been filmed in that specific location is not very relevant and does not draw them to the location. However, they may participate in some activity related to the film once they are there. Finally, specific film tourists are the ones that seek on purpose the places where a film has been shot and are more likely to participate in tours, buy souvenirs etc., since they are really committed to the film environment. Some other authors baptize this specific film tourists as «film pilgrims», a qualifier that sums up the characteristics and motivations of this group.

General and serendipitous film tourists are the most common ones, as Croy and Buchman (2009) showed by stating that one-third of the tourists that joined a Lord of the Rings tour had never watched the saga; but found the tour interesting as

it included visits to nice New Zealand's landscapes and have been sometimes advised by friends to book that tour. This premise was also supported by Rittichainuwat & Rattanaphinanchai (2015) when they affirmed that "*the number of specific film tourists is marginal*", based on their quantitative findings of Thai tourists visiting Korea. They also proved that some tourists have joined the all-inclusive film tour package because it was worth the cost compared to traveling to Korea by themselves.

So, for most tourists coming to a destination, the fact that a film or TV series has been shot there may not be enough to prepare a trip to that location. However, it is important to take it into consideration because general (film) tourists may be more attracted to this particular destination if this element adds up a list of other important factors such as beautiful landscapes or cultural heritage. In order to deeper analyze the idiosyncrasy of the tourism sector in Dubrovnik, beyond the film tourism phenomenon, this study considers other variables including other sources of motivation and also satisfaction with the tourist offer.

2. The case of Dubrovnik

2.1. Context

On 11th April 2011, the North American broadcaster HBO released the first episode of «Game of Thrones», a television series based on the novels written by George R. R. Martin under the common title *A Song of Ice and Fire*.

Following the plot of the books and the TV series, «King's Landing» is the capital and largest city of the Seven Kingdoms, the territory in which the action takes place. For Game of Thrones first season the producers decided to shoot the exteriors of King's Landing in Malta, more specifically in Mdina and in Fort Ricasoli (Fernandez, 2014). The first scene of King's Landing shot in Dubrovnik took place in the second season, released in the US in April 2012. Ever since, the shooting location for King's Landing has not changed. Therefore, this Croatian city, also known as the «Pearl of the Adriatic», is well-known by the viewers for having lent its walls to King's Landing.

Several websites have been created to compile every corner of the city where a scene of Game of Thrones has been filmed. Moreover, dozens of Game of Thrones guided tours have flourished, offering tourists a unique experience by walking around the streets of the Old Town explaining in detail which scenes were shot there. There are also boat trips on the ship in which one of the characters, Daenerys Targaryen, sailed in the series, as well as visits to some other places out of the Old Town, such as Trsteno Arboretum, a park located in a small settlement 25 kilometers away of Dubrovnik in which several scenes were shot, evoking the gardens of King's Landing's Red Keep.

Not only the episodes itself, but also the "behind the scenes" videos, the interviews to the cast asking about how it looks like to film in Dubrovnik, etc. Those comments coming from these beloved actors and actress work as unpayable endorsements.

After a Game of Thrones episode, Dubrovnik has been exposed to 25 million viewers worldwide, which was the average audience per episode in the sixth season (2016). The show has become the most awarded series in the Emmy Awards history, with a total of 38 wins out of 106 nominations (Emmy Awards, 2016).

2.2. Findings

According to the literature, such a successful TV series must have influenced tourism flows to Croatia and to Dubrovnik, in particular. Bearing in mind that the shooting did not start in Dubrovnik until the second season of the series, the increase is expected to happen from 2012 on, the year when this season was released. However, looking at the figures of arrivals to Croatia in 2012, there is only a 3,3% increase over the preceding year, 2011, in which the arrivals had grown an 8%. Neither in 2013, when Croatia joined the European Union, nor in 2014 arrivals experienced a remarkable increase. In 2015 and 2016 the arrivals grew by 9% to over 15 million.

Table 1. Arrivals and overnights in Croatia from 2006 to 2016

Year	Arrivals	% change over preceding year	Overnights	% change over preceding year
2006	9.659.924		51.796.583	
2007	10.351.442	7,2%	54.627.053	5,5%
2008	10.453.601	1,0%	55.668.893	1,9%
2009	10.270.490	-1,8%	54.988.432	-1,2%
2010	10.604.116	3,2%	56.416.379	2,6%
2011	11.455.677	8,0%	60.354.275	7,0%
2012	11.835.160	3,3%	62.743.463	4,0%
2013	12.441.476	5,1%	64.827.814	3,3%
2014	13.128.416	5,5%	66.483.948	2,6%
2015	14.343.323	9,3%	71.605.315	7,7%
2016	15.594.157	8,7%	78.049.852	9,0%

Source: Croatian Institute for Tourism, 2016.

Taking a closer look onto Dubrovnik numbers, in 2012, 697.637 tourists arrived to the city, a 10,5% more than the preceding year and overnights increased also by a 12,5%.

Table 2. Arrivals and overnights in Dubrovnik from 2007 to 2016

Year	Arrivals	% change over preceding year	Overnights	% change over preceding year
2007	507.120		1.798.369	
2008	512.464	1,1%	1.782.813	-0,9%
2009	522.435	1,9%	1.921.063	7,8%
2010	588.563	12,7%	2.193.111	14,2%
2011	631.509	7,3%	2.344.417	6,9%
2012	697.637	10,5%	2.636.468	12,5%
2013	768.463	10,2%	2.864.651	8,7%
2014	863.906	12,4%	3.121.805	9,0%
2015	932.621	8,0%	3.301.763	5,8%
2016	1.013.030	8,6%	3.481.513	5,4%

Source: Dubrovnik Tourism Board, 2016.

Differentiating between domestic and foreign arrivals, it is interesting to point out that the tendency among domestic arrivals was to go down during the period between 2007 and 2013, while foreign arrivals continued growing.

**Table 3. Domestic and foreign arrivals
 to Dubrovnik from 2007 to 2013**

Year	Domestic Arrivals	% change over preceding year	Foreign Arrivals	% change over preceding year
2007	59.725		447.395	
2008	52.036	-12,9%	460.428	2,9%
2009	50.647	-2,7%	471.882	2,5%
2010	45.530	-10,1%	543.033	15,1%
2011	51.514	13,1%	579.995	6,8%
2012	47.938	-6,9%	649.699	12,0%
2013	50.192	4,7%	718.271	10,6%

Source: Dubrovnik Tourism Board, 2016.

Although the general figures of tourists coming to Croatia or Dubrovnik do not allow to conclude that there is an obvious impact of Game of Thrones in the tourist flows, things change when it comes to arrivals and overnights by country of origin.

As said before, Game of Thrones is a North American production, distributed by HBO, an American television network and created by David Benioff and D. B. Weiss, both American screenwriters and directors. Moreover, George R. R. Martin, the novelist that gave life to the fantastic world of Game of Thrones in his series of novels *A Song of Ice and Fire* was born in the US as well. This explains that the population that got hit by the Game of Thrones phenomenon was, at least at first, the American, before expanding worldwide.

Consequently, it is logical to state that among the first ones who reacted to the TV series craze by visiting Dubrovnik were the American fans. Looking at the numbers, the increase in the number of US citizens' arrivals to Dubrovnik in 2012 substantially increased by 22,2% over the preceding year and continued growing even more in 2013, reaching 52.132 arrivals. Regarding overnights, in 2012 the increase was 17% and in 2013, 35,2%. A hypothetical explanation of the fact that the increase was greater in 2013 rather in 2012, when the first images of King's Landing shot within Dubrovnik's walls were released, is that the season ended in early June 2012. The first articles and videos showing the shooting locations of the second season appeared then close to the summer season, limiting the number of viewers that could have time to plan their holidays to Dubrovnik for that same year. However, in 2013, more viewers would have seen those videos, articles and pieces of information in which Dubrovnik now appeared as the real-life King's Landing and could plan a visit in advance to Dubrovnik with enough time not to splash out on a plane ticket to Europe.

**Table 4. Arrivals and overnights of US citizens
to Dubrovnik from 2007 to 2013**

Year	USA arrivals	% change ov. preceding year	USA overnights	% change ov. preceding year	Ranking (overnights)
2007	41.201		123.483		4
2008	34.481	-16,3%	104.114	-15,7%	6
2009	26.291	-23,8%	82.012	-21,2%	7
2010	28.092	6,9%	89.438	9,1%	7
2011	31.372	11,7%	99.975	11,8%	7
2012	38.346	22,2%	116.961	17,0%	6
2013	52.132	36,0%	158.076	35,2%	4

Source: Dubrovnik Tourism Board, 2016.

As the plot of the TV series is set in the Middle Ages, most of the cast are British actors and actresses to guarantee the characters have the desired accent. This fact suggested a possible increase in Dubrovnik's appeal for tourists coming from United Kingdom. Looking at the figures, there was an outstanding increase of British tourists' arrivals in 2012, rising by 38,9% over the preceding year and passing the 100.000 British arrivals by 2013.

**Table 5. Arrivals and overnights of UK citizens
to Dubrovnik from 2007 to 2013**

Year	UK arrivals	% change ov. preceding year	UK overnights	% change ov. preceding year	Ranking (overnights)
2007	45.786		214.484		2
2008	47.132	2,9%	225.206	5,0%	1
2009	57.091	21,1%	284.707	26,4%	1
2010	66.197	15,9%	331.318	16,4%	1
2011	66.976	1,2%	345.698	4,3%	1
2012	93.041	38,9%	484.952	40,3%	1
2013	105.535	13,4%	553.549	14,1%	1

Source: Dubrovnik Tourism Board, 2016.

This relates to Cohen's explanation of the different means of persuasion in films (Cohen, 1986). She distinguished three major themes. First, literary ethos, in which the persuasive agent is an individual, such as the director, an actor or actress, or a fictional character; second, literary logos, referring to logic and reasoning as a persuasive tool; and finally, literary pathos, appealing to emotions in order to persuade. Cohen believes

that the most common mean is the latter, since films often evoke feelings and emotions in the viewer, fostering empathy and identification with the plot and what occurs to the characters. The viewers have then a “vicarious experience” of the place through the characters (Kim & Richardson, 2003). However, the figures regarding US and UK tourists would add value to the literary ethos, as UK citizens could have been persuaded in certain way by the fact that most of the cast of Game of Thrones is British; which, at the same time, could trigger a higher identification and empathy level and, then, the literary pathos would have its place as well.

3. Analysis of the tourism sector in Dubrovnik

3.1. Methodology

In this study two different categories of data have been used. On the one hand, secondary data provided by the Croatian Institute for Tourism and the Dubrovnik Tourism Board in the form of aggregate figures of tourism arrivals and overnights in whole Croatia and in Dubrovnik specifically, for the period between 2007 and 2016, prior and post the release of Game of Thrones in 2011. On the other hand, primary data obtained from a questionnaire deployed by the Dubrovnik Tourism Board in the summer of 2015 to 264 tourists in the city of Dubrovnik.

It were used bivariate analysis to determine the relation between variables (Student's t-test and Levene's test). Also, a linear regression model was developed in order to assess which satisfaction factors contributed the most to the overall tourist satisfaction. In addition, a factor reduction analysis was used to demonstrate the suitability of the sample and to identify two different dimensions of satisfaction factors.

3.2. Results and findings

This study aims to understand the motivation factors that have the biggest influence on the tourists coming to Dubrovnik. Since Dubrovnik has emerged in the last years as a desired destination for summer holidays, this study proposes that:

Hypothesis 1: Tourists' main motivation to visit Dubrovnik is the fact that it is a sun and sea destination

Firstly, descriptive statistics were used to report the frequency distribution among the different motivation factors that had been named in the questionnaire. All these variables are dichotomous – Respondents had to choose whether the stated motivation applied to their own case or not. The question was “What were your motivations for choosing Dubrovnik?” and the different motivation factors have been coded as follows. MOTBRAND: Dubrovnik is a tourist brand; MOTSUNSEA: Sun and sea destination; MOTCULTUR: Cultural sites and events; MOTNATUR: The beauty of nature and landscapes; MOTFUNEXP: Fun and new experiences; MOTFRIENDS: Visit relatives and friends; MOTBUSINESS: Business, attending conferences and seminars; MOTCITYBREAK: Having a city break; MOTOTHER: Other sources of motivation.

Table 6. Descriptive statistics

	MOTBRAND	MOTSUNSEA	MOTCULTUR	MOTNATUR	MOTFUNEXP	MOTFRIENDS	MOTBUSINESS	MOTCITYBREAK	MOTOTHER
Yes	50	141	150	156	63	6	0	22	11
No	214	123	114	108	201	258	264	242	253
Mode	No	Yes	Yes	Yes	No	No	No	No	No

Only MOTSUNSEA, MOTCULTUR and MOTNATUR variables have “Yes” as mode, meaning that the majority of respondents have agreed that these have been key motivations to come to Dubrovnik. Particularly, MOTNATUR has the highest frequency of “Yes” (156 out of 264), meaning that most respondents answered that one key motivation for them to come to Dubrovnik was the beauty of its nature and landscapes.

Evaluating the satisfaction of tourists towards Dubrovnik tourist offer is critical to determine which areas need improvement. This study proposes that

Hypothesis 4: The historical and cultural heritage are the factors that influence the most the overall satisfaction of tourists towards Dubrovnik tourist offer

Table 7. Descriptive statistics

	KINDNESS	TOURISTINFO	HERITAGE	CULTURPROG	QUALACCOMM	EXCURSIONS	TIDINESS	GASTRONOMY	PUBLICTRANS	TAXI	SHOPPING	SAFETY	VALUE4MONEY
Mean	1,534	1,439	1,318	1,458	1,496	1,322	1,477	1,598	1,644	1,402	1,663	1,314	1,674
Std. Deviation	.6632	.6319	.6019	.7934	.7451	.8625	.8586	.7931	.8239	.9621	.9652	.7162	.7896

The variable HERITAGE has the closest mean to 1 right after SAFETY, which means the former is the second most valued element of tourism offer in Dubrovnik (1,318). Nevertheless, EXCURSIONS is also rated close to excellent in average, with a value of 1,322.

In order to assess which source of satisfaction contributes more to the overall satisfaction of tourists towards Dubrovnik tourist offer, a multiple linear regression model has been developed. The method that has been used is the forward entry meth-

od, in which the independent variables (X_i) are entered into the model one by one. Firstly, the most explanatory variable will enter the model and then the second one, etc.

The dependent variable (Y) is OVERALL and the independent variables (predictors) entered were all the Likert scale variables relative to tourist satisfaction.

All the resulting models are significant within a confidence interval of 99%. The richest one includes six predictors out of the 13 satisfaction variables available. These predictors are GASTRONOMY, HERITAGE, TIDINESS, QUALACCOMM, KINDNESS and TOURISTINFO. The model explains the 42,7% of the variance of the dependent variable (Y) = OVERALL.

Table 8. Linear Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
6	,654f	,427	,414	,4954

Table 9. ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
6	Regression	47,076	6	7,846	31,971	,000g
	Residual	63,071	257	,245		
	Total	110,148	263			

Table 10. Linear Regression Coefficients

Model	Unstandardized Coefficients		Beta	t	Sig.	Collinearity Statistics	
	B	Std. Error				Tolerance	VIF
6	(Constant)	-,011	,103	-,104	,917		
	GASTRONOMY	,170	,047	,208	3,647	,000	,686 1,459
	HERITAGE	,189	,058	,176	3,278	,001	,777 1,287
	TIDINESS	,149	,040	,198	3,709	,000	,779 1,283
	QUALACCOMM	,140	,048	,161	2,950	,003	,745 1,343
	KINDNESS	,122	,053	,125	2,286	,023	,742 1,349
	TOURISTINFO	,125	,057	,122	2,191	,029	,723 1,384

The six predictors present the following β and significance level:

β GASTRONOMY = 0,208. It is significant at a 99% level.

β HERITAGE = 0,176. It is significant at a 99% level.

β TIDINESS= 0,198. It is significant at a 99% level.

β QUALACCOMM = 0,161. It is significant at a 99% level.

β KINDNESS = 0,125. It is significant at a 95% level.

β TOURISTINFO = 0,122. It is significant at a 95% level.

The regression line will look as follows:

$$Y = 0,208 * \text{GASTRONOMY} + 0,176 * \text{HERITAGE} + 0,198 * \text{TIDINESS} + 0,161 * \text{QUALACCOMM} + 0,125 * \text{KINDNESS} + 0,122 * \text{TOURISTINFO} + 0,4954$$

The collinearity indicators show Tolerance values below 0,75 for most of the variables and VIF above 1,33, expressing high correlation between the variables, which entails that the Beta interpretation is less reliable. However, bearing in mind that the regression model is significant at a 99% confidence level and that most of the variables are also significant at that level (only two at 95%), the researchers find more interesting to keep all the six indicators in the model, rather than choosing a model with no collinearity issues but with less variables and, consequently, less percentage of the variance explained by them.

In conclusion, the independent variable (X_i), or predictor, that further explains the dependent variable (Y) = OVERALL is GASTRONOMY, since it is the first one to enter the model and has the highest standardized beta. This means that the factor that has the biggest influence power in determining the global tourist satisfaction towards Dubrovnik is the gastronomy of the area, followed by the tidiness of the facilities at Dubrovnik's beaches and then the historical and cultural heritage of the city.

The hypothesis 4 must be, thus, rejected, since it is not the historical and cultural heritage, but the gastronomy, the factor that influences the most the overall satisfaction of tourists towards Dubrovnik's tourist offer.

It is interesting to analyze the consumer's loyalty to Dubrovnik as a tourist product and to do so, it is proposed that:

Hypothesis 5: Those who are more satisfied with the tourist offer are more likely coming back to Dubrovnik

To assess whether the variables VISITAGAIN and OVERALL are related, an ANOVA analysis has been conducted. This analysis allows to determine relations between a nominal variable and a scale one, provided that the nominal one has more than two alternatives, i.e. it is not a dichotomous variable.

VISITAGAIN is the nominal variable in this analysis and was the codification of the question "Do you intend to visit Dubrovnik again or to recommend it to friends?". The possible answers were 0. Yes, 1. DK/DA, 2. No. On the other hand, OVERALL is the scale variable, standing for the overall satisfaction of the person towards Dubrovnik's tourist offer and it is designed as a Likert scale variable in which 1 means "Excellent" and 5 means "Poor".

Table 11. ANOVA VISITAGAIN * OVERALL

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	3,278	3	1,093	6,691	,000
Within Groups	41,964	257	,163		
Total	45,241	260			

Source: Own elaboration.

Within a 99% confidence interval, a relation between the two variables can be established, rejecting the H_0 .

Table 12. ANOVA VISITAGAIN * OVERALL

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
DK/NA	23	,304	,4705	,0981	,101	,508	0,0	1,0
Excellent	140	,071	,2585	,0218	,028	,115	0,0	1,0
Very Good	94	,277	,5165	,0533	,171	,382	0,0	2,0
Good	4	,500	1,0000	,5000	-1,091	2,091	0,0	2,0
Total	261	,172	,4171	,0258	,122	,223	0,0	2,0

Source: Own elaboration.

Those rating "OVERALL" as excellent are more likely to come back to Dubrovnik, as their mean is closer to 0 (0,071). As we move up in the Likert scale, the means of VISITAGAIN go up, getting closer to 1, which means "I Don't Know" (if I am coming back to Dubrovnik), therefore, the relation is positive.

The hypothesis 5 is supported by the evidence shown in the ANOVA analysis. Therefore, it must be accepted.

Finally, the researchers aim to find some indicators or constructs by levels of satisfaction by challenging that:

Hypothesis 6: There are at least two significantly different satisfaction dimensions

The factor reduction analysis is a multivariate method that aims to study the interdependency relations among certain variables. The primary objective of this analysis was to assess the relations between the Likert scale variables KINDNESS, TOURISTINFO, HERITAGE, CULTURPROG, QUALACCOMM, EXCURSIONS, TIDINESS, GASTRONOMY, PUBLICTRANS, TAXI, SHOPPING, SAFETY, VALUE4MONEY. They all represent satisfaction elements. A priori, two factors may be created attending to the variables under study: "Material and earthly life elements", gathering those related to money and price and "Intangible, enriching and self-actualization elements" for those talking about the cultural heritage, local people way of being and the city's atmosphere.

Table 13. KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,893
Bartlett's Test of Sphericity	Approx. Chi-Square	1096,261
	df	78
	Sig.	,000

Source: Own elaboration.

The Chi-Square test allows to affirm that the analysis is significant at a 99% level, having passed the Barlett's Test of Sphericity. The Kaiser-Meyer-Olkin test yields also very good results, as the value is 0,893, confirming the adequacy of the sample. The two factors explain 49,621% of the total variance.

Table 14. Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	5,124	39,416	39,416	5,124	39,416	39,416
2	1,327	10,205	49,621	1,327	10,205	49,621

Source: Own elaboration.

The model has been rotated to better interpret the loads and values below 0,3 have been removed. By looking at the factor loading table and at the component plot, the two dimensions assumed in the hypothesis show up.

The “intangible, enriching and self-actualization elements” of satisfaction are represented by the variables TOURISTINFO, HERITAGE and KINDNESS. The tourist information element implies a source of knowledge and historical data that magnifies the tourist experience at destination. It does not only refer to the more logistic information on accommodation and services, but also to the history of the place, the gastronomy, the festivities and customs and many other aspects that are relevant for the tourists when seeking an enriching experience while traveling. It relates, then, with the second variable, HERITAGE, that stands for the historical and cultural heritage. Learning about local history and culture increases the feeling of accomplishment and contributes to satisfying the top elements of Maslow’s pyramid: esteem and self-actualization needs. Meanwhile, the kindness of local population can be related to the previous elements as the interaction between tourists and local people contributes to the formers’ cultural enhancement experience. Getting to know other cultures, behaviors and ways of being again leads to personal fulfilment.

The “material and earthly life elements” of satisfaction are mainly represented by SHOPPING, TAXI and even EXCURSIONS. These elements satisfy more basic or primary needs.

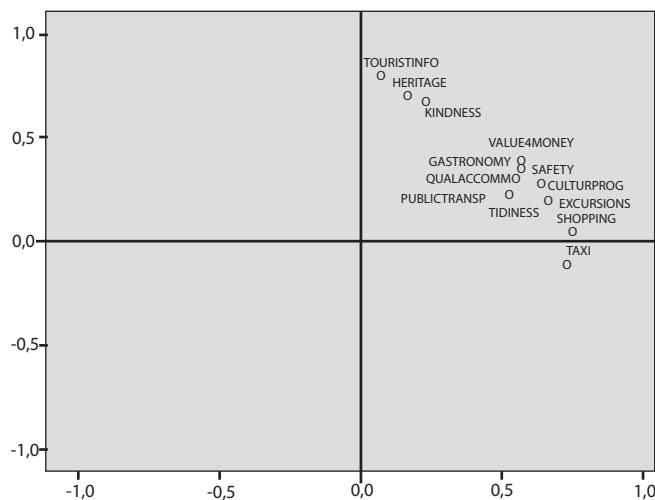
The rest of the variables are closer to the “material and earthly life” one. Surprisingly, CULTURPROG, which stands for cultural and entertainment programs, is closer to the material dimension of satisfaction. Beforehand, it could be considered a clear variable of the intangible and inner self enriching elements of satisfaction, as it is related to culture and personal development. Nonetheless, cultural and entertainment programs can be seen as actual products of services, that can be bought or booked through an economic transaction and would, then, be located under the umbrella of the material goods and services. Having proved that there are two dimensions within the tourist satisfaction spectrum, the hypothesis 5 is thereupon accepted.

Table 15. Rotated component Matrix

	Component	
	1	2
KINDNESS		,673
TOURISTINFO		,801
HERITAGE		,701
CULTURPROG	,644	
QUALACCOMM	,562	,307
EXCURSIONS	,693	
TIDINESS	,670	
GASTRONOMY	,572	,384
PUBLICTRANSP	,529	
TAXI	,731	
SHOPPING	,751	
SAFETY	,645	
VALUE4MONEY	,574	,357

Source: Own elaboration.

Figure 1. Component Plot in Rotated Space



4. Conclusion

This study gives a first insight on the impact of such a successful TV production to Dubrovnik tourism figures. The most remarkable findings are that North American and British tourists seem to be the most sensitive to film tourism phenomenon of Game of Thrones, as their arrivals to Croatia experienced an outstanding increase of 22% and 39% in 2012, respectively.

Additionally, several hypotheses regarding tourism in Dubrovnik have been challenged and some interesting results were obtained. Firstly, the main motivation for tourists to come to Dubrovnik turned out to be the richness of Dubrovnik's cultural sites and events and not so much the beaches and the concept of sun and sea destination. This is so important when it comes to designing the right positioning strategy of Dubrovnik as a destination and to address the right target population of tourists.

Regarding tourist satisfaction to Dubrovnik's tourist offer, the findings were that the gastronomy, the historical and cultural heritage and the tidiness of the beaches were the elements that contributed the most to the overall satisfaction of tourists. Furthermore, consumer loyalty was assessed and the results confirmed that those rating a higher score who are more satisfied with the tourist offer are more likely coming back to Dubrovnik. Finally, two dimensions of satisfaction elements were created through a factor reduction, one more driven to "cultural enrichment and self-actualization" and another one more "material and earthly-life" focused.

5. References

- Baloglu, S., & McCleary, K. (1999). A Model of Destination Image Formation. *Annals of Tourism Research*, 26(4), 868–897. [https://doi.org/10.1016/50160-7383\(99\)00030-4](https://doi.org/10.1016/50160-7383(99)00030-4)
- Butler, R.W. (1990). The influence of the media in shaping international tourist patterns. *Tourism Recreation Research*, 15(2), 46–53. <https://doi.org/10.1080/02508281.1990.11014584>
- Cohen, J. (1986). Promotion of overseas tourism through media fiction. En W.B. Joseph, & L. Moutinho (Eds), *Tourism Services Marketing: Advances in Theory and Practice Conference series*, (Vol.2, pp. 229–237). Florida: Academy of Marketing Science, University of Miami.
- Croy, W.G. (2011). Film tourism: sustained economic contributions to destinations. *Worldwide Hospitality and Tourism*, 3(2), 159–164. <https://doi.org/10.1108/17554211111123014>
- Croy, W.G., & Buchman, A. (2009). Film-induced tourism in the high country: recreation and tourism contest. *Tourism Review International*, 13(2), 147–155. <https://doi.org/10.3727/154427209789604642>
- Croy, W.G., & Heitmann, S. (2011). Tourism and film. En P. Robinson, S. Heitmann, & P. Dieke (Eds), *Research themes for tourism*, (pp.188–204). Wallingford, United Kingdom: CABI. <https://doi.org/10.1079/978184593646.0188>.
- Emmys. *Game of Thrones* (2017). Retrieved May 25, 2017, from <http://www.emmys.com/shows/game-thrones>
- Fakeye, P. C., & Crompton, J. (1991). Image Difference between Prospective, First-Time and Repeat Visitors to the Lower Rio Grande Valley. *Journal of Travel Research*, 30(2), 10–16.
- Fernández, A. (2014). Desembarco del Rey es más real de lo que parece. Lugares de cine. Retrieved on February 6, 2017 from <http://www.lugaresdecine.com/desembarco-del-rey-es-mas-real-de-lo-que-parece/>
- Gartner, W. (1993). Image Formation Process. *Journal of Travel & Tourism Marketing*, 2(2-3), 191–216. <https://doi.org/10.1300/J073v02n0212>
- Gunn, C. (1972). *Vacationscape*. Texas: University of Texas Press.

- Kim, H., & Richardson S.L. (2003). Motion picture impacts on destination images. *Annals of Tourism Research*, 30(1), 216–237. [https://doi.org/10.1016/s0160-7383\(02\)00062-2](https://doi.org/10.1016/s0160-7383(02)00062-2)
- Kima, S.S., Agrusab, J., Heesung L., & Kaye, C. (2007). Effects of Korean television dramas on the flow of Japanese tourists. *Tourism Management*, 28(5), 1340–1353. <https://doi.org/10.1016/j.tourman.2007.01.005>
- Macionis, N. (2004). Understanding the film induced tourist. En W. Frost, G. Croy, & S. Beeton (Eds), *Proceedings of the 1st International Tourism and Media Conference*, (Vol.24, pp. 86–97). Melbourne, Australia: Monash University.
- Macionis, N., & Sparks, B. (2009). Film tourism: an incidental experience. *Tourism Review International*, 13(2), 93–102. <https://doi.org/10.3727/154427209789604598>
- McAlone, N. (2016.). *This chart shows how the number of TV shows being made has exploded in the last few years*. Business insider. Retrieved October 31, 2009, from <http://www.businessinsider.com/tv-show-growth-2002-2015-2016-10>
- Núñez-Barriopedro, E. (2017). Las 50 agencias más creativas de Iberoamérica según el ranking Iberoamérica de publicidad. En R. Ravina Ripoll (coord.), *Entornos creativos, empleados felices: Una ventaja competitiva en la gestión empresarial y territorial* (pp 183-200). Albacete, España: Editorial Uno.
- Núñez Barriopedro, E. & González del Valle Brena, A. (2015). Ranking de anuncios y agencias de publicidad en Venezuela, *Opción*, 31(3), 907-921.
- Núñez Barriopedro, E. & González del Valle Brena, A. (2016). Ranking de publicidad en Iberoamérica ¿cuáles son las principales agencias?, *Opción*, 32(8), 360-372.
- Núñez, E., & Ravina, R., (2017). Análisis del nivel de competitividad empresarial en el panorama publicitario colombiano fundamentada en el éxito creativo y la responsabilidad ética y jurídica, *Revista Jurídicas CUC*, 13(1), 9-28. <https://doi.org/10.17981/juridcuc.13.1.2017.1>
- Oskam, J., & Boswijk, A. (2016). Airbnb: the future of networked hospitality businesses, *Journal of Tourism Futures*, 2 (1), 22–42. <https://doi.org/10.1108/JTF-11-2015-0048>
- Richter, L.K., & Richter, W.L. (2000). Back from the edge: recovering a public heritage – A Case Study of Dubrovnik, Croatia. In Nagel, S., *Handbook of Global Social Policy*, Marcel Dekker, New York.
- Riley, R.W., Baker, D., & Van Doren, C.S. (1998). Movie Induced Tourism. *Annals of Tourism Research*, 25(4), 919–935. [https://doi.org/10.1016/S0160-7383\(98\)00045-0](https://doi.org/10.1016/S0160-7383(98)00045-0)
- Riley, R.W., & Van Doren, C.S. (1992). Movies as tourism promotion: A “pull” factor in a “push” location. *Tourism Management*, 13(3), 267–274. [https://doi.org/10.1016/0261-5177\(92\)90098-R](https://doi.org/10.1016/0261-5177(92)90098-R)
- Rittichainuwat, B., & Rattanaphinanchai, S. (2015). Applying a mixed method of quantitative and qualitative design in explaining the travel motivation of film tourists in visiting a film-shooting destination. *Tourism Management*, 46, 136–147. <https://doi.org/10.1016/j.tourman.2014.06.005>
- Schofield, P. (1996). Cinematographic Images of a City. *Tourism Management*, 17(5), 333–340. [https://doi.org/10.1016/0261-5177\(96\)00033-7](https://doi.org/10.1016/0261-5177(96)00033-7)
- Shepherd, J. (19 de julio de 2016). Game of Thrones season 6 ratings: Show brought in 25.1 million viewers on average per episode. Independent Journal, pp.25-26,
- Stewart, M. (1997). The Impact of Films in the Stirling Area. *STB Research Newsletter*, 12, 60-61
- Tooke, T., & Baker, M. (1996). Seeing is believing: The effect of film on visitor numbers to screened locations. *Tourism Management*, 17(2), 87–94. [https://doi.org/10.1016/0261-5177\(95\)00111-5](https://doi.org/10.1016/0261-5177(95)00111-5)
- Young, A.F., & Young, R. (2008). Measuring the effects of film and television on tourism to screen locations: a theoretical and empirical perspective. *Journal of Travel & Tourism Marketing*, 24(2-3), 195–212. <https://doi.org/10.1080/10548400802092742>