

See discussions, stats, and author profiles for this publication at: <https://www.researchgate.net/publication/329052361>

THE AVAILABILITY OF INTERPRETATION MEDIA AND TOURISTS' SATISFACTION WITH MOVIE INDUCED TOURISM IN KENYA

Article · November 2018

DOI: 10.18510/ijthr.2018.522

CITATIONS

0

READS

76

3 authors, including:



Muchiri Murithi Justus
Maasai Mara University

2 PUBLICATIONS 0 CITATIONS

[SEE PROFILE](#)



Damiannah Mukethe Kieti
Moi University

16 PUBLICATIONS 376 CITATIONS

[SEE PROFILE](#)



THE AVAILABILITY OF INTERPRETATION MEDIA AND TOURISTS' SATISFACTION WITH MOVIE INDUCED TOURISM IN KENYA

Muchiri Murithi Justus^{1*}, Damiannah M. Kieti² and Rita W. Nthiga²

¹ Maasai Mara University, ² Department of Hospitality and Events Management, Moi University, Kenya

^{1*}E-mail: kangojustus@yahoo.com

Article History: Received on 02nd October, Revised on 21st October, Published on 17th November 2018

Abstract

Purpose: This paper is anchored on the findings of a study that sought to assess the availability of interpretation media in movie induced tourism and its effect on tourists' satisfaction in Kenya.

Methodology: The study adopted explanatory and descriptive research designs. The study targeted 1,318 tourists from Karen Blixen Museum where the movie "Out of Africa" was filmed and Samburu County where the movie "The White Maasai" was filmed. In addition, a total of 658 bloggers airing their views on the filming locations were targeted. Simple random sampling and convenience sampling techniques were used to sample 345 tourists and 221 bloggers, respectively. Structured closed-ended questionnaires were employed in collecting data.

Main Findings: Findings from regression model showed that interpretation services had a positive and significant effect on tourists satisfaction ($\beta = 0.647$, $p < 0.000$). Based on the study findings and subsequent discussions, this paper concludes that availability of interpretation media is effective in enhancing tourists' understanding and appreciation of the destination being visited. Specifically, availability of guards in Karen Blixen Museum and Samburu and other interpretation media enhanced tourist experience and a majority were satisfied.

Implications: The findings can be used to improve practice by encouraging tour guides to have clear knowledge of a destination to be able to guide tourist and facilitate offering of quality products. It is therefore important to have interpretation services since they contribute to tourist satisfaction.

Novelty: The study contributes to the creation of additional knowledge to the field of movie induced tourism thus enhancing understanding of the nature and characteristics of movie-induced tourism.

Keywords: *Interpretation Media, Movie Induced Tourism, Tourists' Satisfaction movie, movie setting*

INTRODUCTION

Tourist satisfaction is a key factor of success in the tourism industry with many countries making it a considerable goal. [Xia et al. \(2009\)](#) argue that decision makers in the tourism industry have been trying to increase the level of tourist satisfaction in different manners such as improved services and product diversification. According to [Chen and Chen \(2010\)](#), tourist satisfaction is created by comparison of pre-travel expectations and post-travel experience. If the experience of a tourist compared to the expectation results in a feeling of gratification, satisfaction is created. Satisfied tourists will not only revisit the place, but will also recommend it to others. Additionally, repeat visits, recommendation to others and increasing levels of satisfaction will reduce the number of tourists' complaints.

Tourist satisfaction will not be achieved unless the tourists feel that the quality received is greater than the money paid ([Sadeh et al., 2012](#)). This justification is usually based on the tourists' anticipation of the place and the image that they have before they travel. Again, satisfaction is created when the pre-travel expectations of the tourists are fulfilled by the real experiences after the travel. Additionally, there are a number of benefits that come from measuring visitor satisfaction ([Foster, 1999](#)). These benefits include: measuring true 'health' of the industry for strategic planning purposes; understanding customer reaction to a product; encouraging new and repeat visitation and comparing different sectors within the industry to determine areas that may need improvements as well as its importance in economic success.

Movie induced tourism is a growing phenomenon worldwide which has been associated with tourist satisfaction with tourists visiting destinations or attractions as a result of the destinations being featured on video, television or cinema screens ([Beeton, 2006](#)). Over the years, movie-induced tourism has increasingly become an area of great interest, both in the world of tourism and academic research. In the tourism industry, many countries have taken into account the influence of film upon tourists not only because of its worldwide promotion but also its economic impact and boost in tourist numbers. Countries such as Australia and New Zealand have increased their tourist numbers and have become top tourist destinations due to the popularity of movies such as *The Last Samurai*, *The Lord of the Rings*, *Piano*, *Crocodile Dundee* and *Mission Impossible*, which triggered a boom of tourist in the mentioned countries ([Hudson & Ritchie, 2006](#); [Nistoreanu, 2011](#); [O'Connor, 2010](#)). Other movies are *Braveheart* in Scotland, *The Roots* in Gambia and *Out of Africa* in Kenya ([Stewart, 1997](#); [Muchiri, 2013](#)). Owing to this, tourist boards and tourist offices are promoting film location holidays, film destination holidays, movie walks and movie tours ([Schofield, 1996](#)). According to [Riley et al. \(1998\)](#), several researchers have found that certain motion pictures increased the awareness of the places they depicted and had tourist inducing effects. [Honey \(1999\)](#) recognizes the role of the Movie *Out of Africa* in making tourism become Kenya's number one foreign exchange

earner; bringing in some US\$350 million annually. However, [Glen \(2011\)](#) opines that movie-induced tourism only provides a sustainable economic contribution to destinations in exceptional circumstances.

Largely due to the success of the movie *The Roots* based on Alex Haley's book by the same title, Gambia witnessed an increase in tourist numbers thereby making the tourism industry the second foreign exchange earner after agriculture (Jet, 1995). However, Jet (1995) notes that the movie led to the feelings of resentment towards tourism and the Root phenomenon among the people of Juffure, the African village on which Alex based his movie. This was due to the perception that Alex and others made fortunes out of them, while they received little in return, both financially and socially.

Elsewhere, the movie *Star Wars* filming locations have evolved into commercialized tourist attractions in Tunisia. Almost 40 years ago since the filming of the movie *Star Wars*, Tunisia remains a favourite destination for *Star Wars* movie fans with plenty of tour companies running tours to these sites. After the filming, the Tunisian Tourist Board came to an agreement with the film production company, Lucas film Ltd, to leave the sets behind so that they can be used as focal points to increase tourist visitation to the area surrounding the film location. Similarly, genocide is currently a potential basis for tourism in Rwanda. The movie *Hotel Rwanda*, filmed in 2004, tells the story of Rwanda's genocide where over 800,000 Tutsi and Hutus were killed. The movie is an inspiration for wanting to visit the country and the genocide memorials in order to learn more about the event portrayed in the movie ([Sharpley & Stone, 2012](#)).

Comparatively in Kenya, the movie *Out of Africa*, based on Karen Blixen's life story in Africa, offered an amazing and alternative choice for new and favoured tourist destination with Kenya recording increased number of arrivals in the years that followed its release from 152,000 in 1985 to 176,000 in 1986 ([The Independent, 2009](#); [Muchiri, 2013](#)). In the book *Who Owns Paradise*, [Honey \(1999\)](#) appreciates the significance of the movie in making the tourism industry Kenya's number one foreign exchange earner, thereby bringing in some US\$ 350 million annually. The *True Love Magazine* (2006) notes that the movie *Out of Africa* was instrumental in propping tourism as foreigners flocked to Kenya for a feel of the scenes portrayed (as cited by [Muchiri, 2013](#)). The movie portrayed Kenya's primary attractions as nature-based which included pretty and unmatched wildlife numbers, beaches and physical landscapes and a culture which offers immense opportunity for tourists seeking a perfect destination ([Honey, 1999](#)).

In the world of academic research, the concept of Movie Induced Tourism (MIT) has been acknowledged by many researchers on different issues regarding MIT. This concept has been widely acknowledged by various studies addressing some of the more complex issues of film induced tourism. For example, [Urry \(1990\)](#), [Riley et al., \(1998\)](#) and [Tooke and Baker \(1996\)](#) have studied the film-induced tourism as a motivator for destination visitation. [Macionis \(2004\)](#) has focused on film-induced tourist while [Mordue \(2009\)](#), [Bordelon and Dimanche \(2003\)](#), [Croy and Walker \(2003\)](#) have concentrated on the impact of film induced tourism on both tourists and residents. Studies by [Connell \(2005\)](#) and [Hudson and Ritchie \(2006\)](#) have been preoccupied by film-induced destination marketing activities.

Additionally, [Hudson et al., \(2011\)](#) and [Muchiri \(2013\)](#) have examined the role of movies in destination image creation and [Ramirez-Berg \(2002\)](#) has researched on stereotypes and misinterpretations in movies. While a study by [O'Connor et al., \(2009\)](#) looked at the importance of destination branding in the movie induced tourism locations, [Russell \(2002\)](#) looked at film induced destination marketing activities. Other studies include the one by [Kim \(2012\)](#) which explored the extent to which on-site film-tourism experiences influence tourist satisfaction and post-visit behavioural intentions. Within the context of Asian audience's responses to a Korean historical TV drama, *Daejanggeum*, the study adopted a structured quantitative survey instrument. Exploratory factor analysis identified three salient dimensions to represent the on-site film-tourism experiences: Novelty and Prestige, Beyond Screen Experience and Re-enactment, and Intimacy and Memory. The on-site film-tourism experiences had a significant influence on satisfaction; re-visit intention, and intention to recommend. Novelty and Prestige had the strongest direct effect on satisfaction and intention to recommend, whereas Intimacy and Memory was the main vehicle to influence film tourists' re-visits intention.

[Bolan et al., \(2011\)](#) reviewed previous film tourism literature combined with use of blog and key informative interview research. The research followed an interpretive paradigm utilizing qualitative method in terms of data collection and analysis to address the gap. National tourist bodies as well as film councils and commissions in UK and Ireland were chosen through critical case sampling. The study found out that three distinctive tourist types exist in film tourism which gave rise to three distinctive markets and that authenticity is important to film tourist mostly when displacement occurs.

However, for effective movie induced tourism, there are certain factors that need to be considered such as interpretation media. Enhancing the visitors' experience through interpretation media provides visitors with greater satisfaction levels, which in turn encourages continued visitation and creates economic sustainability of the operation ([Bolan et al., \(2011\)](#); [Roesch, 2009](#)). Nevertheless, despite the depth of literature on movie induced tourism, there is relatively little research on the interpretation media and its relevance to movie induced tourism. Consequently, there is little understanding on how interpretation media influences tourist satisfaction with movie induced tourism. The current study sought to establish whether: (i) there were any interpretation media in the filming locations to help tourists in understanding the filming location; (ii) the availability or lack of interpretation services affects visitors' experience, stimulates their feeling and

connection with the past and the movie storyline; (iii) the interpretation services were sensitive to the needs of the visitors; and (iv) the method or interpretation media hinders the visitors' experience of movie induced tourism.

REVIEW OF RELATED LITERATURE

Concept of Interpretation Services or Media

[Morrison \(2010\)](#) describes interpretation as a special kind of communication that is particularly relevant to tourism. Its importance is obvious in activities such as guided tours, presentation and education programmes, conducted in museums, arts galleries, information centres, wildlife parks, zoos and other protected environment. According to [Knudson et al. \(2003\)](#), one purpose of interpretation is to help visitors develop a sense of place. These authors believe that emotional attachments to natural and cultural resources are meaningful for participants to understand the character or essence of a given site.

Elsewhere, [Tilden \(1957\)](#) defines interpretation as an educational activity aimed at revealing meaning, relationships to people about the place they visit and the things they see and do. Interpretation is not about face-to-face communication by the guides; but also include non-personal or "static" interpretation such as print material, signs, exhibits, self-guide walks, pre-recorded tours, commentaries on cassettes or videos, virtual tours, and other electronic media. Many interpretation media can be effective in enhancing visitors' understanding and appreciation of the environment being visited and various natural and cultural phenomena experienced. Although specific facts from interpretative programs may not be recalled, generalized memories can be retained for long periods of time ([Knapp & Yang, 2002](#)). According to [IAA \(2005\)](#) and [Beck and Cable \(1998\)](#), interpretation communicates ideas and feelings which help tourists understand about themselves and their environment. Interpretation plays a critical role in achieving sustainable tourism by enhancing visitor experience, improving visitor knowledge or understanding and assists in protection and conservation of place or culture ([Walker & Mascardo, 2006](#); [Weiler & Ham, 2002](#)).

Interpretation Services or Media and Tourist Satisfaction

Interpretation can play a critical role in achieving tourist satisfaction. For many people, the information they encounter while at leisure may offer the only opportunity to learn about their bonds to the environment or to their history and culture. Effective interpretation can contribute to sustainable tourism and tourist satisfaction in two main ways as outlined by [Kotler et al. \(1996\)](#). First, it can enhance the quality of the experience for visitors and encourage continued visitor interest in the activity, thus creating economic sustainability. Second, interpretation can assist in the management of visitors and their impacts, thus contributing to the continued quality of the environment and way of life of the host community.

Interpretation contributes to the quality of visitors' experience through: creating the actual experience, providing information to encourage safety and comfort and providing information on alternatives and options ([Driver, et al., 1987](#)). Interpretation is an important component in creating experience in many tourism and recreation settings thus enhancing tourist satisfaction. In guided walks and tours, self-guided trails, eco-tours, art galleries, fauna sanctuaries and zoos, interpretation is a major component of the experience offered. Not only are these important and popular activities but there is evidence that interest in educational leisure activities is increasing ([Kotler et al., 1996](#)). [Moscardo \(1998\)](#), for instance, evaluated the contribution of communication program towards visitors' experience at Skyrail Rainforest Cableway which takes visitors on a gondola trip above the canopy of the Wet Tropics World Heritage rainforests of North Eastern Australia. Unlike many other scenic cableways, which provide a mostly passive opportunity to view scenery, the management of Skyrail invested heavily in interpretation with three core elements of interpretation being a rainforest boardwalk with information signs, a rainforest information centre and a staff of trained guides who provide both tours and on-the-spot commentaries. Overall visitors' satisfaction with their trip on Skyrail was high with the mean score for overall satisfaction being 8.7 on a scale of 1 (not at all satisfied) to 10 (extremely satisfied).

Interpretation enhances experience by providing information for alternatives and options. In tourism, satisfaction is usually seen as resulting from a positive match between the visitors' expectations and the experiences available ([Driver, et al., 1987](#); [Kotler et al., 1996](#)). In other words, enjoyment comes from a good match between what the visitor wants and what the destination offers. One way to encourage such a match is to provide visitors with good information about the available options so that they can make the best choices about what they do and where they go ([Green, 1997](#)). More importantly, interpretation enhances experience by increasing comfort and Safety. [Green \(1997\)](#) notes that visitor comfort is a concern usually given serious consideration by tourism staff in any given destination. [Moscardo \(1996\)](#) notes that safety messages are often included in tourism and recreation communications, warning visitors of possible dangers within the tourism site. Good examples include warning signs used in national parks and other public areas asking visitors to be aware of monkeys or crocodile warning in parks with water dams. However, [Pearce \(1982\)](#) warns that clearly not all safety or warning messages are equally effective since there is a significant difference in perceptions of the messages given by the signs.

Interpretation and communication has the potential to change or influence visitor behaviour. According to [Roggenbuck \(1992\)](#), there are four important ways communication can contribute to visitor management: influencing where visitors go, providing a substitute experience, informing visitors about appropriate behaviours, and developing visitor concern.

Providing information can influence where visitors go and thus assist in managing their impacts. The most common approach is providing information about alternative sites, routes or activities as an attempt to move visitors away from heavily used sites. The argument is that such a strategy will help manage negative impacts at those sites under most pressure. [Roggenbuck \(1992\)](#) provides evidence from several studies in the United States that information on high use areas and alternative sites or routes can positively influence visitor behaviour.

In order to improve film location encounter and experience, basic infrastructure needs to be put in place. Site marks such as signage, commemorative plaques or photo boards need to be provided ([Roesch, 2009](#)). These marks connect the real place with its symbolic value as a fictional place, as evidenced in film. [Roesch \(2009\)](#) posits that the position and the content of the marker are significant. Insufficient description, inaccurate information, misplaced signage and overcrowded boards may negatively affect the location experience. However, used correctly, markers on location may serve to enhance tourists' experience. A photograph of a film location such as a scenic landscape with a marker in the front indicating the scene from the film will allow visitors to believe that the location is an authentic screened place, mostly when there is no identifiable features in the landscape to convince someone of the authenticity of the place as a film location ([Beeton, 2005](#)). Other typical souvenirs in filming location include postcards, photographs, posters, movie-related games and stationeries. In addition, pieces of rocks collected at a film location, such as Sahara sand from the movie *Star Wars* in Tunisia, are highly sought after ([Beeton, 2005](#)).

[Weiler and Ham \(2001\)](#) claim that interpretation is linked to economic sustainability because successful businesses know that tourists want to receive appropriate information and by so doing, the businesses offer more than a physical experience. The businesses will, therefore, offer an intellectual and emotional experience, providing a personal and meaningful connection between the people and place they are visiting and thus creating satisfied customers. Interpretation provides a variety of experience in an area and may attract and satisfy the expectation of a wider variety of visitors, and thus be more effective. [Bolan et al., \(2011\)](#) point that initiatives such as movie maps/trails, internet promotions and location tours are therefore also centred on the setting. This enables the setting to become a tourist destination and tap into the emotional/nostalgic tourist market. As such, the setting then benefits from an influx of film-induced tourists and receives an economic boost and an improved or altered image in the minds of tourists. Based on the above studies, the study hypothesized that "availability of interpretation has no significant effect on tourist satisfaction with MIT".

METHODOLOGY

The study targeted 1,318 tourists from Karen Blixen Museum where the movie *Out of Africa* was filmed and Samburu County where the movie *The White Maasai* was filmed. A total of 658 bloggers airing their views on the filming locations were targeted. Simple random sampling and convenience sampling technique were used to sample 221 bloggers and 345 tourists, respectively. The study utilized a mixed method approach using both qualitative and quantitative methods. Further, the study adopted explanatory and descriptive research designs. Structured closed-ended questionnaires were employed in collecting data. Data were first explored using descriptive statistics (percentage, distribution median, frequencies, means and standard deviation) and the results presented in form of tables, charts, and graphs. The response rate was checked to ascertain if the data was useful, reliable and valid in a format that makes it possible to analyze and draw conclusions. Pearson Product Moment Correlation (PPMCC) was then used to check for the correlation between research variables - availability of interpretation media and satisfaction. Linear Regression analysis was employed to establish the significance of the relationship between availability of interpretation media and satisfaction using SPSS 21.0. The level of significance was set at $\alpha = 0.05$.

Model Specification

Multiple Regression Analysis was based on the model specified as follows; satisfaction (Y) = f (availability of interpretation media)

Thus the model; $Y = \beta_0 + \beta_1 X_1 + \epsilon$

Where;

Y= satisfaction

β_0 =Constant or y-intercept

x_1 = availability of interpretation media

β_1 =Slope or change in Y given one unit change in x_1

ϵ =Error term

RESULTS AND DISCUSSION

Out of a total of 345 questionnaires distributed to tourists, 323 were returned, giving a response rate of 94%. Although there is no agreed-upon minimum response rate, the more responses received, the more likely to draw statistically

significant conclusions about the target population. Generally, a response rate of 60 percent is considered good and 70 percent very good.

Tourists' Characteristics

As shown in Table 1, 27.9% of the respondents were Briton, 18.9% were German and 16.7% were American. Among the lowly represented nationalities were Swedish, Danish, Belgians, the Japanese, Australians and Uzbekistanians. Those that were least represented were from Hungary, Bangladesh, Jamaica, Canada, Afghanistan, Peru, Spain and South Africa. These findings are in line with Economic Survey of visitors to Kenya between 2009 and 2015, which indicates that a majority of tourists visiting Kenya are the Britons followed by the Americans. The researchers deemed it necessary to establish the number of trips made to Kenya in the past five years prior to the study. As evidenced in Table 1, 85.2% of the respondents had made between 1 to 3 trips in the past five years, 6.4% of them had made 4 to 6 trips, 1.2% had made 7 to 10 trips and 3.2% of the respondents had made over 10 trips in the past five years. From Table 1, 55% of the respondents got the information to plan the trip from friends or relatives, 45.9% (109) from the internet, 14.9% from the media (TV, Radio, Movies and print media), 13.5% from travel agency/tour operator, 6.3% from work/NGO/school and 3.6% from brochures. None of the respondents got the information to plan the trip from the airlines.

Table 1: Tourists' Characteristics

		Frequency	Percent
Nationality	British	90	27.9
	German	61	18.9
	USA	54	16.7
	Danish	23	7.2
	Swedish	20	6.3
	Belgium	17	5.4
	Japanese	17	5.4
	Uzbekistanian	13	4.1
	Australian	10	3.2
	Hungarian	3	0.9
	Bangladesh	3	0.9
	Canadian	3	0.9
	Jamaican	2	0.5
	Afghanistan	2	0.5
	Peruvian	2	0.5
	Spanish	2	0.5
South African	2	0.5	
Number of Trips Made to Kenya in the Past Five Years	1- 3 trips	275	85.2
	4-6 trips	21	6.4
	7-10 trips	17	5.2
	Above 10	10	3.2
	Total	323	100
Source of Information to Plan Trip	Travel agency/tour operator	44	13.5
	Airlines	0	0
	Friends or relatives	178	55
	Media (TV, Radio, Movies, Print media)	48	14.9
	Internet	148	45.9
	Brochure	12	3.6
	Other...Work/NGO/school	20	6.3

Tourists and Movie Characteristics

The researcher sought to establish if the respondents had watched movies filmed in Kenya. From the findings, 91% (294) of the respondents had watched movies filmed in Kenya, while 9% (29) had not watched movies filmed in Kenya. Out of the 294 respondents who had watched movies filmed in Kenya, 265 had watched the movie 'Out of Africa' and 'The White Maasai'. Further, the decision to visit Kenya of 82% of the respondents was influenced by the movies watched (see table 2).

Table 2: Tourist and Movie Characteristics

		Frequency	Percent
Tourists Who Had Watched Movies Filmed in Kenya	Yes	294	91
	No	29	9
	Total	323	100
Tourists Who were Influenced by the movie to Visit Kenya	Yes	265	82
	No	58	18
	Total	323	100
Number of Tourists Who Had Watched the Movies ‘Out of Africa’ and ‘The White Maasai’	Yes	265	82
	No	58	18
	Total	323	100

Availability of Interpretation Media Services

Interpretation media are immensely influential in enticing individuals to visit certain locations through the imagery portrayed, thereby contributing to customer satisfaction. The highest available interpretation media was that of tour guides with a mean of (3.87) followed closely by commentaries on videos/cassettes (mean = 3.77) and signage (mean = 3.77). The interpretation media that were least available were location guide (mean = 3.08) and self-guide media (mean = 3.09). Interpretation media such as tour guides and commentaries on videos/cassettes relied heavily on the illustrations from the film. This made it possible for the tourists to recognize the real landscape used in the film. Other interpretation media such as print media and movie maps were of essence since they enabled the tourists trace the locations where the films took place. As a result, the tourists were satisfied since their expectations were met. Table 3 presents the results.

Table 3: Availability of Interpretation Media Services

	Mean	Std. Deviation	Skewness	Kurtosis
Print media	3.53	0.959	-0.593	0.366
Movie maps	3.62	0.884	-0.369	-0.55
Signage	3.73	1.067	-0.732	-0.166
Self-guide media	3.09	1.198	-0.662	-0.705
Exhibitions	3.21	1.028	-0.428	-0.187
Location guide	3.08	1.21	-0.008	-1.035
Virtual tours	3.45	1.115	-0.19	-1.055
Tour guides	3.87	0.837	-0.617	0.035
Commentaries on videos/ cassettes	3.77	0.922	-0.366	-0.479

Tourists’ Satisfaction with MIT

Based on the results in the table 4, 61.7% (137) of the respondents were satisfied, 17.6% (39) of them were somewhat satisfied while 20.7% (46) of the respondents were not satisfied at all.

Table 4: Overall Tourist Satisfaction Level with MIT

	Frequency	Percent
Not at all satisfied	46	20.7
Somewhat satisfied	39	17.6
Satisfied	137	61.7
Total	222	100

Hypothesis Testing

To test the hypothesis “Availability of interpretation has no significant effect on tourist satisfaction with MIT”, a linear regression model was used. Before undertaking regression analysis, Pearson Product Moment correlation analysis was performed to assess the nature of the relationship between the independent variables and the dependent variable as well as the relationships among the independent variables (Wong and Hiew, 2005; Jahangir & Begum, 2008). The research findings revealed a positive relationship between interpretation services with satisfaction ($r = 0.217$, $p\text{-value} < .01$) (See

Table 4). Additionally, the linear regression analysis generated R^2 value of 0.418, which indicates that interpretation services explained 41.7% variation of visitor satisfaction. As shown in table 5, interpretation services had a positive and significant effect on visitor satisfaction ($\beta = 0.647$; p -value = 0.000 which is less than $\alpha = 0.05$). This implies that for each unit increase in interpretation services, there is 0.647 unit increase in satisfaction. As a result, the study rejected the null hypothesis and accepted the alternative hypothesis 'availability of interpretation has significant effect on tourist satisfaction with MIT.

Table 5: Regression Analysis (Test of Hypothesis)

	Unstandardized Coefficients		Standardized Coefficients			Correlation Zero order
	B	Std. Error	Beta	t	Sig.	
(Constant)	2.069	0.147		14.046	0.00	
Interpretation media services	0.486	0.042	0.647	11.683	0.00	0.217
Model Summary Statistics						
R	.647					
R Square	0.418					
Adjusted R Square	0.415					
Change Statistics						
R Square Change	0.418					
F Change	136.498					
Sig. F Change	0.00					
a Dependent Variable: satisfaction						

From the foregoing findings, interpretation media is instrumental in promoting locations to the wider audience than traditional targeted tourism promotional campaigns. According to [Knudson, et al. \(2003\)](#) one purpose of interpretation is to help visitors develop sense of place. The authors note that the emotional attachments to natural and cultural resources are meaningful for participants to understand the character or essence of a given site. The eventual outcome is satisfaction among the tourists. [Beeton \(2005\)](#) who noted that the locations featured in the movie maps by the former British Tourist Authority (BTA), which was published in the early 1990s reported an increase in visitors ([Grihault, 2003](#)). These sentiments are shared by [Moscardo \(1998\)](#) who observed that interpretation enhances visitor experience and provides greater visitor's satisfaction which encourage continued visitation. According to [IAA \(2005\)](#), interpretation plays a critical role in achieving sustainable tourism by enhancing visitor experience, improving visitor knowledge or understanding and assist in protection and conservation of place or culture. Further, interpretation is linked to economic sustainability because successful business knows that tourist want to receive appropriate information and by so doing, the business offers more than a physical experience. The business will therefore offer an intellectual and emotional experience, providing a personal and meaningful connection between the people and place they are visiting thus creating satisfied customers ([Weiler & Ham, 2001](#)).

CONCLUSION

Based on the discussion above, it is safe to conclude that availability of interpretation media is effective in enhancing tourists' understanding and appreciation of the destination being visited. Specifically, availability of guards in Karen Blixen Museum and Samburu and other interpretation media enhanced tourist experience and satisfaction. In view of the study findings and conclusions of the study, it is important to have interpretation services since they contribute to tourist satisfaction in movie induced tourism. Likewise, tours guides need to have clear knowledge of a destination to be able to guide movie induced tourist around the locations that appear in films. Tourists can also be encouraged to do some role-playing during the tour to have an emotional experience and a meaningful connection with the filming location in order to enhance their satisfaction.

Implications to Theory and Practice

Although this study was conducted in the Kenyan context, some general implications can be derived for theoretical literature on this topic that is not localized to the context of the study. From a theoretical perspective, this research provides an understanding of how movie induced tourism can influence customer satisfaction. This study also validates existing studies which argue that movie induced tourism contribute significantly to customer satisfaction. Many tourism organizations have been very slow to employ marketing opportunities through movies. This may be due to the lack of research and knowledge on how to implement movie marketing strategies.

The results of this research are therefore of value for many players in the tourism industry. For instance, this paper has demonstrated the power that interpretation media could have on visitor satisfaction, and it is suggested that there are opportunities for promotional use. Knowing which attributes could affect a certain travel motivation, the destination marketer could produce visual promotional material that aims to induce tourism of consumers with specific needs.



Moreover, knowledge regarding which locations, people, themes and stories in films can affect destination image and induce tourism, which is very valuable for tourist organizations, tour companies, local businesses amongst other tourism stakeholders.

REFERENCES

1. Beck, L., & Cable, T. (1998) *Interpretation for the 21st Century: Fifteen Guiding Principles for Interpreting Nature and Culture*. Urbana, IL: Sagamore Publishing.
2. Beeton, S. (2005). *Film-Induced Tourism*. Clevedon, UK: Channel View Publications.
3. Beeton, S. (2006). Understanding Film-Induced Tourism. *Tourism Analysis*, 11(3), 181-8. <https://doi.org/10.3727/108354206778689808>
4. Bolan, P., Boy, S., & Bell, J. (2011). We've Seen it in the Movies, Let's See if it's True. *Worldwide Hospitality and Tourism Themes*, 3(2), 102 – 116. <https://doi.org/10.1108/17554211111122970>
5. Bordelon, B., & Dimanche, F. (2003). Images of New Orleans: The Relationship between Motion Pictures and Tourists' Expectations of a Travel Destination. In Nickerson, N. P., Moisey, R. N. and McGehee, N. (Eds.), *34th Annual TTRA Conference Proceedings*, TTRA, Boise, ID, p. 9.
6. Chen, C. F., & Chen, F. S. (2010). Experience, Quality, Perceived Value, Satisfaction and Behavioural Intentions for Heritage Tourists. *Tourism Management*, 31(1), 29-35. <https://doi.org/10.1016/j.tourman.2009.02.008>
7. Connell, J. (2005). Toddlers, Tourism and Tobermory: Destination Marketing Issues and Television-Induced Tourism. *Tourism Management*, 26(5), 763-776. <https://doi.org/10.1016/j.tourman.2004.04.010>
8. Croy, W. G., & Walker, R. D. (2003). Rural Tourism and Film: Issues for Strategic Regional Development. In D. Hall, L. Roberts and M. Mitchell (Eds.), *New Directions in Rural Tourism* (115-33). Aldershot, UK: Ashgate Publishing Ltd.
9. Driver, B. L., Brown, P. J., Stankey, G. H., & Gregoire, T. G. (1987). The ROS Planning System: Evolution, Basic Concepts, and Research Needed. *Leisure Sciences*, 9, 201-212. <https://doi.org/10.1080/01490408709512160>
10. Foster, D. (1999). Measuring Customer Satisfaction in the Tourism Industry. A Paper presented in the Third International and Sixth National Research Conference on Quality Management, Melbourne.
11. Fowler, F. J. (2002). *Survey Research Methods*. Thousand Oaks, CA: Sage Publications.
12. Glen, W. (2011). *The Lord of The Rings: New Zealand and Tourism Image Building with Film*. The University of Queensland, Brisbane, Australia.
13. Green, D. (1997). *The Development and Evaluation of Activity Schedules for Tourists on One-Day Commercial Trips* (CRC ReefResearch Centre Tech. Rep. No. 18). Townsville: CRC ReefResearch Centre.
14. Grihault, N. (2003) Film Tourism: The Global Picture. *Travel & Tourism Analyst*, 5, 1-22.
15. Honey, M. (1999). *Ecotourism and Sustainable Development: Who Owns Paradise?* Washington D.C.: Island Press.
16. Hudson, S., & Ritchie, J. R. B. (2006). Promoting Destinations via Film Tourism: An Empirical Identification of Supporting Marketing Initiatives. *Journal of Travel Research*, 44, 387-396. <https://doi.org/10.1177/0047287506286720>
17. Hudson, S., Wang, Y., & Gil, S. M. (2011). The Influence of a Film on Destination Image and the Desire to Travel: A Cross-Cultural Comparison. *Int. J. Tourism Res.*, 13, 177–190. doi:10.1002/jtr.808 <https://doi.org/10.1002/jtr.808>
18. IAA (2005) www.interpretationaustralia.asn.au/ion Research, 7(2), 7-17.
19. Jahangir, N., & Begum, N. (2008) The Role of Perceived Usefulness, Perceived Ease of Use, Security and Privacy, and Customer Attitude to Engender Customer Adaptation in the Context of Electronic Banking. *African Journal of Business Management*, 2, 32-40.
20. Kim, S. (2012). The Relationships of On-site Film-Tourism Experiences, Satisfaction, and Behavioral Intentions: The Case of Asian Audience's Responses to a Korean Historical TV Drama. *Journal of Travel & Tourism Marketing*, 29(5), 472-484. <https://doi.org/10.1080/10548408.2012.691399>
21. Knapp, D., & Yang, L. (2002). A Phenomenological Analysis of Long-Term Recollections of an Interpretive Program. *Journal of Interpretation Research*, 7(2), 7-17.
22. Knudson, D. M., Cable, T. T., & Beck, L. (2003). *Interpretation of Natural and Cultural Resources*. State College, Pennsylvania: Venture Publishing.
23. Kotler, P., Bowen, J., & Makens, J. (1996). *Marketing for Hospitality and Tourism*. Upper Saddle River, N.J.: Prentice Hall.
24. Macionis, N. (2004). Understanding the Film-Induced Tourist. In F. Warwick, C. Glen and S. Beeton (Eds.), *International Tourism and Media Conference Proceedings*, 24th-26th November 2004. Melbourne: Tourism Research Unit, Monash University.



25. Mordue, T. (2009). Television, Tourism, and Rural Life. *Journal of Travel Research*, 47(3), 332-345.
<https://doi.org/10.1177/0047287508321203>
26. Morrison, A. M. (2010). *Hospitality and Travel Marketing* (4th Ed). Clifton Park, N.Y.: Delmar Cengage Learning.
27. Moscardo, G. (1996). Mindful Visitors: Heritage and Tourism. *Annals of Tourism Research*, 23, 376-397.
[https://doi.org/10.1016/0160-7383\(95\)00068-2](https://doi.org/10.1016/0160-7383(95)00068-2)
28. Moscardo, G. (1998). Interpretation and Sustainable Tourism: Functions, Examples and Principles. *Journal of Tourism Studies*, 9(1), 2-13.
29. Muchiri, J. (2013). Image Creation through Movies: A Case of "Out of Africa" and "The Constant Gardener" in Kenya. *Information and Knowledge Management*, 3(3), 68.
30. Nistoreanu, P. (2011). How Film and Television Programs can Promote Tourism and Increase the Competitiveness of Tourist Destinations. *Cactus Tourism Journal*, 2(2), 25-30.
31. O'Connor, N. (2010). A Film Marketing Action Plan (FMAP) for Film Induced Tourism Destinations. Unpublished PhD Thesis, Dublin Institute of Technology.
32. O'Connor, N., Flanagan, S., & Gilbert, D. (2009). A Film Marketing Action Plan (FMAP) for Film Induced Tourism Destinations. The 5th Annual Tourism and Hospitality Research Conference – Contemporary Issues in Irish and Global Tourism and Hospitality, Dublin Institute of Technology, Dublin.
33. Pearce, P. L. (1982). Children's Recognition of Crocodile Warning Signs. Report prepared for Queensland National Parks and Wildlife Service.
34. Ramirez-Berg, C. (2002). *Latino Images in Film: Stereotypes, Subversion, and Resistance*. Austin: Texas Press.
35. Riley, R., 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)
36. Roesch, S. (2009). *The Experiences of Film Location Tourists (Aspects of Tourism)*. Bristol, UK: Channel View Publications.
37. Roggenbuck, J. W. (1992). Use of Persuasion to Reduce Resource Impacts and Visitor Conflicts. In M. J. Manfredo (Ed.), *Influencing Human Behaviour* (149-208). Champaign, Illinois: Sagamore Publishing.
38. Russell, C. A. (2002). Investigating the Effectiveness of Product Placements in Television Shows: The Role of Modality and Plot Connection Congruence in Brand Memory and Attitude. *Journal of Consumer Research*, 29(3), 306-319.
<https://doi.org/10.1086/344432>
39. Sadeh, E., Mousavi, L., Asgari, F., & Sadeh, S. (2012). Factors Affecting Tourist Satisfaction and its Consequences. *Journal of Basic and Applied Scientific Research*, 2(2), 1557-1560.
40. Schofield, P. (1996). Cinematographic Images of a City. *Tourism Management* 17, 333–340.
[https://doi.org/10.1016/0261-5177\(96\)00033-7](https://doi.org/10.1016/0261-5177(96)00033-7)
41. Sharpley, R., & Stone, P. R. (2012). *Contemporary Tourist Experience: Concepts and Consequences*. Abington, Oxon: Routledge.
42. Stewart, M. (1997 July 12). The Impact of Films in the Stirling Area. STB Research Newsletter.
43. The Independent Sunday (2009). The Streep Effect: Why Economist Loves Her Contribution. In M. D. Dunnette (Ed.), *Handbook of Industrial and Organizational Psychology* (1031-62). Chicago: RandMcNally College Publishing Company.
44. Tilden, F. (1957). *Interpreting Our Heritage*. Chapel Hill, NC: University of North Carolina Press.
45. Tooke, N., & 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)
46. Urry, J. (1990). *The Tourist Gaze*. London: SAGE Publications.
47. Walker, K., & Moscardo, G. (2006). The Impact of Interpretation on Passengers of Expedition Cruises. In Dowling, R. K. (Ed.), *Cruise Ship Tourism*. CAB International, Oxfordshire, UK, 105-114.
<https://doi.org/10.1079/9781845930486.0105>
48. Weiler, B., & Ham, S. H. (2001). Tour Guides and Interpretation. In B. Weaver (Ed.), *The Encyclopaedia of Ecotourism* (549-563). New York: CABI Publishing.
49. Wong, C., & Hiew, P. L. (2005). Correlations between Factors Affecting the Diffusion of Mobile Entertainment in Malaysia. In Proceedings of the 7th international conference on Electronic commerce (ICEC '05). ACM, New York, NY, USA, 615-621.
<https://doi.org/10.1145/1089551.1089661>
50. Xia, W., Jie, Z., Chaolin, G., & Feng, Z. (2009). Examining Antecedents and Consequences of Tourist Satisfaction: A Structural Modelling Approach. *Tsinghua Science and Technology*, 14(3), 397-406.
[https://doi.org/10.1016/S1007-0214\(09\)70057-4](https://doi.org/10.1016/S1007-0214(09)70057-4)