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**MOTIVAÇÕES PARA O *SLUM TOURISM* INDUZIDAS
PELO CINEMA: UMA ABORDAGEM ESTRUTURAL**

**FILM-INDUCED SLUM TOURISM MOTIVATIONS: A
STRUCTURAL APPROACH**

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FILM-INDUCED SLUM TOURISM MOTIVATIONS: A STRUCTURAL APPROACH

Tese apresentada à Universidade de Aveiro para cumprimento dos requisitos necessários à obtenção do grau de Doutor em Turismo, realizada sob a orientação científica do Doutor Armando Luís Vieira, Professor Auxiliar do Departamento de Economia, Gestão, Engenharia Industrial e Turismo da Universidade de Aveiro.

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resumo

O "*film tourism*" abrange visitas a locais cuja atratividade está relacionada a produtos audiovisuais (ex: filmes, séries de TV, telenovelas...). Uma ampla gama de estudos reconhece a potencial influência destes produtos na imagem de destinos, nas motivações de visita, e consequentemente, nas chegadas de turistas aos lugares retratados. A literatura sugere que mesmo filmes que retratam destinos de maneira negativa podem amentar as intenções de visita. Tais conclusões, aliadas a alguns casos reais, indicam que filmes podem desempenhar um papel especial na indução de motivações para o *slum tourism*, que é descrito como o turismo para o qual a pobreza é parte da atração. O fenômeno do *slum tourism* tem recebido   pouca atenção na academia, e investigações sobre as motivações dos *slum tourists* são particularmente escassas. Neste contexto, o presente estudo visa desenvolver e testar um modelo causal que abranja as dimensões das motivações para o *slum tourism* e os elementos de filmes que agem como seus determinantes, ou seja, um modelo de *Motivações para o slum tourism induzidas por filmes*. Para este fim, devido à ausência de escalas previamente validadas para a mensuração de motivações para o *slum tourism*, primeiramente, um estudo qualitativo exploratório foi realizado por meio de entrevistas semiestruturadas com turistas que que visitavam favelas no Rio de Janeiro. Este estudo preliminar também serviu para adaptar teorias pré-existentes sobre *film tourism* ao contexto analisado. Conclusões do estudo exploratório auxiliaram na elaboração de um questionário quantitativo, que foi aplicado ao mesmo universo de investigação. Os dados coletados foram submetidos a Análise Fatorial Exploratória e Confirmatória, sob os preceitos da Modelação em Equações Estruturais, de modo a verificar se as relações causais definidas como hipóteses eram fiéis à realidade observada. Os resultados demonstram que as motivações para o *slum tourism* são formadas por duas dimensões principais: *Motivações de aprendizado* e *Motivações experienciais*, e que cada uma destas pode ser influenciada por dois fatores determinantes de filmes: *Lugar & Personalidade* e *Performance*. Tais conclusões expandem o conhecimento acadêmico sobre as motivações para o *slum tourism*, uma vez que o estudo representa uma primeira iniciativa de análise estrutural deste construto. Explorar o papel dos filmes nestas motivações é uma contribuição teórica adicional do trabalho. Do ponto de vista prático, os resultados fornecem importantes descobertas que podem auxiliar gestores de destinos e empreendedores nas suas relações com a indústria cinematográfica, bem como na operacionalização e na promoção de serviços.

keywords

abstract

Film tourism encompasses visits to places whose attractiveness is related to audio-visual products (e.g., films, tv-series, soap operas…). A wide range of studies acknowledges those products' potential to influence destination image, visit motivations, and, consequently, tourist arrivals to the portrayed places. The literature suggests that even films that depict destinations under a bad light can increase motivations to visit them. Such conclusions, strengthened by several real-world cases, imply that films might play a special role in inducing motivations for slum tourism, which is described as tourism to which poverty is part of the attraction. The slum tourism phenomenon has received little academic attention from the perspective of tourism studies, and research on slum tourists' motivations is particularly scarce. In this context, the present study aims at developing and testing a causal model encompassing slum tourism motivations dimensions and the film elements that act as their determinants, that is, a model of *Film-induced slum tourism motivations*. To this end, due to the absence of previously validated scales on slum tourism motivations, first, an exploratory, qualitative study was carried out through semi-structured interviews with tourists visiting Rio de Janeiro's *favelas*. Such preliminary study also served to adapt existing film tourist motivations theories to the examined context. Insights from the exploratory study helped inform the elaboration of a quantitative survey, which was applied to the same research universe. The collected data was then subjected to Exploratory and Confirmatory Factor Analysis, under the principles of Structural Equations Modelling, in order to verify whether the hypothesised causal relationships were true to the observed reality. Results show that slum tourism motivations are formed by two main dimensions: *Learning motivations* and *Experiential motivations*, and that each of those may be influenced by two factors of films determinants: *Place & Personality* and *Performance*. The findings expand the academic knowledge on slum tourism motivations, as the study represents a first initiative in structurally addressing them. Exploring the role of films in those motivations is another relevant theoretical contribution. From a managerial perspective, results provide insights that might help destination managers and entrepreneurs in their relationship with the film industry, as well as in the operationalisation and promotion of services.

Summary

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List of abbreviations

AGFI	Adjusted Goodness of Fit Index
AIC	Akaike's Information Criterion
AM1	Alternative Model 1
AM2	Alternative Model 2
AM3	Alternative Model 3
AMOS	Analysis of Moment Structures

CFA	Confirmatory Factor Analysis
CFI	Comparative Fit Index

df	Degrees of Freedom
DMO	Destination Management Organisation

ECVI	Expected Cross-Validation Index
EDE	*Experience a different environment*
EFA	Exploratory Factor Analysis
ELC	*The experiences lived by characters*
EM	Experiential Motivations
EMT	*Experiencing more than regular tourists*

FDI	Foreign Direct Investment
FIS	*Film-induced specific*

GFI	Goodness of Fit Index

HDI	Human Development Index
HWC	*Hard-working characters*

ILC	*Improving inhabitants' life conditions*
IRP	*Interest in reinvested profits*
ISP	*Interest in social projects*

KMO	Kaiser-Neyer-Olkin measure of sampling adequacy

LM	Learning Motivations

ML	Maximum Likelihood
MTur	*Ministério do Turismo* (Brazilian Ministry of Tourism)

NGO	Non-Governmental Organisation
NNFI	Non-Normed Fit Index

1 Introduction

1.1 Introduction

In the present chapter, a preview of the research project, as well as a summary of its relevance to film tourism and slum tourism research and practice are presented. In this context, the next section addresses the relevance of the topic, with emphasis on the importance of films and other audio-visual products to tourism, namely to tourists' motivations; the relevance of slum tourism as a global phenomenon; and finally, the role of films on the motivations to such phenomenon. Then, questions that give origin to the focus of the study are addressed, along with the specific research objectives and the general goal it aims to achieve: To explore and identify the dimensions of slum tourism motivations and their film-induced determinants. The chapter then moves on to a brief description of the model development process, the methodological steps carried out in the research and the potential contributions, both theoretical and managerial, of the study. Finally, the thesis's structure is briefly outlined.

1.2 Relevance of the topic

A wide range of studies acknowledges and empirically corroborates screen products' potential to influence the image of destinations, as well as viewers' desire to visit them, and consequently, tourist arrivals to the depicted places. The term "screen product" is employed by Fernandez-Young and Young (2008), Connell and Meyer (2009), Kim (2010), and Kim and O'Connor (2011), to designate entertainment audio-visual products in general. Therefore, works in the area analyse the effects mainly of feature films, TV-series, and soap operas on many aspects of tourism demand, including tourists' motivations, behaviour, and preferences. Such effect is related to films' and TV's theoretically autonomous character as information sources, which allows them to be perceived as less biased than traditional advertisement. As a result, films act directly on what Gunn (1972) denominates organic image, and thus, have significant advantages on what concerns to reliability (Hudson & Ritchie, 2006), depth and duration of influence in image (Croy, 2010), and audience range (O'Connor, Flanagan, & Gilbert, 2010), when compared to traditional tourism advertisement.

Aware of this potential, destination managers have increasingly made efforts to make the best benefit from it. Such actions, along with the spontaneous effects of films, translate into a significant influence of screen products on tourist demand around the world, characterising what is known in tourism studies literature as film-induced tourism, or simply film tourism, as it will be referred

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hereafter. The phenomenon is responsible for 10% of visits to the United Kingdom, which generated 1,9£ billion in visitors' expenses in 2009 (Oxford, 2009). Accordingly, film-induced tourists account for an annual $124 million Market in the North American state of New Mexico (Ernst & Young, 2009). To mention some specific cases, *Crocodile Dundee* (1986) caused a 20,5% increase of North-American tourist arrivals do Australia; *Braveheart* (1995) tripled the number of visits to the Wallace Monument, in Scotland, on the year following its release; *The Lord of the rings* trilogy (2001-2003) is responsible for a 40% increase on international tourist arrivals to New Zeeland between 2000 and 2004; and the *Harry Potter* film series (2001-2011) caused at least a 50% increase in visitation in each of its locations.

This phenomenon has motivated an ever-growing body of literature on the relationship between cinema and tourism, especially in the last two decades. Some of those studies have showed a particularly effective role of screen products in tourists' motivations (Macionis, 2004; Macionis & Sparks, 2009; Oviedo-García, Castellanos-Verdugo, Trujillo-García, & Mallya, 2016; Rittichainuwat & Rattanaphinanchai, 2015; Suni & Komppula, 2012). Regarding such effect, it should be observed that film tourism is not a single tourist segment, but a broader phenomenon that may influence viewers' motivations to engage in many holiday types, and thus, affect demand to many segments and even specific tourist phenomena. Another important consideration is that films' influence on motivations and visit intentions are not necessarily dictated by their outlook on the place, as even films that portray destination elements considered negative, such as violence and poverty, can increase visit intentions to such places (Loureiro & de Araújo, 2015; Shani, Wang, Hudson, & Gil, 2009). In this context, slum tourism is a global tourist phenomenon in which motivations are most probably affected by films.

Also referred to as "poverty tourism" or "reality tourism", slum tourism is characterised by tourist visits whose purpose is to experience a place where poor people live (Whyte, Selinger & Outterson, 2011, p. 337), or more comprehensively, tourism in which poverty and associated signifiers are a central point and part of the attraction (Frenzel, 2017). Modern organised slum tourism is considered to date back to the mid-1980's, starting with pioneer initiatives in Soweto and Rio de Janeiro (Whyte *et al.*, 2011). Currently, slum tourism in Cape Town accounts for a quarter of the city's visitors; while in Rio de Janeiro, despite the lack of official information, there is an abundance of organised tours to many of the city's informal settlements, called *favelas*; in addition to hostels and homestay programs (Rolfes, 2009). Most of the literature focuses on the many ethical and moral issues associated to the topic. Regarding the specific subject of slum tourists' motivations,

research is particularly scarce, and previous studies do not provide any structural analysis of the motivations for this particular type of tourism. In this context, the present work aims at contributing to filling the noticed theoretical gaps in both phenomena (film tourism and slum tourism). By combining both qualitative and quantitative approaches to the study of *Film-induced slum tourism motivations*, this research explores the dimensions of slum tourists' motivations, as well as the film determinants that affect them. To this end, particular attention is paid to developing and testing a structural model encompassing both slum tourism motivation dimensions and their respective film determinants.

1.3   Definition of research problem and goals

Since the relationship between cinema and tourism was first addressed in the early 1990's by Butler (1990), and Riley and Van Doren (1992), the phenomenon has increasingly attracted attention of researchers, who analyse it both from the perspective of demand and supply (Connell, 2012). Concerning research on film's influence on tourism demand, major contributions include, for instance, the acknowledgement that films can indeed influence tourists' decision to visit a certain destination (Im & Chon, 2008), which happens through the generation of consciousness, awareness, and images (Iwashita, 2008). Studies have also shown that films' directly impact the cognitive and affective images of destinations (Kim & Richardson, 2003), rather than the general image; and through the mediation of those two image dimensions, they also influence visit intentions (Hahm & Wang, 2011). Building on those works, studies started adopting Structural Equations Modelling (SEM) to explain the determinant variables of film tourists' satisfaction (Connell & Meyer, 2009), experiences (Kim & Assaker, 2014), destination familiarity (Yen & Croy, 2016), behavioural intentions (Fu, Ye, & Xiang, 2016), psychological and behavioural involvement (Kim & Kim 2018a; Kim & Kim 2018b), place attachment (Chen, 2018), and naturally, motivations (Rajaguru, 2013).

Film tourists' motivations, specifically, has received some academic attention over the last years. Among the researchers dedicated to providing a better comprehension of the topic, Macionis (2004) has suggested that films attract visitors to the portrayed destinations through three main elements, or *Pull* factors: *Place*, referring to destination attributes, landscapes, and cultural attractions; *Personality*, which encompasses characters, cast, and celebrities; and *Performance*, referring to the film's story, plot, and genre. This conceptualisation has been utilised by all subsequent studies on film tourists' motivations. Macionis (2004) also provided the first list of *Push*

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factors of film tourists' motivations, which has been further developed or adapted to specific contexts by Macionis and Sparks (2009), Suni and Komppula (2012), Rajaguru (2013) Oviedo-García *et al*. (2016), Rittichainuwat and Rattanaphinanchai (2015), and Meng and Tung (2016). Amongst the *push* factors of film tourist' motivations, *Novelty* is notably the most frequent one, being present in all models.

Despite those studies, there are still several theoretical gaps to be filled regarding film tourists' motivations. First, looking at film tourism research in general, it is noticeable that works that propose or test theoretical models to explain the phenomenon are particularly recent and scarce. On what concerns specifically to film tourists' motivations, many nuances are yet to be unveiled. In this context, it must be considered that film tourism does not consist of and is not limited to a tourist segment. Naturally, in some more expressive cases, it can be associated with specific markets, especially in pilgrimage situations, such as fantasy literature/cinema consumers, attracted to New Zeeland by *The Lord of the Rings* trilogy (2001, 2002, 2003). However, film tourism is a wide phenomenon, which impacts many tourist segments and holiday types. Sun and beach seekers were attracted to Thailand by *The Beach* (2000) (Sampaio, 2014); urban travellers and couples on romantic trips have been attracted to Vienna due to *Before Sunrise* (1995) (Hudson & Ritchie, 2006); and families with children visit the Isle of Mull, in Scotland, to see the locations depicted in the TV-show *Balamory* (2002-2005) (Connell & Meyer, 2009).

Considering such context, how films affect motivations for different tourist markets, niches, and even other tourist phenomena, is still mostly unknown. Rare examples of studies on this matter are provided by Wearing, Buchmann, and Jobberns (2011), which explore the influence of cinema in the context of eco-tourism; and Kim, Agrusa, Chon, and Cho (2008) and Busby, Huangm, and Jarman (2013), which gave emphasis to food tourism. Accordingly, most of the studies that analyse the effects of motion pictures on some aspect of tourism on the depicted places adopt a focus film that highlights scenic beauty and cultural aspects of the destination. However, some studies point to the possibility that films that highlight negative aspects of destinations might be advantageous on what concerns to the attraction of specific tourist segments (Gammack, 2005). Examples in the literature include Shani *et al*. (2009), who show that, although having a predominantly negative effect on both the cognitive and affective images of South America as a tourist destination, *The Motorcycle Diaries* (2004) increases viewers' intentions to visit the continent. Loureiro and de Araújo (2015) obtained similar results regarding the effects of *City of God* (2002) on Brazil's destination image and intentions to visit the country. Corroborating the latter study, Freire-Medeiros (2007) states that,

according to slum tour guides in Rio de Janeiro, the film is a major cause for a significant increase in tourists' interest in visiting the city's *favelas*. Considering the suggestions that stem from these studies' conclusions, it can be inferred that films do have a potential to motivate viewers to the depicted places, even when those places are shown under what could be considered a bad light, that is, when it aggravates previous negative impressions about the destination. More specifically, those results suggest that films arguably play a significant role on motivating viewers to visit depicted places that are strongly associated to poverty and violence. Considering Whyte *et al.'s* (2011) and Frenzel's (2017) previously addressed definitions of slum tourism, this means that films supposedly play a significant role on motivating viewers to engage in this tourist phenomenon.

Research specifically dedicated to investigating poverty as a tourist attraction is scarce and mostly discusses ethical implications of the reality tourism or poverty tourism phenomenon. Regarding the specific topic of slum tourists' motivations, studies are particularly rare. Some authors offer indications about possible motivations of slum tourists. Rolfes (2009) highlights the preoccupation with locals' well-being; Mendes (2010) argues that motivations are mainly voyeuristic and driven by a fascination with the spectacle of poverty; and Freire-Medeiros (2007) points to the desire to experience different lifestyles and participate in local music, dance, and other cultural manifestations. Adopting the case of Brazilian *favelas*, Freire-Medeiros (2007, 2009) proposes a conceptualisation in which *favela* tours are considered a type of reality-tour, and thus, can be divided into *social tours* and *dark tours*. Within this conceptualisation, *social tours* are based in participation and authenticity, appealing to those who will to aid the visited communities through their visit. On the other hand, *dark tours* reflect Foley and Lennon's (1996) original definition of dark tourism, that is, the consumption of commoditised places of death and disaster, where those elements are substituted by the place's association with violence, drug trafficking, organised crime, and poverty.

None of the above-mentioned studies, however, provide reliable scales for assessing slum tourism motivations. This is because structurally addressing such concept was not the main objective of any of those works. Therefore, comments about tourists' motivations come normally as part of the characterisation of the studied object, or even as an expression of authors' own view, not backed by any empirical data. The latter is the case of Mendes (2010), who categorically states that the growth of slum tourism in India "*is consistent with a voyeuristic fascination with the spectacle of poverty*" (p. 479). The paper, however, consists on a commentary on the film itself, based on previous essays and the authors' own view of the phenomenon. Therefore, such statement is not

the result of any empirical study. Rolfes (2009), on the other hand, intended to discuss the ways poverty tours observe and interpret poverty, and as part of the discussion, concluded that despite the critics, such tours aim at relativizing poverty as the main association with the visited places; and offer elements such as culture and entrepreneurship as main observational schemes. This does not mean, however, that participants of those tours are primarily motivated by such elements, as they could as well be moved by a voyeuristic curiosity upon the poor, and only after being influenced by what the guides intend to show, focus their attention on other aspects. In fact, the author does not propose to examine participants' motivations *per se*, but the outlook intended by tour organisers. Finally, regarding Freire-Medeiros' (2007, 2009) conceptualisation, it comes, in both works, as part of the characterisation of the object of the study, and not as a result of the empirical research, which consequently, was conducted based on the premise that such conceptualisation is true. In sum, despite previous research providing inferences on slum tourists' motivations, those were not the outcome of analysis of first-hand data collected from visitors through field research. Therefore, no reliable and widely acknowledged list of motivation items and factors was available prior to the present investigation. Naturally, as there is no structural conceptualisation of slum tourists' motivations, the role of cinema, or of media in general, on those motivations is not clear either.

Against this background, the overreaching research question or general goal of the present study refers to the identification of the dimensions of slum tourists' motivations and the role that films and other audio-visual products play on such motivations. The chosen research setting – i.e., slum tourism environment – is the tourist activity in the *favelas* of Rio de Janeiro. This decision is explained by Rio's *favelas* being amongst the most expressive cases of slum tourism in the world, in which films arguably play a significant role on visitors' motivations, which makes it the ideal habitat for the research. Through the empirical study carried out in those settings, the present work aimed at achieving the following objectives:

1. To identify the dimensions of slum tourism motivations, that is, the inner motivations that move tourists to visit slums;
2. To explore how films (and other audio-visual products) serve as determinants of those motivations;
3. To develop and test a causal model encompassing slum tourism motivations and their film determinants.

1.4 Methodology

The present study's methodology consists of a mixed methods approach, which combines an exploratory qualitative research and quantitative survey. In this context, the proposed model was developed through the first phase of the investigation, based on a combination of previous literature and insights from the analysis of in-depth interviews with tourists; and tested in the second phase, through quantitative methods. The research context allows for an adequate observation of the slum tourism phenomenon and is similar to that adopted by Freire-Medeiros (2006, 2007, 2009, 2016), and Freire-Medeiros and Menezes (2013). The results of the mentioned studies also suggest that such context is ideal for observing films' influence on motivations to engage in slum tourism. Adopting an exploratory research orientation, interviews' scripts aimed at building on the addressed indications regarding slum tourism motivations by Rolfes (2009), Mendes (2010), and especially, Freire-Medeiros (2007, 2009), in order to potentially expand their suggestions, as well as explore such motivations' relationship with cinema. To this end, interviews with 54 tourists were undertaken and recorded, to be later subjected to a categorical content analysis that included both within-case and cross-case analysis. This qualitative phase helped informing the development of the proposed model, as well as the designing of the quantitative phase.

During the quantitative phase of the investigation, latent constructs were operationalised through a cross-sectional field survey, which employed self-administered pen-and-paper questionnaires. Those constructs, as well as their respective scales, were either elaborated or contextualised with the help of the qualitative study. More specifically, slum tourism motivation items were originally proposed based on the qualitative study, given the lack of validated scales for the construct. On the other hand, film determinants influencing tourist motivations were contextualised to the examined settings and went through the necessary changes to be applicable to films depicting *favelas* and potentially affecting motivations for slum tourism.

Visitors were asked to describe their motivations to visit a *favela*, as well as the film elements they believed potentially affected those motivations. To this end, the questionnaire featured a filter question, which aimed at ruling out responses from participants who did not recall having seen any film depicting a *favela* from the model testing procedures. The survey was based on 380 questionnaires with *favela* visitors, out of which 313 valid responses were retrieved. For the model testing procedures, however, the valid sample drops to 207, after ruling out participants who did

not recall having seen any film depicting a favela, and tackling missing values through a listwise deletion method.

The model evaluation was conducted through Exploratory Factor Analysis (EFA), which was complemented by Confirmatory Factor Analysis (CFA), carried out under the principles of SEM. As a complementary validation technique, the structural model was assessed through a competing models perspective, that is, compared to alternative models, based on a theoretically backed set of model-fit indicators, also with SEM.

Regarding the computer-aided analysis tools employed on the research, *QSR NVivo 11 Pro* was used to help with the qualitative analysis, while *IMB SPSS Statistics 24* and *IBM SPSS AMOS 22* were both used to assess the measurement scales and explore the hypothesised relationships among slum tourism motivations and film factors.

1.5 Model development

As addressed in the previous section, the proposed *Film-induced slum tourism motivations* model was developed through a combination of previous literature on film tourism and slum tourism, and insights from the exploratory, qualitative research, in which impressions were collected through semi-structured interviews with tourists visiting Rio de Janeiro's *favelas*. The need to carry out the qualitative research is a result of the lack of scales to measure slum tourism motivations in previous literature on the theme. Regarding the influence of films on tourists' motivations, literature provided a solid basis for the study, and Macionis's (2004) 3Ps approach was employed as a general framework for assessing such influence, as in most previous studies on film tourists' motivations. However, given the specific nuances of the analysed settings, as well as of the whole phenomenon addressed by the present research, the exploratory study also served to provide insights that allowed the necessary adaptations of the framework to the context's specificities.

The conceptualisation process revealed a list of key constructs, which were included in the proposed model as potential dimensions of slum tourism motivations and film factors affecting them. In this context, *Experiential Motivations* and *Learning Motivations* were included as endogenous latent variables, that is, slum tourism motivation dimensions. *Place & Personality* and *Performance* were included as exogenous latent variables, that is, film factors. This represents a first initiative in both structurally addressing slum tourism motivations and linking them to the role of films. Moreover, it extends previous suggestions about slum tourism motivations by presenting

more comprehensive dimensions. Finally, previous assumptions about slum tourists' motivations, such as the relevance of the so-called dark motivations, are questioned. The model is graphically represented in Figure 1.1.
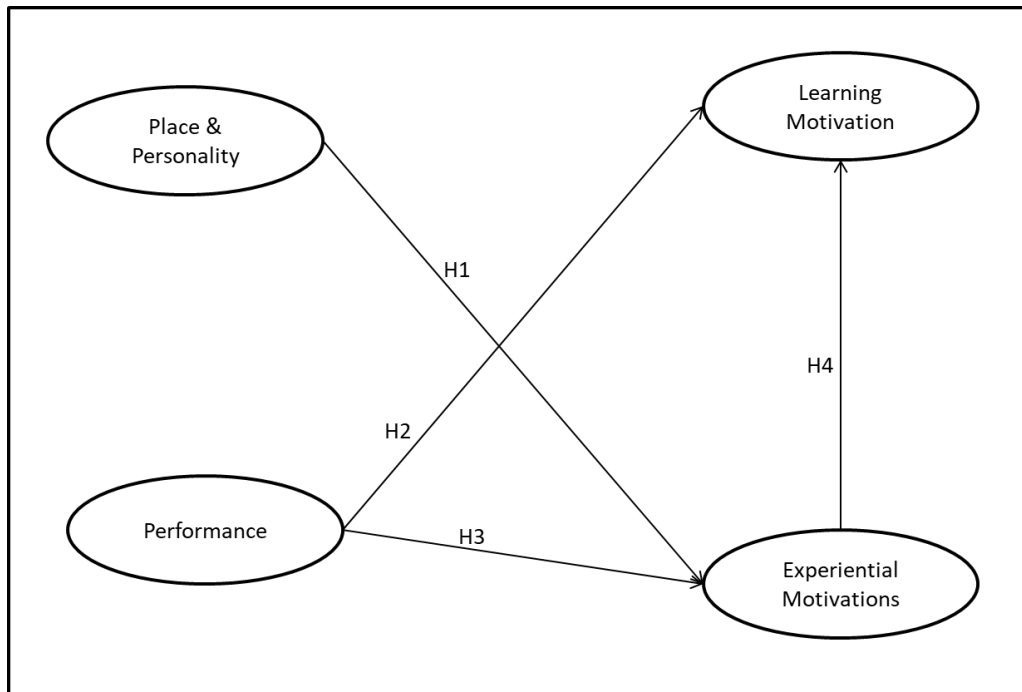
Figure 1.1: The proposed Film-induced slum tourism motivations model

1.6   Potential contributions

The present study is expected to deliver original contributions and valuable insights both to academia and the industry. Theoretical contributions are twofold. First, as addressed in section 1.3, previous literature did not offer any structured conceptualisation of slum tourism motivations. Some works provided indications about what those motivations could be. However, those indications fall in one of the three following categories: 1. Conclusions that somehow related to potential slum tourists' motivations in works with other focuses, which therefore, do not necessarily define those motivations or structurally analysed them, such as in the case of Rolfes (2009); 2. Comments about tourist motivations in works that did not collect any data from tourists themselves, or any empirical data whatsoever, and thus merely reflected the authors' own opinions (e.g., Mendes, 2010); 3. Conceptualisations of slum tourists' (or at least organised slum tour participants') motivations, which came as part of the characterisation of the object of study, and not as an outcome of the empirical research, which consequently, was conducted based on the premise that such conceptualisation was true, which is the case of Freire-Medeiros (2007, 2009). In

this context, by providing a structural operationalisation of slum tourism motivations, exploring and identifying its dimensions, the present study provides an original contribution that extends the current knowledge in this area. Moreover, such conceptualisation is expected to aid future studies investigating this phenomenon, whose authors will be able to employ a reliable, empirically validated list of motivational items and dimensions for assessing slum tourism motivations. This will allow for the testing of such conceptualisation in other slum tourism contexts, such as in South Africa or India; Identifying which items or dimensions play the most relevant role in motivating visits to a particular slum tourism destination or attraction; Adapting the list of items and dimensions in order to better reflect the nuances of slum tourism in other contexts; Potentially expanding the conceptualisation, adding more specific items that might have been overlooked by the present study, among other possible forms of using the mentioned measurement tools.

The other aspect of theoretical contributions regards the connection of films with the mentioned slum tourism motivations. Considering that those motivations had not been structurally addressed before, naturally, the role films and other audio-visual products play in generating or increasing such motivations had not been properly explored either. There are indeed some suggestions in the literature regarding these motivations. Freire-Medeiros (2007), for instance, based on testimonies from *favela* tour guides, states that *City of God* (2002) was a major source of attraction of slum tourists to *Rio de Janeiro*. Additionally, Loureiro and de Araújo's (2015) semi-experimental study shows that the same film has potential to increase visit motivations to Brazil, although the effect on cognitive and affective image were predominantly negative. None of those studies, however, explore the causal relationships between films and slum tourism motivations.

In this context, by developing and testing a structural model encompassing slum tourism motivations and their film-induced determinants, the present work provides another original contribution to the literature and extends the current knowledge on film tourism. More specifically, the present work sheds light on how film tourism interrelates with slum tourism, that is, how the former generates motivations to the latter. Such contribution is also expected to serve as reference for future studies analysing the connection between both phenomena, as well as the effects of controversial films in general on tourists' motivations. Authors in this area will now have a tested theoretical model that may serve as basis for conducting research aiming at: assessing the role of a particular film, the local film industry, or cinema in general, on motivations for a particular slum tourism destination or attraction; or identifying the main elements of films responsible for motivating slum tourists in a particular context.

Regarding managerial implications, the study's conclusions provide relevant insights for practitioners involved in slum tourism. Particularly relevant insights are those for destination managers in places in which slum tourism is of some importance, for they will be able to rely on a list of items responsible for motivating visitors interested in this kind of tourism. This might help them in a wide array of decisions regarding their goals in relation to the phenomenon, regardless of whether they consider it beneficial or detrimental to the destination. Also, specific practitioners of slum tourism, such as slum tour organisers, hostel owners or homestay program managers (or even hosts themselves), should also benefit from suggestions stemming from the present investigation. Aware of the specific items that motivate their own target audience, these practitioners will be able to take more informed decisions regarding the promotion and operationalisation of their services. By doing so, they can highlight, in their promotional material, the elements that really attract slum tourists, and thus differentiate themselves from competitors. Moreover, they can choose to focus on one of the identified dimensions, should they consider it more in line with the type of slum tourism experience they offer. Regarding service operationalisation, practitioners may rely on the proposed slum tourism motivation dimensions to base decisions regarding suppliers and partners. By doing so, they must be able to make sure that the whole value chain of the slum tourism product (a slum tour or a slum hostel, for instance) is in line with their target market's concerns regarding the activity's potential effects to the visited communities. This includes, for instance, employing local guides, if the company or the independent service provider is not already local; and involving as many local stakeholders as possible, such as restaurants and cultural associations.

Additional managerial implications are provided to practitioners related to slum tourism destinations or attractions in which films allegedly play a significant role in motivating visitors, such as the one used as settings for the study. Managers of such destinations could, for instance, try to influence the local film industry to highlight certain elements in future films depicting slums. The elements to be highlighted depend on their objectives regarding the phenomenon. For destination managers who consider slum tourism to be detrimental to the destination, and thus seek to control or decrease it, film elements responsible for motivating slum tourists should be avoided. Accordingly, destination managers who consider slum tourism to be beneficial to the destination should seek to highlight those elements. Finally, as views on slum tourism are rarely black and white, destination managers might also consider that slum tourism has potential to generate benefits, but in order to fulfil it, they need to attract a specific kind of slum tourist, corresponding

to one of the identified slum tourism motivation dimensions. For those, elements that might attract that type of slum tourist should be highlighted, while those attracting the undesired kind should be avoided. In the case of Brazil, in which the present study's research setting is located, such actions could be operationalised via relationships between the Ministry of Tourism and the Ministry of Culture, which manages tax wavier mechanisms that allow most of the big national film projects to be carried out.

1.7 Thesis organisation

The present chapter has presented a brief summary of the background to the study through the relevance of the topic, the research problem and objectives, the model development process, the methodological steps undertaken along the research and, finally, the potential contributions of the investigation. Following the structure of the dissertation, the next two chapters review relevant previous research, both conceptual and empirical, which represent the most relevant theoretical advances to the present study. In this context, while Chapter 2 reviews previous research on the film tourism phenomenon, with emphasis on its effects on tourist demand, and especially on tourists' motivations; Chapter 3 addresses the state of the art in slum tourism studies, from the general relationship between tourism and poverty, to tourism in *favelas*, including slum tourism motivations. In the literature review, knowledge gaps are identified, both in slum tourism and in film tourism theory, particularly on the connection between both phenomena. This demonstrates the need for a structural analysis of slum tourists' motivations, as well as of the role of screen products in generating or increasing such motivations. Considering those insights, Chapter 4 describes the methodology for the present study, which includes a discussion of major philosophical traditions and the present study's philosophical stance, and the methodological steps and sampling issues of both the qualitative and the quantitative phases of the research. Chapter 5 details the study's findings regarding the qualitative phase, whose main outcomes are the proposed *Film-induced slum tourism motivations* model and the research hypotheses, which are then tested in quantitative phase of the analysis, presented in Chapter 6. This chapter outlines the assessment of the measurement model, which includes dimensionality, reliability, and validity tests; as well as the structural model estimation, fit analysis and comparison with alternative models. The last chapter of the present thesis, Chapter 7, discusses the results of the investigation, highlighting the contributions for slum tourism and film tourism literature, as well as implications for practitioners involved with such phenomena. Then, the chapter and the thesis conclude with the study's limitations and suggestions of future research avenues.

2 Films tourism and visit motivations

Before addressing the role of films in generating and increasing visit motivations to depicted or represented places, it is important to define and discuss phenomena including the relationship between audio-visual products and tourism. Therefore, this chapter begins with a review of definitions of such phenomena from different disciplinary views. Then, the chapter moves on to a review of the state of the art in film tourism studies, finishing with a summary of the relationship between films and travel motivations.

2.1 Conceptualisation of film tourism

Studies that provide relevant definitions and pay a particular attention to phenomena including the relationship between audio-visual products and tourism come from fields such as leisure/tourism, management/marketing, cultural studies, media studies, geography, and sociology. Therefore, the terms employed vary. Although "film tourism" and "film-induced tourism" are the most common, terms like "movie tourism", "movie-induced tourism", "screen tourism", "media tourism", "popular media-induced tourism", "pop-culture tourism", "film-pilgrimage"*,* and "fantasy pilgrimage" are also found, some more frequently than others. The present section aims to review the different terms employed in studies from distinct disciplinary views. It is not the present section's goal, however, to exhaustively address every term ever employed to describe trips somehow related to media products. The analysis is limited to those whose authors provide clear definitions. Other miscellaneous terms can be found in literature, especially extremely specific or restrictive ones, such as "TV-induced tourism" (Su, Huang, Brodowsky, & Kim, 2011), "anime tourism" (Denison, 2010; Tung, Lee, & Hudson, 2017) and "Bollywood tourists" (Frank, 2016), which are not addressed here.

Media/cultural studies tend to employ descriptive case studies, and often describe the focus case as a very specific phenomenon. In this context, the term employed to refer to the examined case, normally coined by the author(s), cannot be generalised to describe similar phenomena taking place elsewhere. Tzanelli (2004), for instance, in his analysis of *The Lord of the Rings* (2001, 2002, 2003) - induced tourists, refers to the "cinematic tourist". Although not precisely defining the term within the paper, the author refers to such tourist as highly involved with the film and seeking for authenticity in this experience. A different meaning of "cinematic tourist" is provided by Monette (2016), who employs the term in the sense of the film viewer who explores the world through

cinematic images and narrative, rather than to the tourist who visits the destination as a result of seeing a film. A more precisely defined term that applies to the same context (*The Lord of the Rings* tourism) is provided by Goh (2013), who employs "fantasy pilgrimage", referring to enthusiastic journeys to places associated with fantasy themed cultural products that share characteristics with religious pilgrimages, such as a huge enthusiasm, the reliance on and rehearsal of a shared lore, arduous journeys to hidden or inaccessible places, and physical interaction or creative framing of sites. Also implying a high level of devotion to the story, Reijnders (2010) refers to trips made by James Bond's fans to 007 films' locations as "media-pilgrimage".

In all the above-mentioned cases, the association with the cultural product is much more important to the travel decision than the places' real attributes as destinations. Therefore, they clearly provide contemporary examples of what Stern and Krakover (1993) describe as film tourism as a post-modern practice. Moreover, as far as the present review goes, none of these terms has been found in any other studies, which reinforces the idea that cultural and media studies often use terms that are so specific that only apply to the very case they examine.

Not all cultural/media studies however, employ extremely specific terms. Some of them present more generic ones. For instance, while also exploring the concept of authenticity in *The Lord of the Rings* (2001, 2002, 2003) tourism, Buchmann, Moore, and Fisher (2010) refer to the phenomenon simply as "film tourism", meaning: "*visitation of a site or a location, that is or has been used for or is associated with filming*" (p. 233). Moreover, associating a less profound meaning to "pilgrimage" – as compared to that in Goh's (2013) work –, totally separated from the religious connotation, Cordeiro (2011) employs the term "film pilgrimages" to refer simply to tourists' visits to the actual scenes of famous movies, normally as a result of the setting of that film in that particular place as a planned action of tourism product placement. Also, Reijnders (2011) employs the more generic term "media tourism" to refer to film-related activities, rather than the travel *per se*, joined by tourists during their trips, without necessarily implying a cause-effect relationship. The aspect that differentiates Reinders's (2011) "media pilgrimage" from Goh's (2003) "fantasy pilgrimage" is that, unlike the latter, Reijnders's (2011) concept is less case specific, and thus, could more easily be employed to describe other cultural phenomenon, such as the Korean wave, represented mostly by the tv-series *Winter Sonata/Dajeujum*, as examined by many film tourism studies (eg: Kim, 2012; Kim & O'Connor, 2011; Kim *et al.*, 2007; Kim *et al.*, 2008; Kim *et al.*, 2009; Lin & Huang, 2008; Su *et al.*, 2011).

Studies on the relationship between cinema and tourism from the leisure/tourism and management/marketing areas normally employ more generic and broadly accepted terminologies, such as "film tourism" and "film-induced tourism". As "film tourism" is the term with the most definitions available within those studies, for the sake of systematisation, it is left to the final part of this section. In this context, the first term that must be addressed in this topic is "film-induced tourism". The term is the mostly employed in literature to refer to phenomena linking the audio-visual and tourism, although its meaning is not always well defined. Comparing to "film tourism", "film-induced tourism" is employed in a higher number of studies; however, the set of studies providing definitions for it is shorter. The term is found, for instance, in studies like Beeton (2008); Bolan, Boy, and Bell (2011), Connell (2005), Lee and Yoo (2001), Liou (2010), Macionis and O'Connor (2011), Soliman (2011), and O'Connor, Flanagan, and Gilbert (2008, 2010), which, however, do not provide or cite specific definitions for it. This occurs, sometimes because authors provide definitions in a previous works, or perhaps because they cite another author's definition, and other times because they simply do not clearly define the term. In most of those studies, although "film-induced tourism" is the preferred term, it is used indistinctively and as a synonymous of "film tourism", as in O'Connor and Bolan (2008), and Rittichainuwat and Rattanaphinanchai (2015), as well as of "media tourism", as in Reijnders (2010). The former employs "film tourism" in the tittle, but defines "film-induced tourism" in the text. Both remaining studies provide definitions for their respective specific terms, and use "film tourism" in some occasions, simply to avoid repetition. Moreover, "popculture tourism" (Gyimóthy, Lundberg, Lindströrm, Lexhagen, & Larson, 2015) is also employed as an umbrella term referring to tourism induced by any entertainment product; and in the Japanese context, the more comprehensive term "contents tourism" (Seaton & Yamamura, 2015) is also employed, referring to tourism triggered by locations, stories and deep engagement with contents from media.

Amongst the studies retrieved by the present review, the first one to employ the term, even before Beeton (2005), is Macionis (2004), who states that "*this newly defined tourism niche refers to a post-modern experience of a place that has been depicted in some form of media representation*" (p. 86). It is interesting to notice that Macionis (2004) refers to film-induced tourism as niche, while more recent studies tend to see it as a phenomenon that is not limited to any niche or segment but can influence visit motivations of travellers within different segments. In more recent studies, the term is defined by Ward and O'Regan (2009) as "*those forms of tourism which pay homage to certain films, or successful media brands, such as Disney and Warner Bros*" (p. 215). This definition

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is relatively vague, if compared with the previously addressed film tourism concepts, which more clearly define the phenomenon's characteristics.

Another term with the exact same meaning employed in tourism literature is "movie-induced tourism". As Connell (2012) observes, "film" and "movie" are used interchangeably in the tourism literature, as some nations favour the former while others prefer the latter, although "film" is typically associated with expressions of art, while movies normally refer to commercial entertainment products. Therefore, while previously addressed authors employ "film tourism" and "film-induced tourism", others use "movie tourism" (Jewell & McKinnon, 2008; Ponton & Asero, 2015; Suni & Komppula, 2012) or "movie-induced tourism" (Busby & Klug, 2001; Im & Chon, 2008). It is noticeable, however, that the use of terms including "movie" instead of "films" is much less frequent. For instance, no definition of "movie tourism" and only of "movie-induced tourism" were found in the articles retrieved through the present review. Citing Evan's definition, Busby and Klug (2001) state that "movie-induced tourism" consists of "*tourist visits to a destination or attraction as a result of the destination being featured on television, video or the cinema screen*" (p. 317). Therefore, it implies a cause-effect relationship between seeing the film and visiting the destination. Thus, it is essentially equivalent to the definitions of "film tourism" provided by Hudson and Ritchie (2006), Connell and Meyer (2009), and Connell (2012).

Moreover, although referring to the phenomenon as "movie-induced tourism" on their tittle, Busby and Klug (2001) also employ the terms "movie tourism", "screen tourism" and "media-related tourism" interchangeably. For the latter, they provide their own comprehensive definition, stating that it "*involves visits to places celebrated for association with books, authors, television programmes and films*" (p. 316). A similar and even more comprehensive term is provided by Iwashita (2008), who refers to "popular media-induced tourism", which "*involves places or film locations (both real and fictional) that have been popularised or signified as a tourist destination by popular media such as television dramas and films*" (p. 140). Yet another similar term is employed by Larson, Lundberg, and Lexhagen (2013), who defines "pop-culture tourism" as encompassing film and literature tourism, and resting on the imaginary created by books and films. The authors refer to Holbrook's and Hirschman's (1982) experiential aspects of consumption to describe the phenomenon as an experience of fun, fantasy, and desire. Additionally, two authors define the term "screen tourism". Connell and Meyer (2009) describe it as "*tourism that is generated by TV programs, video, DVD as well as film, that is, small and big screen productions (but not TV programs designed primarily to promote tourist destinations, such as holiday shows)*". An important

contribution to the concept is the observation between brackets, which differentiates the effect of regular commercial feature films or TV shows from travel themed ones. Finally, Kim (2010) describe it as the phenomenon in which "to*urists visit a destination or attraction as a result of personal viewing experiences of that place being featured or portrayed as the backgrounds and foregrounds in film and television production*" (p. 59), which differentiates from previous definitions by clearly stating that the phenomenon refers both to films' role to the trips itself and to the visit to specific attractions.

The present section now moves on to definitions of "film tourism", which are the most abundant in literature. Essentially, the term is more comprehensive than *film-induced tourism* or "movie-induced tourism", for example, by including a broader array of travel activities and experiences. Besides the studies providing the definitions addressed here, the term is also found in other studies (e.g., Balli, Balli, & Cebeci, 2013; Kim, 2012b; Kim & O'Connor, 2011; Mendes, 2010). However, those studies do not include a definition, which, in some cases, are provided in previous studies from the same authors. The first of those definitions that must be cited here is the one provided by Beeton (2005), on one of the few published textbooks fully dedicated to the theme. Beeton (2005) actually employs the term "film-induced tourism" (by the time, there was no actual distinction between both terms) in the title. However, the definition clearly sets the guidelines for future *film tourism* definitions, which added specifications to it. For the purposes of this review and study, Croy's (2011) distinction between "film tourism" and "film-induced tourism" is adopted. According to Croy (2011), the former necessarily implies a cause-effect relationship, while the latter is a broader phenomenon, including roles of cinema in tourism other than a cause-effect relationship.

Beeton (2005) defines the phenomenon as "*visits to sites where movies and TV programs have been filmed as well as tours to production studios, including film-related theme parks*" (p. 11). It must be pointed out that although the term "film-induced tourism" is employed, the cause-effect relationship is not implied by the definition. The following definitions, although referring to "film tourism" clearly build on Beeton's (2005) conceptualisation. Hudson and Ritchie (2006a), for instance, define "film tourism" as "*tourist visits to a destination or attraction as a result of the destination being featured on television, video, DVD or the cinema screen*" (p. 256). Such definition is also present in Hudson and Ritchie (2006b). The authors are the first to add the mentioned cause-effect relationship, which would later be employed by Croy (2011) as a criterium to differentiate "film tourism" from "film-induced tourism". As Macionis and Sparks (2009) conclude, "film tourism" is largely an incidental experience, as the number of purposeful film tourists (which could be

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considered film-induced tourists) is relatively small. Therefore, "film-induced tourism", considering the distinction made by Croy (2011), would be restricted to exceptional cases, in which the film is indeed the main cause of the visit, such as that of *The Lord of the Rings* (2001, 2002, 2003), in New Zealand.

Another definition is provided by Connell (2012), on her comprehensive review of the literature regarding the phenomenon. According to Connell (2012), "*essentially, film tourism is tourist activity induced by the viewing of a moving image, and is accepted as encompassing film, television, pre-recorded products (…) and now extends to digital media*" (p. 1009). Although Connell (2012) adopts the term "film tourism", she acknowledges the pertinence of the umbrella term "screen tourism", also defended by previous works (e.g., Connell & Meyer, 2009; Fernandez-Young & Young, 2008), as it includes both TV and movies, and thus reduces the possibilities of misinterpretation of the wider phenomenon. According to Connell (2012), the scope of film tourism includes: Visits to portrayed locations, studio set tours, film-themed attractions, watching filming taking place, visits to places marketed through film connection, organised tours of portrayed locations, celebrity spotting, film festivals, film premieres, and award ceremonies. Such activities might represent the main purpose of a trip or not. In cases in which they are indeed the main reason of the visit, the film-induced tourism phenomenon is configured.

The reviews of definitions of phenomena including the relationship between cinema and tourism yields some conclusions. First, although "film tourism" is the term with more available definitions in literature, "film-induced tourism" is the one that appears more frequently in studies. Both terms are mostly used indistinctively, although while "film tourism" sometimes includes a wider range of film-visit relationships*,* "film-induced tourism" is normally limited to a cause-effect one, and therefore, to trips made by purposeful film tourists. This rule also applies to the variations "movie tourism" and "movie-induced tourism", which merely represent regional linguistic variations (Connell, 2012). An opposite trend is represented by terms like "media-related tourism" (Busby & Klug, 2001), which are deliberately more open and comprehensive. Terms can also mix limiting and broadening elements. In "popular-media induced tourism" (Iwashita, 2008), for example, while "popular media" embraces a wide range of media products, "induced" limits the concept to a cause-effect relationship between the visit and the consumption of those products.

In sum, as Karpovich (2010) observes, film tourism is a multidisciplinary field, although this multisciplinarity is unconscious, as scholars from different areas (and as shown in the present

review, even from the same area), employ a wide range of terms to refer to the same or very close phenomena, as well as different methodologies to study them. As shown in the present section, the terms and definitions employed to describe the phenomenon vary in terms of comprehensiveness and specificity of the kinds of media products influencing tourist visits and the kinds of relationships between those products and visits. However, the core of the described phenomenon is common to all of them: tourist visits to destinations or attractions somehow influenced by or related to media products.

Table 2.1 summarises all the addressed original definitions. Having the definitions of such phenomena been discussed, the next section deals with the state of the art in academic literature regarding them.

Table 2.1: Original definitions of phenomena including the relationship between audio-visual products and tourism

Year	Article	Term	Definitions
2001	Busby and Klug	Media related tourism	"*Media related tourism involves visits to places celebrated for association with books, authors, television programmes and films*" (p. 316).
		Movie tourism	"*tourist visits to a destination or attraction as a result of the destination featured on the cinema screen, video or television*" (p. 316)
2005	Beeton (*apud*. Kim and Assaker, 2014)	Film-induced tourism	Film tourism involves tourist visits to "*sites where movies and TV programs have been filmed as well as to tours to production studios, including film-related theme parks*" (p. 251)
2006	Hudson and Ritchie	Film tourism	"*tourist visits to a destination or attraction as a result of the destination being featured on television, video, DVD or the cinema screen*" (p. 256).
2008	Iwashita	Popular media-induced tourism	"*Popular media-induced tourism involves places or film locations (both real and fictional) that have been popularised or signified as a tourist destination by popular media such as television dramas and films*" (p. 140)
2009	Connell and Meyer	Screen tourism	"*tourism that is generated by TV programmes, video, DVD as well as film, that is, small and big screen productions (but not TV programmes designed primarily to promote tourist destinations, such as holiday shows)*" (p. 194)
2009	Ward and O'Regan	Film-induced tourism	"*those forms of tourism which pay homage to certain films, or successful media brands, such as Disney and Warner Bros*" (p. 215).
2010	Buchmann *et al.*	Film tourism	"*Visitation of a site or a location that is or has been used for or is associated with filming*" (p. 233).
2010	Kim	Screen tourism	"*…a growing worldwide touristic phenomenon that tourists visit a destination or attraction as a result of personal viewing experiences of that place being featured or portrayed as the backgrounds and foregrounds in film and television production*" (p. 59).
2011	Croy	Film-induced tourism	"*Film-induced tourism is the role of film as an attractor, motivator, and demanded experience for the tourist. It has an inherent cause-and-effect relationship, watching the film induces visitation to the filmed place*" (p. 160).
2012	Connell	film tourism	"*Essentially, film tourism is tourist activity induced by the viewing of a moving image, and is accepted as encompassing film, television, pre-recorded products (e.g. video/DVD/Blu-Ray) (…) and now extends to digital media*" (p. 1009).
2015	Rittichainuwat and Rattanaphinanchai	Film tourism	"*Visits to sites where movies and dramas have been filmed*" (p. 137).

2.2 Film tourism studies

The present section addresses the main contributions provided by film tourism studies. It must be observed that the focus here is on studies on the impact of films on tourist demand, while other topics, including studies from the supply side, are more superficially addressed. Studies on films' effects on tourist demand can be divided in three main groups (general discussions and case studies, experimental-design studies, and survey-based studies), according to general theme addressed and study approach. Although It is normally considered that demand oriented studies on film tourism came up only in the 21st century (e.g., Connell, 2012), general discussions on the theme, such as those made by Butler (1990) and Riley and Van Doren (1992), have emerged in the early 1990's. In the same decade, works employing case study approaches also emerged. Those works mainly address the influence of films on tourist arrivals, and also include more recent studies. Since 2003, research in the field evolved to a point in which statistical evidence was needed. In this context, several works employing experimental designs were carried out in order to investigate the relationship between films and destination image and visit intentions. Although providing statistical support, such studies had methodological limitations, mainly regarding external validity. To overcome that, as well as to investigate the role of films in actual travel decisions and other aspects of tourist demand, such as tourist behaviour, from the late 2000s, many studies applied survey-based approaches to film tourism. In the present section, the contributions of each of those groups of studies (general discussions, case studies, experimental design studies, and survey-based studies) are subsequently discussed.

Being the first researcher to discuss the potential role of films in tourist demand, Butler (1990) concludes that "*as people place less importance on reading as a form of getting information about places, and rely more on the visual form of information to gain knowledge, however thin, almost all items, shown in movies, videos and television will become even more important*" (p. 51). This summarises film's potential to influence tourist demand. Building on such conclusions, case studies started to specifically address such impact. Amongst those, Tooke and Baker (1996) concluded that films indeed increased visitors' numbers on the locations, however, the results also pointed to the possibility of negative impacts. More recent case studies analyse topics such as the potential of soap operas (Balli *et al.*, 2013) and TV-series (Kantarci, Başaran, & Özyurt, 2017) to attract tourists, the relationship the film tourism phenomenon along with its antecedent: literary tourism (O'Connor & Kim, 2014), the complex dynamics of "mass heritage tourism" induced by mainstream tv-dramas (Seaton, 2015), the difference in effects amongst films of different genres, shot in or

representing different locations with distinct tourism development and economic scenarios (Mitchell & Stewart, 2012), and the challenges film tourism might bring to heritage visitor attractions, as well as possible management responses to those (Bąkiewicz, Leask, Barron, & Rakić, 2017). Moreover, a recent study by Tkalec, Zilic, and Recher (2017) took one step further in determining causal relationships between the broadcasting of a TV-show and tourist arrivals by using a data-driven synthetic control approach to estimate *Game of Thrones*'s (2011-2019) effect on visits to Dubrovnik. The main characteristics of case studies in film tourism, namely, study approach, examined destination, information sources and main contributions, are summarised in Table 2.2.

In sum, several theoretical contributions can be drawn from case studies on films and tourist arrivals. They acknowledge that feature films and TV-shows have indeed potential to influence tourist influxes to the depicted destinations (Tooke & Baker, 1996). This potential has been later extended to the case of soap operas exported to foreign markets (Balli *et al.*, 2013), as well as books and their subsequent films, also on the international context (O'Connor & Kim, 2014). Finally, this notion has also been updated to the context of modern mainstream TV-series (Tkalec *et al*., 2017). Therefore, it is worthwhile to make efforts aiming to attract film and TV companies to use the place as a location, as well as to make the best use of the provided exposure, which can be achieved through practices such as public-private partnerships, public co-production between film producers and DMOs and financial incentives for international productions (Euroscreen, 2013a, 2013b, 2013c, 2013, 2013e). It has also been brought to attention, however, that an over-reliance on this effect is likely to produce negative outcomes to the local tourism activity (Balli *et al.*, 2013), especially because the film frenzy typically does not sustain for more than two years, both in the destinations where the film is actually shot, and in those where the story takes place (Mitchell & Stewart, 2012).

The addressed case studies, however, simply corroborate that increases in the number of tourists to a destination coincide with the release of audio-visual products set or shot in those destinations, as well as, in some cases, purposeful actions from DMOs in partnership with film-makers and other interested stakeholders. They do not examine, however, the reasons for this phenomenon. In other words, they do not measure film's influence on destination image, visit intentions, travel decisions, and other variables involved in this relationship. Such issues are analysed by experimental and survey-based studies.

Table 2.2: Summary of case studies on films and tourist arrivals

Year	Authors	Study approach	Film/TV-series	Destination	Information source	Main results
1996	Tooke and Baker	Multiple case studies	British cinema and TV	United Kingdom	Previous studies, journals and newspapers about the effect of films and television on the number of visitors	The paper is one of the first to acknowledge that television and films attract visitors. The main implication is that it is worthwhile taking steps to attract television film and movie companies and make the best use of the exposure once secured.
2012	Mitchell and Stewart	Multiple Case study	*Mad Max* series, *Crocodile Dundee* series, *The Lord of the Rings* series and *Borat* (2006)	Australia, New Zeeland, and Kazakhstan	Official data on tourist arrivals and hospitality	The study found evidence of an increase in tourism after the release of a movie, which, however, is not generally sustained for more than 2 years. The increase also occurs both when the film's story is set in the actual location or in a fictional one, as well as in another real location.
2014	O'Connor and Kim	Exploratory multiple case study mode	Films portraying Ireland and Bali	Ireland and Bali	Secondary data produced from previous academic research, newspapers, web documents and policy documentation	Both film and literary tourism have a positive effect on these destinations. There are a few drawbacks in Bali duo to overreliance on the segment.
2015	Seaton	Multiple Case study	*Shinsengumi!* (2004) and *Ryoma-den* (2010), two Japanese "Taiga dramas"	Hakodate, Kochi, Hino and Kyoto	Official data on visitors' numbers and expenditure	The scale and nature of the heritage tourism boom generated by mainstream tv-dramas are determined by factors such as prevailing economic conditions and the infrastructure capabilities of regions to cash in on the tourist influx.
2017	Tkalec *et al*.	Case study	*Game of Thrones* (2011-2019)	Dubrovnik	Official data treated through a synthetic control approach	There is a robust positive effect between the show's broadcasting and tourist arrivals to the analysed destination. Moreover, there is a spill over effect in other counties, as well as in the whole country.
2017	Kantarci *et al*.	Case study	Turkish TV-series exported to Saudi Arabia and Bulgaria	Turkey	Official data on tourist arrivals	The broadcast of Turkish tv-series did cause an increase in tourist demand from Saudi Arabia, but the same cannot be stated regarding Bulgaria.

In order to isolate and measure the influence of the film on destination image and visit intentions, experimental design studies collect impressions from subjects that have not visited the reference destination, and preferably who are not too familiar with it. This assures that the stimuli that the film provides will not be diluted with those from other sources. To control all these variables, this type of studies retrieves data through controlled experiments, adopting a sample of voluntary

respondents who watch the film for the first time during such experiment. This method favour the use of quantified impressions (normally through *Likert* scales) to statistically test hypotheses. In this context, unlike case studies, experimental design studies provide statistical data to support their conclusions.

However, they are not without limitations, especially on what concerns to external validity. As they retrieve responses on controlled environments and from subjects normally selected by convenience, their sample is arguably not composed by the actual potential viewers of the films and do not reflect the demographic diversity of a film's audience in theatres, as they consist exclusively of students, mostly of the same age group. Besides, the fact that the film-viewing is solicited to them, rather than spontaneously engaged in for pleasure, might result in a different emotional state, and thus, affect their reception of the emotional stimuli provided by the film as well as the way they perceive the portrayed place. Illustrating the mentioned issues of external validity, all the experimental design studies reviewed for the present study, although analysing different films and their impacts on diverse destinations, adopt under-graduate students as research universe. Table 2.3 summarises experimental design studies' general characteristics, namely, focal film, focal destination, research universe and main results. Accordingly, Table 2.4 summarises their research methods.

Table 2.3: General characteristics of experimental design studies on films and destination image and/or visit intentions

Year	Authors	Film	Destination	Research universe	Main results
2003	Kim and Richardson	*Before Sunrise* (1995)	Vienna, Austria	American college students	Watching the film significantly affected cognitive and affective images and desire to visit, but did not significantly affect familiarity. Empathy did not explain the changes in neither component.
2009	Shani *et al.*	*The motorcycle diaries* (2004)	South America	American college students	Significant negative changes on most cognitive and affective image attributes, but no deep change in general image; However, most behavioural intentions were increased, mainly due to the landscapes depicted.
2011	Soliman	*Captain Hima (2008)*	Al Fayoum, Egypt	Egyptian Undergraduate students	Findings generally confirm the notion that films could positively affect audiences' perceptions of domestic destination in various ways.
2011	Hahm and Wang	*Lost in Translations* (2003)	Japan	American college students	Significant influence (both positive and negative) on destination image and visit intentions. Overall image did not significantly influence intentions, which were mostly based on image attributes.
2011	Hudson, Wang, and Gil	*The motorcycle diaries* (2004)	South America	American, Canadian, and Spanish college students	Similar to Shani *et al*.'s (2009), with different impacts on behavioural intentions according to the country - More culturally distant audiences were more attracted.

Table 2.4: Methodological characteristics of experimental design studies on films and destination image and/or visit intentions

Paper	Data collection approach	Constructs	Scales (adapted from)	Measure	Definition of scale dimensions	Hypothesis testing methods
Kim and Richardson (2003)	Post-test only control group x experimental group Control group: watched a film unrelated to the destination; Experimental group: watched the place-oriented film *Before Sunrise* (1995)	Cognitive image	Baloglu and McLeary (1999)	5-point Liker-type scale	Factor analysis	Correlation analysis
		Affective image	Russell (1980)	10-item bipolar scale	Employed original scale dimensions	
		Empathy	Boller (1990)	5-point Liker-type scale	Factor analysis	
		Familiarity	Own scale - items defined through discussion with experts' panel	7-point bipolar scale	Factor analysis	
Shani *et al*. (2009)	Pre-test/post-test surveys	Cognitive image	Echtner and Ritchie (2003)	7-point Likert-type scale	Analysed items individually	Bivariate analysis (paired sample t-tests) and simple frequency comparison for the motivational appeals.
		Affective image	Russell (1980)	7-point bipolar scale	Employed original scale dimensions	
		Visit intentions	Strong (1925)	7-point Likert-type scale	Analysed items individually	
		Motivational appeals	Macionis (2004)	7-point Likert-type scale	Employed original scale dimensions	
Soliman (2009)	Pre-test/post-test surveys	Perceived image	Shani *et al*. (2009)	5-point Liker-type scale	Analysed items individually	Bivariate analysis (paired sample t-tests) and simple frequency comparison for the motivational appeals.
		Motivational appeals	Shani *et al*. (2009)	5-point Liker-type scale	Analysed items individually	
Hudson *et al*. (2011)	Pre-test/post-test surveys	General image	Echtner and Ritchie (2003)	7-point Likert-type scale	Confirmatory only factor analysis	Bivariate analysis (t-tests and ANOVA) – Compared results before and after the film and amongst nationalities.
		Visit intentions	Strong (1925)	7-point Likert-type scale	Analysed items individually	
		Motivational appeals	Macionis (2004)	7-point Likert-type scale	Employed original scale dimensions	
Hahm and Wang (2011)	Pre-test/post-test surveys	Destination general image	Echtner and Ritchie (2003)	5-point Liker-type scale and open-ended questions	Factor analysis	Factor analysis (to find structural differences between protest and post-test); Path analysis based on the factor analysis.
		Visit intentions	Own items, validated through path model	5-point Liker-type scale, multiple choice and open-ended questions	Factor analysis	

Being the first to employ an experimental design to assess the influence of a film on destination image and visit intentions, as well as the first to employ a quantitative approach to the influence of films in tourism in general, Kim and Richardson (2003) concludes that watching a film can in fact influence one's cognitive and affective image regarding the depicted destination, as well as their

desire to visit it. Moreover, this effect is in accordance with the film's content; therefore, it can be either positive or negative, depending on how the film portrays each attribute of the place's image. Kim and Richardson (2003) set the way for future research on the impacts of films on destination perceptions, as it showed that both cognitive and affective image may impact those perceptions, thus, researchers must consider both. Their conclusions were mostly reinforced by the subsequent studies on films and destination image/visit intentions, which also added new insights to the comprehension of the phenomenon. Shani *et al.* (2009), for instance, contributed to the knowledge on the film tourism phenomenon by inferring that controversial films, which show the destination in what is normally considered a bad light, can also generate or increase visit intentions, even if their impact on the cognitive and affective image attributes is negative. In regard to destination image, Shani *et al.* (2009) show that a film does not dramatically change the general image of a destination, but rather reinforces it, so that perceptions change only towards the extreme of the pre-film perceptions.

Experimental design studies also show that a film can differently influence distinct audiences (Hudson *et al.*, 2011), whereas there is a negative relationship between cultural proximity (between viewer and destination) and the intensity to which viewers are attracted to the depicted places. Also regarding the role of spectators' culture, films' role on destination image and visit intentions was also verified in an eastern context by Soliman (2011) and Hahm and Wang (2011) (all the previously mentioned studies were carried out in occidental settings). Applying a path model to their analysis, the latter also showed that the role of general image as a mediator of visit intentions is minimised after the film. This is both another indicator that the image became more detailed, and that the intentions respond to those detailed images (image attributes) rather than to the general image. Finally, Basáñez and Ingram (2013), conclude that films can evoke powerful and long-lasting images with the viewers, creating marketing opportunities for DMOs, which complements suggestions made by Iwashita (2008) and Im and Chon (2008). As an additional note, although not technically analysing film tourism, Hetland, Vittersø, Fagermo, Øvervoll, & Dahl (2016) indirectly reinforce films' potential to induce visit intentions. Through an experimental study, like the ones addressed here, the authors analysed tourist (commercial) films on viewers' emotions and behavioural intentions, and their results suggest that, unlike feature films, tourism commercial films hardly elicit emotions from viewers.

Regarding the mentioned limitations of experimental design studies, those are mostly overcome by survey-based studies on films and travel decisions. To grasp film's role on travellers' decisions,

rather than merely their image or intentions, researchers need both real world data, collected mainly in the destinations; and statistical support, to present numerical evidence of this potential effect. To fulfil those conditions, they employ *in-loco* survey approaches, in which structured questionnaires are applied to visitors, typically during their trips, to collect quantified impressions about travel decision variables, as well as film-viewing data. The study of multiple films with different characteristics, however, is a limitation in works employing such an approach, as most studies focus on the effects of one or a set of screen-products that share common characteristics.

The main weakness of this kind of study is the difficulty faced, in most cases, on finding suitable subjects who are willing to fill out a survey or to give an interview amongst randomly selected tourists. For that reason, on researches adopting a specific focal film or TV-series, this approach is only applied in cases in which the film or TV-series is very popular amongst the mainstream tourist profile of the destination. On a study in Salzburg, for example, Im and Chon (2008) adopted the case of *The sound of music* (1965), a globally mainstream movie, with a cult status, as the study corroborates, even more popular amongst people who visit the town. On the studies that collected data in Korea, both with Japanese (Kim, Agrusa, & Chon, 2014) and Taiwanese (Rajaguru, 2013) target populations, authors adopted *Hallyu* dramas, which are extremely popular amongst both audiences. The same happens on the studies about Korea that collected data from Japanese (Lee, Scott, & Kim, 2008) and Taiwanese (Su *et al*., 2011) individuals in their home countries. Survey-based studies' main characteristics are summarised in Table 2.5, and their methodological steps are summarised in Table 2.6. Besides the studies listed in those tables, yet other studies, also employing survey-based approaches, investigate, to some extent, the influence of films in travel decisions. Most of those focus on the specific variable of film tourist motivations. Therefore, for the sake of organisation, as film tourist motivations is a central theme in the present study, those works are analysed separately on section 2.3.2.

Table 2.5: General characteristics of survey-based studies on films and travel decisions

Year	Authors	Film/tv-series	Destination	Research universe	Main results
2007	Kim, Agrusa, Lee, and Chon	Winter Sonata (2002)	South Korea	Japanese tourists visiting locations of *Winter Sonata*	Authors conclude that TV series-induced tourism is a new form of cultural tourism that has great potential to advance cultural exchange and understanding. Additionally, interest and empathy for leading actors and actresses were the key reasons for tourists' preference for Korean dramas.
2008	Im and Chon	The sound of music (1965)	Salzburg, Austria	Tourists in the destination	The study supported the film-induced tourism phenomenon by showing that the *The Sound of Music* indeed influenced visitors in choosing Salzburg as their travel destination.
2008	Lee *et al*.	Korean celebrities	South Korea	Japanese individuals in Haneda (Japan) Airport	The study corroborated two hypotheses: Celebrity involvement positively affects familiarity and visit intentions; and Destination images and familiarity are positively related to visit intentions.
2011	Su *et al*.	Korean dramas	South Korea	Individuals who had watched at least one Korean drama for an extended period	Consumers' parasocial relationships with a character and consumers' attitudes toward the character are related to their attitudes toward the location. However, this relationship is significant only for those viewers with high perceived cultural proximity between Taiwan and Korea.
2013	Rajaguru	Korean films, music and celebrities	South Korea	Thai visitors in Korea	Confirms influence of visual and vocal stimuli on visit intentions and actual visits. Influence of celebrity stimuli was not significant. Extends the applicability of the product placement and the SOR model to tourism industry.
2013	Busby, Ergulb, and Eng	Films and soap operas started by Kivanc̦ Tatlitug	Turkey	Middle Eastern descendants living in California	Destination image and destination selection are influenced by film and TV characters.
2013	Busby and Haines	Doc Martin (2004-2018)	Port Isaac - England	Tourists in the destination and TV-series episodes	The TV-show is the main factor influencing intention to visit, mentioned by 42% of interviewees. Besides, visitors' images of the destination are congruent with the representations on the show, and visitors associate the place with the lead-actor.
2016	Yen and Croy	Korean popular culture	South Korea	Taiwanese purposeful film tourists visiting Korea	Celebrity involvement positively affects destination image, and this relationship is mediated by celebrity worship. Therefore, celebrity and film can be an effective promotional tool for destinations.
2016	Fu *et al*.	*Where are we going, Dad?* (Chinese reality-show)	Disun Miao Village	Chinese white-collar workers	Audience involvement influences tourists' behaviour intentions through the mediating effect of cognitive and affective images.
2017	Kim and Kim 2018a	Korean tv-dramas	South Korean TV-drama locations	Mainland Chinese audience of Korean tv-dramas	Viewers' visit intentions are increased by the psychological and emotional involvement that tv-dramas' celebrities and characters. The influence of filming location, was relatively weak.

2017	Kim and Kim 2018b	Hong Kong films made from the 1970's to the late 1990's	Shooting locations in Hong Kong	Korean film tourists	The concept of nostalgia is an important segmentation variable in film tourism, and comprises 5 domains, from which "reminiscence of mimicking", "memory of film backdrops", and "memory of local history and culture" are the most significant in explaining familiarity with the destination and the intention to engage in nostalgia film tourism.
2018	Chen	Korean films and TV-dramas	Filming locations in South Korea	Purposeful film tourists who watched Korean films or TV dramas and visited their filming locations	Celebrity involvement positively affects place attachment, and this influence is partially mediated by cognitive and affective image, whereas the former plays a more crucial mediating role.

The oldest study that collected data from visitors to assess the effect of a screen product, in this case, a TV-series, on their travel decisions was carried out by Kim *et al*. (2007). The authors concluded that "*TV series-induced tourism is a type of new cultural tourism that has great potential to advance cultural exchange and understanding*" (Kim *et al*., 2007, p. 1351). The study was a pioneer in this approach, becoming a reference for further research that surveyed tourists to investigate numerous aspects of the relationship of films with their trips. One of those, and the first to examine the influence of a feature film, rather than a TV-drama, was carried out by Im and Chon (2008), which suggested that movies can be an influential factor to attract visitors to their locations, supporting Macionis's (2004) idea that films have become a dominant source of information. Further survey-based studies have reinforced these two works' conclusions, as well as uncovered some additional specific nuances of such relationship. For instance, Iwashita (2008) showed that British films created destination awareness, consciousness, and images, increasing the audience's interest in the portrayed destination, and ultimately, inducing them to travel. The study also suggests that films add value to previously ordinary places, which is the case of *Harry Potter* with King Kross Station. Moreover, Busby and Haines (2013) show that TV-shows may have a significant impact on travel motivations to the depicted places, even in the absence of overt marketing initiatives aiming to capitalise on it, which reinforces previously addressed conclusions about the role of audio-visual products on travel decisions.

Table 2.6: Methodological characteristics of survey-based studies on films and travel decisions

Paper	Data collection approach	Main Constructs	Scales	Measurement	Definition of scale dimensions / validation of items	Hypothesis testing methods
Kim *et al.* (2007)	Survey with tourists in the destination	Reasons of preference for TV-drama, Destination image and Preferred products	Own instrument (based on in-depth interviews)	5-point Likert scale	Factor analysis	ANOVA, MANOVA, Regression analysis and Canonical correlation analysis
Im and Chon (2008)	Survey with tourists in the destination who joined a film tour	Frequency of watching the movie	Own instrument (tested with expert judges)	5-point Likert scale	Individual items were considered rather than dimensions.	Comparison of frequencies, ANOVA, and multiple regression analysis
		Visit decision and return intentions	Own instrument (tested with expert judges)	5-point Likert scale		
		Personal involvement inventory	Zaichkowski (1985)	5-point Likert scale		
Lee *et al.* (2008)	Survey with outbound travellers in airport	Celebrity involvement	Leisure involvement scale	5-point Likert scale	All constructs were originally multi-dimensional. The authors applied the original dimensions.	Structural Equations Modelling
		Cognitive dimension of image	Baloglu and McCleary (1999)	5-point Likert scale		
		Affective dimension of image	Baloglu and McCleary (1999)	Sematic deferential items		
		Familiarity	Prentice (2004)	5-point Likert scale		
Su *et al.* (2011)	Survey with drama watchers in the outbound country	Attitude toward the onscreen location,	Russell and Stern (2006)	Semantic differential items	Correlation and internal consistency tests	Regression analysis
		Characters' attitudes toward location	Russell and Stern (2006)	5-point attitude scale	Correlation and internal consistency tests	
		Viewers' attitudes toward character	Russell and Stern (2006)	Semantic differential items	Correlation and internal consistency tests	
		Parasocial relationship with characters	Rubin, Perse, and Powell's (1985)	5-point Likert scale	Correlation and internal consistency tests	
		Perceived cultural proximity	Own scale (based on through focus group)	5-point Likert scale	Factor analysis (exploratory and confirmatory)	
Rajaguru (2013)	Survey with tourists in the destination	Visual effects	Kim (2012)	7-point Likert scale	Confirmatory Factor Analysis	Structural Equations Modelling
		Vocal effects	Kim (2012)	7-point Likert scale	Confirmatory Factor Analysis	
		Celebrity effect	Kim (2012) and Lee *et al.* (2008)	7-point Likert scale	Confirmatory Factor Analysis	
		Visit intentions	Multi-dimensional items through in-depth interviews	7-point Likert scale	Confirmatory Factor Analysis	

Busby *et al.* (2013)	Survey with convenience sample	Perception of lead-actor, visit intentions and perceptions of destination Visit intentions Perceptions on destination	All exploratory nominal variables	–	–	Simple correlation analysis
Busby and Haines (2013)	Survey with tourists in the destination content analysis of TV-series	Purpose of visit, visit motivations, associated images	Only nominal variables	–	–	Comparison of frequencies and Pearson correlation
		Number of times image icons are exhibited	–	–	–	
Yen and Croy (2016)	Online survey	Celebrity involvement	Lee *et al.* (2008)	5-point Likert scale	Confirmatory factor analysis	Hierarchical multiple regression analysis
		Celebrity worship	Maltby, McCutcheon, and Gillett (2004)	5-point Likert scale	Confirmatory factor analysis	
		Destination image	Baloglu and McCleary (1999)	5-point Likert scale	Confirmatory factor analysis	
		Destination familiarity	Kim and Richardson (2003)	5-point Likert scale	Confirmatory factor analysis	
Fu *et al.* (2016)	Street survey	Audience involvement	(Sood 2002)	5-point Likert scale	Exploratory Factor analysis	Structural Equation Modelling
		Cognitive image	Adapted from Baloglu and McCleary (1999)	5-point Likert scale	Exploratory Factor analysis	
		Affective image	Adapted from Baloglu and Brinberg (1997)	5-point Likert scale	Exploratory Factor analysis	
		Behavioural intentions	Wong and Lai (2013)	5-point Likert scale	Exploratory Factor analysis	
Kim and Kim (2018a)	Online panel survey	Emotional involvement, referential reflection, behavioural involvement and behavioural intention.	Own scale based on previous studies and in-depth interviews with graduate students.	5-point Likert scale	Factor analysis (exploratory and confirmatory).	Structural Equations Modelling
Kim and Kim (2018b)	Online survey	5 film nostalgia domains, perceived cultural proximity, familiarity with film destination, psychological involvement, behavioural involvement, perceived image	Own scale based on previous studies and in-depth interviews.	5-point Likert scale	Factor analysis with reliability tests	Regression analysis and cluster analysis
Chen (2018)	Online survey	Celebrity involvement, cognitive image, affective image and place attachment	Own scale based on previous studies	5-point Likert scale	Factor analysis with reliability tests	Path analysis through Structural Equation Modelling

Since 2008, works on the effects of films adopting more specific approaches have aroused. Those studies aim at investigating the precise role of specific variables involved in the process of travel

induction through screen products. Therefore, they go beyond the assessment of film's effect on travel decisions *per se*, and structurally investigate the variables involved in this process, unveiling the main elements affecting it, as well as the relevance of each one. In this context, some of such studies employ more refined methods, including multivariate analysis ones, hardly seen in studies from the other categories of research on films' impacts on tourism demand, such as canonical correlation and Structural Equations Modelling (SEM).

One of the specific aspects of films' effects on travel decision is the role of celebrities, which had first been addressed by the previously mentioned study of Kim *et al*. (2007). In this context, Lee *et al*. (2008) concluded that celebrity involvement is positively related with both destination familiarity and visit intentions, and Su *et al*. (2011) shows that viewers balance their attitudes towards the place with their attitudes towards the characters and the characters' attitudes towards the place. Accordingly, Rajaguru's (2013) work indicate that celebrity visual and vocal stimuli positively affect viewers' intentions to visit set destinations and explore its culture and attractions. Accordingly, Wong and Lai (2013) concluded that celebrity attachment is indeed positively related to behavioural intentions, and that this relationship is partially mediated by place attachment. In a similar vein, Yen and Croy (2016) conclude that celebrity involvement positively affects destination image, and this relationship is mediated by celebrity worship; while Chen (2018) adds that celebrity involvement is also positively associated with place attachment, and that this relationship is partially mediated by cognitive and affective image, whereas the former's mediating role is the most significant. Focusing on the role of the lead actor, Busby *et al*. (2013) conclude that they can indeed influence destination image and desire to travel, which might happen due to the association of the celebrity's prestige to a visit to the portrayed destination. On a more recent study, after developing and testing a model of TV-drama perceived values, Kim and Kim (2018a), conclude that celebrity involvement might play a greater role on visit intentions than filming location, whereas such influence is mediated by emotional involvement and referential reflection.

Another specific construct analysed by survey-based studies is audience involvement, which Fu *et al*. (2016) conclude to have a positive influence on behavioural intentions through the mediating role of cognitive and affective images. Finally, Kim and Kim (2018b) turn their attention to nostalgia, which is particularly relevant in the context of older films. The authors conclude that the concept of nostalgia in film tourism is multidimensional and can be an important segmentation variable. Those conclusions highlight the importance of films and TV-series, particularly the role of celebrities, in destination image, attitudes towards destinations, and travel decision.

Naturally, research on film tourism also includes studies on other related topics, and although they have been analysed in order to reach a better understanding of the phenomenon, describing them is beyond the scope of the present study. Those topics include: the study of film tourists' experience (Carl, Kindon, & Smith, 2007; Kim, 2012a, 2012b; Kim & Assaker, 2014; Lee & Yoo, 2015; Sim, Lee, & Chon, 2010; St-James, Darveau, & Fortin, 2017), authenticity in film tourism (Buchmann, 2010; Butler, 2011; Jones & Smith, 2005; Winter, 2003), capitalisation by DMOs (the supply gaze) (Croy, 2010; Heitmann, 2010; Hudson & Ritchie, 2006b; Hudson & Tung, 2016; Ke & Li-ying, 2012; Kim & Nam, 2016; Kim, Lee, & Prideaux, 2014; Larson *et al.*, 2013; Lin & Huang, 2008; MacKenzie, 2013; Mitchell & Stewart, 2012; O'Connor *et al.*, 2010; Ponton & Asero, 2015; Seaton & Yamamura, 2015; Shao, Li, & Li, 2012; Strielkowski, 2017; Tung *et al.*, 2017; Volo & Irimiás, 2016; Ward & O'Regan, 2009), economic analyses of film tourism (Croy, 2011; Li, Li, Song, & Lundberg, 2017) films' characteristics (Luo, Lin, Li, & Liu, 2014) and their effectiveness in attracting tourists to the portrayed destinations (Quintal & Phau, 2015; Martin-Jones, 2014; Pan & Tsang, 2014; Mestre, del Rey, & Stanishevski, 2008; Redondo, 2012), film tourism's relationship with geo-politics (Mostafanezhad & Promburom, 2016), film tourism's outcomes for heritage sites' conservation (Reynolds, 2016), TV-series and tourist routes (Vila & Fraiz Brea, 2017), film tourism and national stereotypes (Loftsdóttir, Kjartansdóttir, & Lund, 2017), resident's perception of film-induced tourism's impacts (Mendes, Vareiro, & Ferreira, 2017), residents' role in creating the ambience of film tourism attractions (Zhang, Ryan, & Cave, 2016), and even a sociological analysis of a science fiction film (which uses the location as substitute for a fictitious planet) and heritage tourism (Tzanelli, 2015).

The works addressed in this section, provide theoretical and statistical support for films' role in affecting tourist demand, especially concerning destination image, travel intentions, travel decisions, and tourist behaviour. Accordingly, they also support the argument made by Gartner (1994) about the role of autonomous sources of knowledge, in which news and popular media are included, on the destination image formation process. The works provide a range of marketing implications as well. For instance, it is shown that films can have a relevant impact on the image of destinations, however, destination managers do not have much control on the way the place is depicted. Therefore, Kim and Richardson (2003) highlight that it is necessary to develop or adjust the image management strategy depending on the way the film portrays the place. Accordingly, Hudson *et al*. (2011) concludes that, if leveraged well, film tourism may bring about substantial economic gains for destinations, even for those not actually depicted or even portrayed in the film,

but simply related to the story. DMOs can also adopt a pro-active posture and attract film-makers to produce motion-pictures of interest for the destinations, encouraging them to film at the place and portray it in a favourable manner, in accordance with the intended image and target markets.

Regarding the methodological aspects of the studies, it can be argued that, from the three categories of empirical studies analysed in this chapter (case studies, experimental design studies, and survey-based studies), survey-based studies are the most consistent approach to investigate films' effects on aspects of tourism demand, mainly because they combine real world data with statistical support. Being able to quantitatively assess responses from visitors in actual destination scenarios also makes surveys the only approach applicable for measuring the influence of films on travel decisions, as well as other specific variables within the film tourism phenomenon. Additionally, not being limited to the qualitative methods applied in case studies, or to the comparative approach ("pre-test/post-test" or "test group/control group") undertaken in all experimental design works, survey-based investigations also allow for a wider range of analysis and hypothesis testing methods. Consequently, they typically generate more complex analyses and more relevant theoretical contributions. Reflecting such complexity, they incorporate more elaborate analysis methods, such as regression analysis and, specially, SEM.

Due to the mentioned scope and methodological possibilities allowed by a survey-based studies on film tourism, this approach is indicated for studies aiming at developing or expanding theoretical models on the influence of films on travel intentions, motivations, and decisions, which are still scarce. An expected outcome of the present research was a theoretical model of *film-induced slum tourism motivations*. To this end, qualitative and quantitative data needed to be collected from real tourists in a reality tourism location. Therefore, survey-based study was clearly the adequate approach choice. To build a theoretical model encompassing the main constructs impacting *Film-induced slum tourism motivations*, the literature on film tourism motivations in general also had to be reviewed. The next section addresses the main contributions of those studies.

2.3   Film tourism motivations

The present section addresses the main theoretical contributions on film tourists' motivations. The term is generically mentioned in many film tourism studies and it is common to read that films motivate viewers to travel to their shooting locations. However, most of those studies simply address the role of films in destination image and visit intentions or decisions. Meanwhile, those

that actually explore the factors impacting the specific construct of film tourists' motivations are particularly rare. To properly address such topic, a brief look into tourists' motivations in general is necessary. The following section carries out a review on this subject, with emphasis on the *Push*/*Pull* approach, which is employed on most studies on film tourism motivations, including the present.

2.3.1   Tourist motivations

To effectively market a destination, professionals need to gain knowledge about what moves their potential visitors to travel. However, as observed by Crompton (1979), it is possible to describe the who, when, where, and how of tourism, together with social and economic characteristics, but not to answer the question of "why", which is the most interesting one on what concerns to tourist behaviour. This limitation made tourist motivation one of the least explored subjects within tourism literature for its first decades; and although several attempts have been made since Crompton's (1979) observation, there is still a shortage of reliable scales and methods to measure such construct.

According to Parrinello (1993, p. 233), "*The importance of tourism motivation is quite obvious. It acts as a trigger that sets off all events involved in travel. In other words, it represents the whys and wherefores of travel in general or of a specific choice in particular*". The author cites the adaptation that Fridgen (1995) did to tourism, on his work on the relationship between tourism and environmental psychology, of Clawson and Knetsch's (1966) conceptual 5-phase phase framework for outdoor recreation: *Anticipation*, *Travel to the destination*, *On-site behaviour*, *Return travel* and *Recollection*. The author argues that *Anticipation* has become an increasingly relevant phase in post-industrial societies. Parrinello (1993) even makes an early speculation about the potential role of audio-visual media on tourist destination, namely on *Anticipation*, when mentioning in his conclusions that "*Certainly, videocassettes and cameras offer a number of occasions for anticipation and instigation that still have to be explored*" (p. 85).

Accordingly, Dann (1982) defines tourist motivation as "*a meaningful state of mind which adequately disposes an individual to travel, and which is subsequently interpretable by others as a valid explanation for such*" (p. 205). The author observes that tourist destination studies embody an amalgam of ideas and approaches, and identifies seven different views towards the subject, although the present review focuses on one specifically, which is employed on the present work's theoretical model. The first of those approaches is that of "*travel as a response to what is lacking*

yet desired" (p. 190). It relies on the assumption that tourists travel to achieve something they cannot achieve at home. In this context, Cohen (1972) points out the modern men's and women's desire for something different, arguing that they are interested in things, sights, customs, and cultures different from their own, precisely because they are different.

The second approach is like the first, however, differentiating *Push* and *Pull* factors, whereas the former refers to the tourists' motivations *per se*, while the latter consist in the specific attractions of the destination which induce the traveller to go there once the decision to travel has been made. The approach relies on the assumption that, from a marketing perspective, tourism products can be designed and marketed as solutions for customers' needs (Fodness, 1994). According to Dann (1982), this approach offers both theoretical and methodological advantages, as it introduces logical and temporal sequencing while permitting causal modelling and techniques such as path analysis.

The model had been first applied to film tourism motivation research by Dann (1977) himself. In this previous study, Dann (1977) attempted to do the sociological treatment of tourism motivation, focusing on the question "*What makes tourists travel*?" (p. 185). Therefore, the research focused on the *Push* factors, in particular, for several reasons. In sum, tourism research is normally focused on the *Pull* factors, however, the question of "why tourists travel?*"* can only relate to *Push* factors, since the destination attributes can effective make a traveller decide to visit a certain destination in place of other, but such decision is consequent of prior need to travel.

Dann (1977) hypothesises and corroborates the idea that the motive for travel lays in the twin concepts of *Anomie* and *Ego-enhancement*, as well as the consequent *Fantasy*. As defined by Rose (2014), *Anomie* is "*a situation in which norms lose their validity to some degree*" (p. 30), therefore, there is uncertainty about what is the right or expected way to socially behave. It characterises "*a breakdown of social standards governing behaviour*" (p. 30). Although the concept dates back to nineteenth century Europe, Dann (1977) associates it to modern days' conflicts like wars, strikes, fighting over sports teams and other trivial reasons, muggings, hijackings, and violence in general, which are all still applicable in contemporaneous society. The pressure caused by anomie creates a need to "*get away from it all*" (Dann, 1977, p. 187), causing people to be predisposed to travel. *Ego-enhancement* refers to people's need to be recognised and have their egos boosted from time to time. According to Dann (1977), travel provides that in two main ways: allowing the tourist to feel superior in a place where their social status is unknown and where they have access to high-end

services they do not have at home; and serving as a status-building conversation topic with one's friends and relatives upon return.

Additionally, travelling allows people to behave in ways that the social norms in their home environments and their daily routine do not permit, such as wearing flamboyant clothes, eating exotic food, staying up late, partying the whole night, listening to loud music and being more sexually permissive. According to Dann (1977), the possibility of actually doing what one wishes during a trip means that the world of travel is one of *Fantasy*, since *Fantasy* is a wish or desire that cannot be fulfilled in terms of current role expectations, but which is capable of defining situations once these role expectations have been modified or removed. In this context, related to *Anomie*, the *Fantasy* world of travel seeks to overcome the normlessness and meaninglessness of life with more satisfying experiences.

Iso-Ahola (1982) criticises Dann's (1982) view for focusing solely on the sociological stance toward tourism motivations, while disregarding the available studies within the psychology of leisure motivations, which could be applied to the field of tourism. Then, considering this disciplinary view, Iso-Ahola (1982) proposes a social-psychological model in which tourism motivations vary in an *Escape-Seeking* dichotomy. In this context, *Escaping* is "t*he desire to leave the every-day environment behind oneself*" (p. 261), and *Seeking* is "t*he desire to obtain psychological (intrinsic) rewards through travel in a contrast (new or old) environment*" (p. 261). Moreover, both *Seeking*, and *Escape* forces are subdivided into personal and interpersonal dimensions. In this context, a tourist may escape his personal world (i.e., his own problems, difficulties and stresses of every-day life) and/or his interpersonal world (i.e., his co-workers, relatives, and neighbours). Accordingly, a tourist may seek personal rewards (e.g., feelings of mastery, learning about other cultures, rest and relaxation, recharge and getting renewed, ego-enhancement, and prestige) and/or interpersonal rewards (e.g., varied and increased social interaction, interacting with friendly natives or members of the travel group, interacting with old friends in a new place or with new friends in an old place) (Iso-Ahola, 1982, p. 260). These combinations are summarised in Figure 2.1. According to Iso-Ahola (1982), in theory, any tourist could be fitted in one of the figure's four cells. The model is supported by the previous work of Iso-Ahola and Allen (1982), which does not measure tourist motivations, but leisure motivations in general. A factor analysis of participants' reasons for joining leisure activities resulted in a list of factors of which the first four are: *Interpersonal diversion*, *Personal competence*, *Escape from daily routine and problems* and *Positive interpersonal development*,

which perfectly fit the four cells in the model. Such ideas and model also figure in the further study carried out by Mannell and Iso-Ahola (1987).
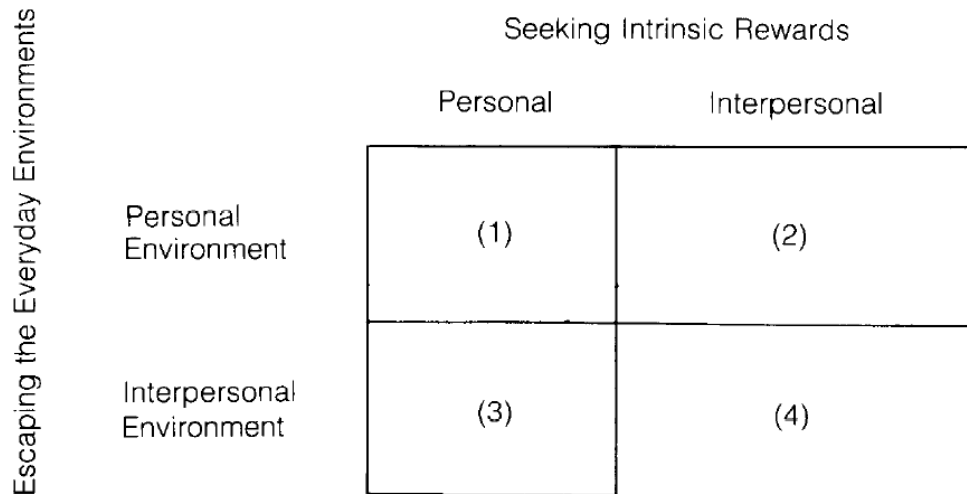
Figure 2.1: Social psychological model of tourism motivation
Source: Iso-Ahola (1982)

Critics apart, and although Iso-Ahola's (1982) model is further recognised as a consistent and refined one (Baloglu & Uysal, 1996; Crompton & McKay, 1997; Fodness, 1994), Dann's (1982) review, did cover all the approaches employed specifically to address tourist destinations at the time. Amongst those, his own *Push/Pull* framework showed to be particularly effective, as it has been employed in many further tourist motivations works (Baloglu & Uysal, 1996; Crompton 1979; Crompton & Mckay 1997; Oh, Uysal, & Weaver 1995; Turnbull & Uysal, 1995; Uysal & Jurowski, 1994), including those on film tourism motivations (Macionis, 2004; Macionis & Sparks, 2009; Oviedo-García *et al*., 2016; Suni & Komppula, 2012).

In chronological order, the approach was next applied to tourism motivations by Crompton (1979), who, through a qualitative analysis of in-depth interviews with tourists, found nine motivations to travel, whereas seven were classified as *Psycho-sociologic*, and the remaining two formed the alternate *Cultural* category. According to Crompton (1979), the two *Cultural* motivations, *Novelty* and *Education*, were found to be at least partially aroused by particular destination qualities. On the other hand, those classified as *Socio-physiological*, namely: *Escape from a perceived mundane environment, Exploration and evaluation of self, Relaxation, Prestige, Regression, Enhancement of*

kinship relationships, and *Facilitation of social interactions*, were found to be unrelated to destination attributes.

In this context, Crompton (1979) observes that the tourist industry's modus operandi had relied on the assumption that people go on vacation to see and do things, and thus, professionals had been conditioned to thinking in terms of the destination. The study challenges this logic, as many of the motives respondents mentioned are not place dependent. Therefore, the author argues that travellers with *Socio-psychological* motivations do not seek uniqueness in a destination, or even any specific destination at all. In this context, the *Push* factors are the *Psycho-sociological* motivations, as they are inherent to the individuals and not related to any destination in particular; while the *Pull* factors are equivalent to what Crompton (1979) designates *Cultural* motivations, as they are aroused by the destination qualities rather than emerging from within the traveller himself.

The *Push-Pull* factors framework was flowingly employed by Yuan and McDonald (1990), who examined motivations of overseas tourists travelling to four different countries: Japan, France, West Germany (still separated by then), and United Kingdom. A principal component analysis resulted in five *Pull* factors: *Escape*, *Novelty*, *Prestige*, *Enhancement of Kinship Relationships,* and *Relaxation/Hobbies*; and seven *Pull* factors: *Budget*, *Culture and History*, *Wilderness*, *Ease of Travel*, *Cosmopolitan Environment*, *Facilities*, and *Hunting*. Moreover, Results indicate that individuals travel for similar inner reasons (*Pull* factors), however, the factors for choice of destination as well as the importance attributed to each one, differ. This may explain why, as observed by Dann (1977), scholars and marketers tend to focus on the *Push* factors. As they have a significant variance amongst different types of tourists, they are used as a segmentation factor to orientate marketing campaigns.

With the emergence of works on factors of tourist motivations, came the need for a scale that relates leisure travel to specific and generalizable motivators. Building a self-reported scale that fulfils that need was the specific goal of Fodness (1994), who, based on functional theory, accomplished three studies: an exploratory, qualitative one, aiming at gathering insights about why people travel; a quantitative one, which aimed at testing and refining a scale based on the previous study's results; and finally, a segmentation one, in which tourist market segments were proposed based on the results of study 2. Fodness (1994) found the following reasons of why people travel, which are equivalent to *Push* motivations within the previously addressed models: *Ego-defence*,

Knowledge, *Reward maximization*, *Punishment avoidance*, *Value expression*, and *Social adjustive function*.

On that same year, aiming at establishing and delineating the nature and extent of the reciprocal relationship between *Push* and *Pull* factors for leisure travel, Uysal and Jurowski (1994) first employed principal component analysis (on data collected from people who had taken a trip in the previous three years) to identify underlying dimensions of *Push* and *Pull* motivations; and then correlated them through regression analysis. Results showed a significant correlation between *Push* and *Pull* factors, indicating that a relationship does exist. Moreover, specific correlations between certain *Push* and *Pull* factors were found. For instance, *Escape* motivations have the strongest effect on the *Rural Pull* factor; while having the weakest on *Entertainment/resort*, comprised of cities, amusement parks and resort areas. Results implicate that luxury elements have little appeal to *Escape*-motivated tourists, which can in turn be satisfied with inexpensive second homes or cabins.

On the following year, Turnbull and Uysal (1995) analysed a subsample from Yuan and McDonald's (1990) previous study in order to contrast the motivations of German overseas visitors to North America, Latin America, and the Caribbean. Therefore, while Yuan and McDonald (1990) analysed the factors influencing motivations of tourists from four different counties, Turnbull and Uysal (1995) analysed motivations of tourists from the same country travelling to three different destinations. Factor analysis resulted in five *Pull* factors: *Cultural experiences*, *Escape*, *Re-experiencing family*, and *Sports* and *prestige*; and six *Pull* factors: *Heritage*, *Culture*, *City enclave*, *Comfort/Relaxation*, *Beach resorts*, *Outdoor resources*, and *Rural and inexpensive*. The originality of the study carried out by Turnbull and Uysal (1995), however, comes from the employed Analysis of Variance, which reinforced the idea that people travel for the same inner-reasons; and unveiled that the order of importance attributed to each *Push* and *Pull* factor, however, varies according to the destination.

Breaking the tendency noticed on the addressed studies of employing factor analysis on tourism motivational factors, Oh *et al*. (1995) employed canonical correlation analysis to data collected through questionnaires, composed of 30 *Push* items and 52 *Pull* items, applied to Australian travellers. The aim was examining the correlation between *Push* and *Pull* motivations of international pleasure travel, in order to delineate and understand existing product bundles as a function of motivation factors. The analysis resulted in five *Pull* items: *Historical/cultural*, *Sports/activity*, *Safety/upscale*, *Nature/outdoor*, and *Inexpensive/budget*; and six *Push* items:

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Knowledge/intellectual, *Kinship/social interaction*, *Novelty/adventure*, *Entertainment/prestige*, *Sports*, and *Escape/rest*. Moreover, significant correlations were found between *Push* and *Pull* items, resulting in four variate pairs. Based on respondents' motivational characteristics, the authors assigned them to five market segments, namely: *Sports/activity seekers*, *Safety/comfort seekers*, *Culture/history seekers*, *Novelty/adventure seekers* and *Luxury seekers*, whereas the segments' names reflect the *Push* and *Pull* motivations that comprise them.

Using information from the same source, but focusing on the German sub-sample, Baloglu and Uysal (1996) replicated Oh *et al*. (1995) study on the settings of German tourists. They obtained relatively similar results, reinforcing the idea that there is a significant relationship between destination attributes and motives. Naturally, however, the variate pairs, and consequently the market segments, differed due to the different sample, although some were indeed common. The market segments found in the German settings were: *Sports/activity seekers*, *Novelty seekers*, *Urban-life seekers* and *Beach/resort seekers*.

Continuing the trend of segmenting international tourists according to their motivational factors, Cha, McCleary, and Uysal (1995) carried out a similar study with Japanese overseas travellers. Unlike the two previously addressed studies, the authors focused on the *Push* factors. Moreover, they first factor analysed the 30 motivational items, and then cluster analysed respondents based on the identified six factor groupings, rather than adopting canonical correlation analysis. Additionally, chi-square tests were carried out to identify cluster descriptors. The six *Push* factors found were: *Relax*, *Knowledge*, *Adventure*, *Travel bragging*, *Family*, and *Sports*. Through the cluster analysis, three segment groups were identified: *Sports seekers*, *Novelty seekers*, and *Family/relaxation seekers*; amongst which age and education were found to be significantly different.

On a first initiative to apply the *Push-Pull* framework to a tourist segment that is more specific than that of general travellers from a certain country, Sirakaya and Mclellan (1997) investigated factors influencing destination choices of college students, to which they applied factor analysis to data on *Pull* factors gathered through a convenience sample in a public University in South-eastern USA. The focus on *Pull* factors was justified by the results of studies such as Yuan and McDonald's (1990), according to which people travel for the same inner reasons (*Pull* factors), but the factors of destination choice may vary within different groups. Sirakaya and Mclellan's (1997) study showed that college students are affected by nine main factors: *Local hospitality and services*, *Trip cost and*

convenience, *Perceptions of safe and secure environment*, *Change in daily environment*, *Recreation and sporting activities/events*, *Entertainment and drinking opportunities*, *Personal and historical link*, *Cultural* and *shopping services*, *and Unusual* and *distant vocation spot*, providing valuable insights for destination managers aiming to attract this specific, promising market.

Focusing on another specific segment, Crompton and Mackay (1997) employed the *Push/Pull* approach combined with Iso-Ahola's (1982) *Escape-Seeking* dichotomy to examine the motives that stimulate visitors to attend events in a festival. Crompton and Mckay (1997) concluded that the Escape-Seeking model's dimensions are "*similar generic categories to the Push (escape) and Pull (seeking) forces*" (p. 428). In this vein, they applied a survey composed of 62 items retrieved from previous literature and interviews with officials to a convenience sample of 415 undergraduate students. A factor analysis of this data revealed six motive domains: *Novelty/regression*, *Cultural exploration*, *Familiarity*, *Recover equilibrium*, *Kinship socialization*, *External interaction/socialization*, and *Known group socialization*.

Also focusing on the college students segment, more specifically on their choice of spring break destinations, Klenosky (2002) employed the *Push-Pull* framework to identify the *Pull* attributes of destinations that attract tourists and their link with the higher motivations that move people to travel in the first place. However, the authors used an alternative approach to address the *Push-Pull* factors motivational framework. They employed a qualitative research through a laddering technique, based on the *means-end* approach, which relies on the assumption that customers buy products to achieve their own goals. The *Pull* factors on top of each ladder were *Beaches*, *Party atmosphere*, *New/unique environment*, *Historic/cultural attractions*, and *Warm climate*, each one related to several *Push* motivations. These results reinforce Crompton's (1979) notion that although destination attributes (*Pull* factors) and personal motivations to travel (*Push* factors) correspond to distinct phases in travel motivation, they should not be viewed as operating in a totally separate manner. Moreover, they indicate that a single *Pull* factor may serve to fulfil different and possibly multiple *Push* factors. A beach, for instance, may serve *Socialising motivations*, as one can meet and talk to people; but also, *Vanity motivations*, as others aim at working on their tan; and even *Escape motivations*, as it is also viewed as a way to have contact with nature in order to fell refreshed and renewed from the stresses of one's routine.

The research approach, and the *Push* and *Pull* factors identified by each study applying the *Push/Pull* approach for tourist motivations are summarised in Table 2.7.

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Table 2.7: Summary of tourist motivations studies employing the Push/Pull approach

Year	Authors	Research approach/method	Settings	*Push* factors	*Pull* factors
1977	Dann	Theoretical: Sociological treatment of tourist motivations; Empirical: interview with tourists	Tourists in Barbados	*Anomie*, *Ego enhancement* and *Fantasy*	–
1987	Mannel and Iso-Ahola (did not really employed the *Push*/*Pull* approach, but is relevant for its contextualisation)	Theoretical: Psychological analysis of tourists' motivations	–	*Escape personal world, Escape interpersonal world, Seek personal rewards, Seek interpersonal rewards*	–
1979	Crompton	Empirical: Qualitative analysis of in-depth interviews	Conveniently available adults residing in Texas and Massachusetts	*Psycho-sociological motivations*: *Escape from a perceived mundane environment*, *Exploration and evaluation of self*, *Relaxation*, *Prestige*, *Regression*, *Enhancement of kinship relationships*, and *Facilitation of social interactions*; and *Cultural motivations*: *Novelty* and *Education*	–
1990	Yuan and McDonald	Empirical: Factor analysis	overseas tourists travelling to Japan, France, West Germany and United Kingdom	*Escape, Novelty, Prestige, Enhancement of Kinship Relationships*, and *Relaxation/Hobbies*	*Budget, Culture and History, Wilderness, Ease of Travel, Cosmopolitan Environment, Facilities,* and *Hunting*
1994	Fodness	Empirical: three studies based, 1. Exploratory, qualitative; 2. scale measuring (quantitative); and 3. segmentation.	Travellers across the United states (study 1) and individuals who had recently visited Florida (study 2).	*Ego-defence, Knowledge, Reward maximization, Punishment avoidance, Value expression*, and *Social adjustive function*	
1994	Uysal and Jurowski	Empirical: Factor analysis and multiple regression (aiming to find relationships between *Push* and *Pull* factors)	People who had taken a trip in the previous three years	Does not list all the *Push* and *Pull* factors, but rather the relevant relationships. *Escape* (*Push*) has the strongest effect on *Rural* (*Pull*) and the weakest on *Entertainment/resort* (*Pull*).	
1995	Turnbull and Uysal	Empirical: Factor analysis	German overseas travellers visiting North America, Latin America and the Caribbean	*Cultural experiences, Escape, Re-experiencing family, Sports and Prestige*	*Heritage, Culture, City enclave, Comfort/relaxation, Beach resorts, Outdoor resources*, and *Rural and inexpensive*

Year	Author	Method	Sample	Push factors	Pull factors
1995	Oh *et al.*	Empirical: Canonical analysis	Australian travellers	*Knowledge/intellectual, Kinship/social interaction, Novelty/adventure, Entertainment/prestige, Sports,* and *Escape/rest*	*Historical/cultural, Sports/activity, Safety/upscale, Nature/outdoor, Inexpensive/budget*
1996	Baloglu and Uysal	Empirical: Canonical analysis	German tourists	The authors found 4 *Push* and 4 *Pull* factors, but do not name them. Instead, they name only the variate pairs: *Sports/Activity seekers, Novelty seekers, Urban-life seekers* and *Beach/Resort seekers*.	
1995	Cha *et al.*	Empirical: Factor analysis and cluster analysis	Japanese overseas travellers	*Relax, Knowledge, Adventure, Travel bragging, Family,* and *Sports*	_
1997	Sirakaya and Mclellan	Empirical: Factor analysis	College students: convenience sample in a University in South-eastern USA	_	*Local hospitality and Services, Trip cost and Convenience, Perceptions of safe and secure environment, Change in daily environment, Recreation and sporting activities/events, Entertainment and drinking opportunities, Personal and historical Link, Cultural and shopping Services,* and *Unusual and distant Vocation Spot*
1997	Crompton and Mckay	Empirical: Factor analysis	Undergraduate students from a university in South-eastern USA	(of college students): *Novelty/Regression, Cultural exploration, Familiarity, Recover equilibrium, Kinship socialization, External interaction/socialization,* and *Known group socialization*	_
2002	Klenosky	Empirical: qualitative research through a laddering technique	Students in a Mid-western (USA) university	_	(for spring break destinations): *Beaches, Party Atmosphere, New/Unique environment, Historic/cultural attractions,* and *Warm climate.*

Although each study provided a share of contribution to the understanding of tourist motivation factors, those factors differ in every study. On what concerns to *Pull* factors, those variations are expected, since as the authors themselves (Sirakaya & Mclellan, 1997; Turnbull & Uysal, 1995; Yuan & McDonald, 1999) conclude, the destination aspects that attract tourists vary according to the context. This becomes particularly clear when comparing the results obtained by Oh *et al.* (1995) and Baloglu and Uysal (1996), who employed the same approach in different settings, obtaining different *Pull* factors.

On what concerns to *Push* factors, however, the explanation for those variations is more complex. Considering Yuan and McDonald's (1990), and Sirakaya and Mclellan's (1997) conclusions, they should not vary, since people travel for the same inner reasons. A factor that seems to play a significant role in those variations, however, is the combination of settings and sample. Even assuming that people travel generally for the same inner reasons, convenience samples in specific destinations/segments may highlight the motivations of that particular group. Another factor is simply the names given to factors. Crompton's (1979) and Yuan and McDonald's (1990) *Enhancement of Kinship Relationships*, for instance, is arguably equivalent to Turnbull and Uysal's (1995) *Re-experiencing Family*, and accordingly, to Cha *et al*. (1995) *Family*. Finally, although *Push* factors vary, it is clear that some factors are present in most, if not all, motivations of a set of tourists, *Novelty* and *Escape* being the most unanimous ones. Further research on tourism motivations is still necessary to examine, for instance, how the *Push* and *Pull* factors vary within different tourism segments and specific types of tourism.

The methodological advantages mentioned by Dann (1977) also made the approach suitable for studies examining film tourism motivations. The next section focuses on such studies.

2.3.2   Film tourists' motivations

When approaching the subject of film tourists' motivations, two studies are of particular relevance. The first, carried out by Macionis (2004), based on previous film tourism literature and case observation, introduced a new conceptual approach to understanding the potential and actual motivations of the film-induced tourist, classifying them according to the film's importance to their motivation, as well as providing a list of *Push* and *Pull* factors influencing those motivations. The second, carried out by Macionis and Sparks (2009), was based on an empirical research with people interested in both cinema and travel, and resulted in a list of factors influencing film-induced tourism motivations. The list consists of 29 motivations items retrieved from a principal component analysis of data from a previous exploratory interview, and has been employed on many further studies on the topic.

The contributions of those two works are cited by most studies on film tourism motivations, as well as many studies on film tourism in general. Accordingly, the proposed items and factors are employed on further studies on film tourism motivations, either in their original forms or after adaptation to the examined settings. Macionis (2004) proposes a differentiation between the items

Place, *Personality*, and *Performance* as film elements influencing *Pull* factors of the destination. Such conceptualization has been referred to as the "3 P's" outline (Oviedo-García *et al*., 2016). Within that framework, *Place* refers to the location attributes, scenery, and destination attributes, such as landscapes and weather; *Personality* relates to the film's cast, characters, and celebrities (stars); and *Performance* consists in the film's plot, theme, and genre.

The proposition of *Place* as a *Push* factor represents the most direct way through which a film can motivate its viewers to visit a destination, which is by showcasing its attributes. Macionis (2004) justifies such proposition with several studies that show that films are indeed effective as motivational *Pull* factors to tourism (Butler, 1990; Kim & Richardson, 2003; Macionis, 2004; Riley & Van Doren, 1992). Currently, this factor is even more theoretically backed, as a range of other studies, such as Balli *et al.* (2013); Butler (2011), Mitchell and Stewart (2012), O'Connor and Kim (2014), and especially, Hahm and Wang (2011), Hudson *et al*. (2011), Shani *et al*. (2009), and Soliman (2011), have reinforced those conclusions. The last four studies are emphasised because they have clearly demonstrated the potential of films to increase visit intentions through their effects on, amongst other elements, the cognitive image, which consists in the viewer's knowledge and beliefs about the destination's attributes, that is, *Place*.

The proposition of *Performance* relies on the observation that people are drawn to tourist destinations through films not just due to the places and landscape features that they show, but also by particular stories and genres, the drama, and the plot of the film, as well as by the experience of people in the film. As examples of such form of attraction exerted by films, Riley and Van Doren (1992) cite *Field of dreams* (1989). The film increased the number of tourists to the real-world farm where it was shot from 7,500 in 1989, to 35,000 in 1991, not because of its scenic beauty or the activities that can be done there, but simply because it is associated with the film's story. Empirically reinforcing those statements, on the study carried out by Shani *et al*. (2009), which measured the role of *The Motorcycle Diaries* (2004) in visit intentions to South America, the three items representing *Performance*: *Experiences*, *Storyline*, and *Romance*; came right after the three representing *Place* (*Landscapes*, *Scenery*, and *Cultural attractions*), frequency wise.

Finally, the proposition of *Personality* relies on the observation that actors, as well as celebrities in general, are a powerful component of mass media, and thus can draw powerful meanings from the roles they play in movies and TV-series. As Macionis (2004) observes, this potential is well acknowledged in the public relations and advertising literature, as well as by companies that

employ it as a tool to deliver a message and generate favourable associations with their products and brands. Further studies have demonstrated the potential of celebrities in influencing tourists' decisions. For instance, as addressed in section 2.2, Lee *et al*. (2008), analysing the case of the Japanese's involvement with Korean celebrities, have confirmed the hypothesis that celebrity involvement positively affects familiarity with the destination, as well as visit intentions. Accordingly, analysing Taiwanese TV-drama-induced tourists in Korea, Wong and Lai (2013) concluded that celebrity attachment is positively related to behavioural intentions, and that this relationship is partially mediated by place attachment.

Adopting Macionis's (2004) 3 P's outline to identify the most influential film factors on travel intentions, Hudson *et al*. (2011) established the following order of importance: *Place – Performance – Personality*. However, as Oviedo-García *et al*. (2016) observes, the relative importance of each factor, along with the number of *Push* and *Pull* factors, varies. Nevertheless, authors (Crompton, 1979; Crompton & Mckay, 1997; Iso-Ahola, 1982; Macionis, 2004; Riley & Van Doren, 1992) normally agree that the *Push* factors of *Nostalgia* and *Escape* are more relevant than the *Pull* factors, which relate to destinations' attractions.

Along with categorising films' *Pull* factors, Macionis (2004) also proposes a list of internal drivers (*Push* factors) that might motivate film tourists, which include: *Ego-enhancement*, *Fantasy or escape*, *Status/prestige*, *Search for self-identity*, and *Vicarious experience*. Macionis (2004) observes that those drivers may be often strongly related to the previously addressed *Push* factors. For instance, a person might search for *Self-identity* by acting out the experiences of their favourite actor in a specific film. According to Reijnders (2011), such situation reflects the motivation for James Bond fans' media pilgrimages. The study's results reinforce the idea that symbolic differences between inside and outside media are important for the experience of media pilgrims, as the author refers to travellers primarily motivated by a film. In the particular case of James Bond films and tourism, this symbolic difference is intrinsically related to the underlying theme of masculinity that runs through all the phases of the Bond pilgrimage. The act of comparing the Bond World with the real world permits fans to perform masculinity traits, and thus define their own masculine identity.

Another relevant contribution of Macionis's (2004) is a categorisation of film tourists according to the relevance of the film in their travel motivations in a continuum that ranges from the *Serendipitous film tourist*, to the *General film tourist*, to the *Specific film tourist*. The *Serendipitous film tourists* are those who just happen to be in a film-related destination. Their travel decision is

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not dictated by the place's film connection, and they may or may not visit film-related attractions or participate in film-related activities. The *General film tourists* are not specifically drawn to a destination due to its connection with a film, which may have had a secondary role in motivating their trip; however, they do visit the film-related attractions. Finally, the *Specific film tourists* are those who actively seek places they have seen in films, and thus, the film connection is the main reason influencing their destination choice. In sum, from the *Serendipitous* to the *General*, and from the *General* to the *Specific film tourist*, the interest in the film connection increases.

Along with the relevance of films in travel decisions, there are other attributes that vary according to the film tourist category. Considering the previously addressed list of internal drivers, Macionis (2004) argues that an increase in interest in the film might be accompanied by an increase in *Self-actualisation* motivations, since *Specific film tourists* place greater significance on visiting film sites for personal rewards. Accordingly, it is argued that *Pull* factors also become more important in the case of *Specific film tourists*, as it is in this end of the continuum that tourists must physically be at the sites of their favourite films to stand in the footsteps of their movie heroes and relive their special film moments. In this sense, it is argued that *Serendipitous film tourists*' personal motivations include *Social interaction* and *Novelty*; while *General film tourists* are driven by *Novelty*, *Education*, and *Nostalgia*; and finally, *Specific film tourists* are motivated by *Nostalgia*, *Romance*, *Fantasy*, *Self-identity*, *Pilgrimage*, and *Self-actualisation*.

Another variable involved in Macionis's (2004) continuum is authenticity, which, as Zerva (2015) observes, is a multifaceted concept when applied to tourism. According to Macionis (2004), in the context of film tourism, authenticity is a medium that allows people to live out their fantasies. However, Macionis's (2004) argues that as the importance of film connection to travel decision increases, the one of authenticity decreases. To illustrate this scenario, the author refers to film tourism' predecessor: literary tourism, defined as the visitation to "*places celebrated for associations with books or authors*" (Squire, 1994, p. 104). There is significant evidence of tourists being drawn to places connected with famous authors, such as Bronte Country or Hardy's Country (Butler, 1990). Based on that, Macionis (2004) argues that, in the absence of visual portrayal, it is not the destination itself (its physical attributes), but the association with authors and their physical worlds that draws tourists, and this also happens in the context of film tourism, despite the visual portrayal provided by films.

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Couldry (1998) states that film and TV locations are examples of Baudrillard's hyper-reality, since they represent simulacra in which model and reality are confused in a world where access to unmediated reality is impossible. In this sense, the real-world authenticity is substituted by the fabricated authenticity of the film connection, such as in the case of New Zeeland with *The Lord of the Rings* (2001, 2002, 2003) (Buchmann, 2010; Jones & Smith, 2005). The slogan "New Zeeland is Middle Earth" perfectly illustrates this scenario. In sum, while authenticity tends to be an important consideration for the traditional tourist experience, the specific film tourist normally accepts (if not expects) a hyper-real experience, in which model and reality are confused (Herbert, 2001). On the other hand, authenticity might also play a great role for specific film tourists drawn to destination by a historical movie, as concluded by Frost (2006). Likewise, in specific contexts, such as pilgrimages to the sites of cult films, when there is a high involvement with the story, the referred authenticity of the film connection might also be a strong motivation (Buchmann, 2010). Macionis's (2004) continuum of film tourism motivations is graphically represented in Figure 2.2.

Increasing interest in film

Serendipitous Film Tourist	General Film Tourist	Specific Film Tourist
• those who just happen to be in a destination portrayed in a film	• those who are not specifically drawn to a film location but who participate in film tourism activities while at a destination	• those who actively seek out places that they have seen in film
Motivations include: • social interaction • novelty	Motivations include: • novelty • education • nostalgia	Motivations include: • self-actualisation • pilgrimage • self-identity • fantasy • romance • nostalgia

Increasing self-actualisation motivations

Figure 2.2: Continuum of Film-induced tourists' motivations
Source: Macionis (2004)

The list of *Pull* motivational factors of film-induced tourism proposed by Macionis (2004) is refined by Macionis and Sparks (2009). Based on in-depth interviews with people interested in both cinema and travel, the authors built a list of 29 sentences about motivational items, to which respondents expressed their level of agreement in a 5-point *Likert* scale. The next step was a principal component analysis of those items, which resulted in three factors: *Novelty*, *Prestige*, and *Fantasy*, which is in line with previous film tourism literature (Crompton, 1979; Dann, 1982; Iso-Ahola, 1982).

Macionis and Sparks (2009) explain that *Novelty* relates to visiting the filming location as a way to have a unique and new experience, *Prestige* relates to the status symbol that results from the film tourism practice, and *Fantasy* relates to a sense of personal connection with the film through the visit, for example, through props and icons.

In both Macionis (2004) and Macionis and Sparks (2009), it is argued that tourists can also be drawn to places for more personal motivations, like reliving childhood or teen-age memories, such as in the case of the generation favourite *The Sound of Music* (1965) (Im & Chon, 2008); or in romantic journeys, such as visitors to London motivated by *Notting Hill* (1999) (Busby & Klug, 2001). The further work of Im and Chon (2008) came to corroborate that *The Sound of Music* is a rare example of film that keeps motivating travel decisions to the portrayed place even more than five decades after its release date, likely due to this type of motivation. Although not that old, *Notting Hill* also reached a cult status that makes its cycle of influence on visit motivations last much longer than the average two years of most films (O'Connor & Kim, 2014). Moreover, as shown by the Euroscreen's (2012) study, its Location Placement Value is also well above even other extremely successful and world-widely famous productions set in London, such as the *Harry Potter* saga (2001-2011) and the TV-series *Sherlock* (2010-2017).

It is also pointed out in both studies (Macionis, 2004; Macionis & Sparks, 2009) that the "tourist gaze" is a critical internal driver, in terms of films constructing a gaze for an individual to observe (Urry, 1990). Corroborating that idea, Couldry (1998) describes the motivation of pilgrimage and refers to the film-induced tourists as "media pilgrims" who are fulfilling the motivation to "gaze" on sites they have seen on screen. The term "media pilgrimage" is also employed by Reijnders (2010) with a slightly different, but not unrelated meaning, as it refers to a motivation based on a more active experience of embodying the character's traces. Accordingly, Beeton (2005) suggests that film tourism consists in tourists looking for sites, experiences and fantasies that were portrayed in films they have seen. This unveils the intangible elements of the tourist experience, which are based on individual motivational factors. In this sense, Riley and Van Doren (1992) emphasise that attractions portrayed in films are associated not only with their physical environment, but also for reasons of pilgrimage, escape and nostalgia.

Still regarding *Push* and *Pull* factors, as Klenosky (2002) has pointed out, they should not be viewed as operating entirely independently of each other. That is, people may travel because they are pushed by their own internal forces (*Push* factors, or Crompton's (1979) *Socio-psychological*

motivations) and simultaneously pulled by the external forces of the destination attributes (*Pull* factors, which arose *Educational motivations* in the terms coined by Crompton (1979)). Finally, although films might be effective *Pull* factors that draw viewers to the portrayed locations, Macionis and Sparks (2009) conclude that they are more often a secondary motivator. The suggests that people normally happen to be in a film-destination for other reasons, and the film connection is one more, and not the main motivation for them to visit it. Therefore, they conclude that, for the majority of film tourists, film tourism is an incidental or serendipitous experience. However, the tourists that can indeed be considered *Specific film tourists*, those whose main reason to select a destination is its connection with a certain film, tend to be those with high *Novelty* and *Fantasy* motivations.

On the other hand, as mentioned by Connell and Meyer (2009), a growing number of works has been showing that huge increases in visitors' numbers coincide with film and TV showcasing, implying that the role of such cultural products as an actual generator of tourist's motivation should not be underestimated. From that perspective, the authors discuss the interface between the screen-tourist and the destination through an empirical research with visitors to the Isle of Mull, in Scotland, location to the popular Britain Child TV-show *Balamory* (2002-2005), corroborating the visible role of the show in drawing family tourists to the island. Other studies addressed on section 2.2 also point to similar situations, corroborating the role of films both to arouse visit intentions and to influence travel decisions, as well as to generate actual increases in tourist numbers.

On what concerns to visit intentions, Kim and Richardson (2003) demonstrates the effect of *Before Sunrise* (1995) on American College students' visit intentions to Vienna, Shani *et al*. (2009) and Hudson *et al*. (2011) both provide the same insight to the case of *The Motorcycle Diaries* (2004), as well Hahm and Wang (2011) does to *Lost in Translations* (2003); and on a domestic tourism context, Soliman (2011) corroborates the effect of *Captain Hima* (2008) on Egyptian College students' intentions to visit Al Fayoum, in Egypt. In regards to travel decisions, Kim *et al*. (2007) and Kim, Long, and Robinson (2009) corroborated the role of the Korean TV-drama *Winter Sonata* on attracting Japanese and general Asian tourists, respectively, to the country; Im and Chon (2008), previously mentioned in this section, extended the finding to feature films by demonstrating the long-lasting attracting role of *The Sound* of Music (1965) to Salzburg; Iwashita (2008) showed how British films and TV-shows created destination awareness, consciousness, and images, leading to stronger interest and actual visits of Japanese tourists to the country; and Busby and Haines (2013) demonstrated that the tv-series *Doc Martin* (2004-2018) is the main factor influencing visit

intention to Port Isaac, in Cornwall. Focusing on the impacts on tourist numbers, Balli *et al.* (2013) concludes that Turkish soap operas exported to Middle East and Eastern Europe countries lead to a sharp increase in the number of tourists from those countries; O'Connor and Kim (2014) confirm that both books and movies play a great role on attracting tourists to Bali and Ireland; and Mitchell and Stewart (2012) found evidence of significant increases in tourist numbers as a consequence of the releases of *Mad Max* (1979, 1981, 1985) and *Crocodile Dundee* (1986, 1988, 2001), in Australia; *The Lord of the Rings* (2001, 2002, 2003), in New Zeeland; and even *Borat* (2006) in Kazakhstan.

Amongst those more recent works in film tourism, however, only a few made contributions to understanding the factors involved in film tourists' motivations, or segmenting film tourists according to their motivations. The work carried out by Fernandez-Young and Young (2008), although technically not doing any of the two, is worth being addressed here, since it provided relevant insights on an issue still not approached until then in film tourism motivations: the measurement of film's influence on travel decisions. The mentioned authors question the assumption normally made on older film tourism studies that tourists are either drawn by a movie or not, resulting in a frequent binary classification of visitors as either *film tourists* or *non-film tourists*. Naturally, the conclusions reached by Macionis (2004) and Macionis and Sparks (2009), as well as others (Oviedo-García *et al.*, 2016; Rittichainuwat & Rattanaphinanchai, 2015; Suni & Komppula, 2012), resulted in an evolution of this classification. However, although not binary, the classification of films tourists according to the effects of films in their motivations is still relatively inflexible, encompassing basically those to whom films had no influence at all, those to whom films were one of the elements of motivation, and those drawn exclusively by a film.

Fernandez-Young and Young (2008), on the other hand, propose a more comprehensive approach, which considers the possibility that the influence of a film in a travel decision might be fractional and diffuse. Moreover, the approach also considers that tourists might be indirectly influenced by a film even if they have never seen it, through poster advertisements, brochures, and word-of-mouth. To test this approach, data was collected in several popular tourist destinations that had been screened in British films, focusing in the importance tourists attribute to the film in their travel decisions, as well as the probability of them visiting that attraction in a scenario in which that film had never been released. By calculating the mean of the scores in those two variables (in a 0 to 10 scale), Fernandez-Young and Young (2008) quantified the films' influence in each respondent's travel decision. The work's conclusion can be considered both contrary and complementary to those reached by Macionis and Sparks's (2009). The findings reinforce the idea that the influence

of a screen product to visit decisions might indeed be fractional or diffuse (and generally is), as the visitor might have been influenced by a film, but less than completely or exclusively. Also, the magnitude of the influence varies from one destination to another, and the causes for that difference derive from tourists' backgrounds, which are independent of the screen-product effect.

The other recent works on film tourism motivations basically further explore the components of such variable, or further classify film tourists according to the nature and/or magnitude of the film influence. Suni and Komppula (2012), for instance, aimed at identifying and gaining knowledge about movie-induced tourism *Push* motivations, adopting the particular case of SF-Film village (SF meaning Suomen Filmiteollisuus Oy), in Finland, as study settings. Such as in Macionis and Sparks (2009), and most other studies on tourist motivations (Cha *et al*., 1995; Sirakaya & Mclellan, 1997; Turnbull & Uysal, 1995; Uysal & Jurowski, 1994; Yuan & McDonald, 1990), Suni and Komppula (2012) employed principal component analysis to group a list of 28 variables concerning general tourist motivations, which was followed by a cluster analysis. The first analysis resulted in four factors: *Control*, *Novelty*, *Relaxation,* and *Nostalgia*; whereas *Novelty* and *Nostalgia* had been previously presented by Macionis (2004) – the former was also presented by Macionis and Sparks (2009). The Cluster analysis resulted in five segments: *Controllers*, *Indifferent*, *Nostalgia*, *Comfort Seekers*, and *Novelty Seekers*. Therefore, the study contributes to Macionis' (2004) findings by reinforcing the role of *Novelty* and *Nostalgia*, as well as adding *Relaxation* and *Control* to the mix of factors influencing film tourists' motivations. Moreover, Suni and Komppula (2012) interpret the *Indifferent* segment as potentially supporting Macionis and Sparks's (2009) notion that film tourism is more often than not a serendipitous experience.

Employing a generally similar methodological approach, Oviedo-García *et al*. (2016) gathered data from visitors of Seville, Spain, and obtained the following motivational factors: *Film site experiences*, related to recreating the film, feeling its atmosphere, and having first-hand experiences related to it; *Fantasy*, relating to fantasies about being one of the characters on the film; *Novelty*, referring to having a unique and unequalled experience through the visit to the film's sites; *Touring the film*, referring to the feeling of personal involvement with the film that film tourists experience when they combine places of tourist interest with the film's plot, which is in line with Frost's (2010) notion that empathy with characters is a main motive to visit film-related places; and *Personal Film Location Connection*, related to positive personal feelings aroused by the visit of film places, which is similar to Macionis and Sparks's (2009) *Prestige* factor. Once more, the applicability of Dann's (1982) *Push* factors framework to film tourism, as proposed by Macionis (2004), is reinforced, as

well as the specific *Push* factors *Fantasy*, previously found by Macionis (2004), and *Novelty*, presented by Macionis (2004), Macionis and Sparks (2009), and Suni and Komppula (2012), as well as by studies in tourism motivations (Baloglu & Uysal, 1996; Oh *et al.*, 1995; Yuan & McDonald, 1990).

Adopting an unusual, but consistent approach, Rittichainuwat and Rattanaphinanchai (2015) employed mixed methods to describe the travel motivations of different types of film tourists; as well as to empirically test the assumption that film tourism, to most of those traveling to a film destination, is an incidental experience, rather than the sole or the main purpose of their trips. The triangulated methods consisted of questionnaire surveys completed over eleven months and a longitudinal study through interviews and participant observation over a period of four years. The main merit of the approach was combining statistic evidence with the consideration of the outliers' characteristics, which are normally disregarded by quantitative only approaches. The study reinforced yet once more Macionis and Sparks's (2009) statement about the serendipitous nature of most film tourists, since 70% of its sample fell onto this category. Its main contribution, however was dividing serendipitous tourists into three sub-groups: *Incidental serendipitous film tourists*, those whose visit to the film-related attraction is just an incidental experience that integrates a broader travel itinerary; *Disinterested serendipitous film tourists*, who are neutral on what concerns the influence of film in their travel decision; and the *Sight-seeing serendipitous film tourist*, which includes those who are not mainly motivated by a film or have any emotional attachment to it, but do include film-related sites in their itineraries as a *must-see* attraction.

Amongst the analysed studies on film tourists' motivations, only one addressed the motivation of domestic visitors. Meng and Tung (2016) adopted a netnprapphy approach to interpret Chinese tourists' impressions about their motivations to visit *Hendingan studios*, a giant set with mimicries of many historical places in China, where most big Chinese films are shot. The authors found three underlying dimensions to visitors' motivations: *Desire for serendipitous experiences*, *Traverse and dream*, and *To compare mimicry with real heritage sites*. The works' main theoretical contributions are naturally related to it being a first analysis of domestic film tourists' motivations. In this context, Meng and Tung (2016) conclude that in contrast with international film tourists, and thus, with the results of Oviedo-García *et al*. (2016), domestic film tourists are not necessarily motivated to travel to Hendingan to become familiarised with Chinese culture. Rather, they already have such familiarity, which acts as an enabler of travel motivation.

The main contributions of studies on film tourists' motivations are summarised in Table 2.8. In sum, it can be concluded that Dann's (1982) *Push*/*Pull* motivations framework has been broadly accepted as a model also for film tourism motivations since the proposition of its adaptation to the phenomenon by Macionis (2004). Moreover, most studies post-Macionis and Sparks (2009) do reinforce their conclusions, since one or two of the original film tourist motivation factors, always come up within the results. In this context, *Novelty* is particularly frequent (Oviedo-García *et al*., 2016; Suni & Komppula, 2012), being likely the main element of film tourism motivation. Moreover, studies post-2009 also provide incremental contributions, mainly by adding either new factors that might be valid in specific circumstances, such as *Relaxation*, *Control* (Suni & Komppula, 2012), *Film site experience* (Oviedo-García *et al*., 2016), or in the case of domestic film tourists visiting a studio set, see mimicries of places that bring them memories (Meng & Tung, 2016). Moreover, subsequent studies also add new categories of film tourists, such as *Comfort seekers* (Suni & Komppula, 2012), or *Disinterested* and *Sight-seeing serendipitous film tourists* (Rittichainuwat & Rattanaphinanchai, 2015).

Nevertheless, film tourism motivations remains an under-explored subject, which has been addressed in only a handful of tourism contexts. Considering that film tourism is not a unique market segment, but rather a phenomenon that can influence tourists from the most varied segments to travel to portrayed or represented destinations, investigations on how film tourism motivations arouse in different tourism segments and holiday types are an interesting avenue for further research. The present work aims at contributing to filling such gap by exploring the components of film tourism motivations in the specific context of slum tourism, which is also particularly under-explored itself. Therefore, theoretical contributions must encompass, firstly, those to slum tourism motivations per-se, and most originally, *Film-induced slum tourism motivations*.

Table 2.8: Summary of main theoretical contributions on film tourists' motivations

Year	Author	Approach	Main contributions
2004	Macionis	Previous literature and case observation	*Push* factors: *Ego-enhancement*, *Fantasy or escape*, *Status/prestige*, *Search for self-identity*, *Vicarious experience*. Differentiation between *Place*, *Performance*, and *Personality* as film factors influencing *Pull* motivations. Classification of film tourists according to the role of film in the attraction: *Serendipitous* (most of them), *General* and *Specific film tourists*.
2009	Macionis and Sparks	In-depth interviews with people interested in both cinema and travelling	*Push* factors: *Fantasy*, *Novelty* and *Prestige*. Tourists can also be attracted by personal reasons, such as childhood memories or a romantic journey.
2012	Komppula	Factor analysis and Cluster analysis with data collected from tourist in SM-film Village, Finland	*Push* factors: *Control*, *Novelty*, *Relaxation* and *Nostalgia*. 5 film tourist segments: *Controllers*, *Indifferent*, *Nostalgia*, *Comfort Seekers* and *Novelty Seekers*.
2013	Rajaguru	Factor analysis (SEM) with data collected from Thai visitors in Korea	Confirms influence of visual and vocal stimuli on visit intentions and visitation, as well as of intention on visitation. Extends the applicability of the product placement and the SOR model concept to tourism industry.
2015	Rittichainuwat and Rattanaphinancha	Mixed methods: questionnaire surveys, and longitudinal studies with interviews and participant observations	Corroborated the idea that most film tourists are *Serendipitous* and further classified them into: *Incidental Serendipitous*, *Disinterested Serendipitous* and *Sight-seeing Serendipitous film tourists*
2016	Oviedo-García *et al*.	Factor analysis with data collected from tourists in Seville	*Push* factors: *Film site experiences*, *Fantasy*, *Novelty*, *Touring the film*, *Personal Film Location Connection*.
2016	Meng and Tung	Netnograpphy: interpretation of (domestic) tourists' voices through their posts in a travel blog.	*Push* factors: *Desire for serendipitous experiences*, *Traverse and dream* and t*o compare mimicry with real heritage sites*. In contrast with international film tourists, domestic visitors are familiar with local culture, which enables travel motivation.

2.4 Conclusions

The present chapter reports a comprehensive literature review on the relationship between audio-visual products and tourism, with emphasis on their role on tourist motivations, which is the aspect of such relationship which is most relevant for the present study. As addressed in the first section, phenomena involving films' and other audio-visual products' influence on tourism are referred to by many terms, which vary according to researchers' background areas and the specificities of the phenomenon or case being addressed. In this context, media studies employ more varied and specific (to the described context) terms, such as "cinematic tourist" (Tzanelli, 2004), "media pilgrimage" (Reijnders, 2010), "media tourism" (Reijnders, 2011) "film pilgrimages" (Cordeiro, 2011), and "fantasy pilgrimage" (Goh, 2013). Studies from tourism researchers, on the other hand, tend to use more generic terms, such as "film-induced tourism" (Beeton, 2008; Bolan *et al.,* 2011; Connell, 2005; Lee & Yoo, 2001; Liou, 2010; Macionis & O'Connor, 2011; O'Connor *et al.*, 2008, 2010; Soliman, 2011), "movie tourism" (Jewell & McKinnon, 2008; Suni & Komppula, 2012), "movie-induced tourism" (Busby & Klug, 2001; Im & Chon, 2008), "film tourism" (Beeton, 2005; Connell 2005; Croy, 2011; Hudson & Ritchie, 2006a; Macionis & Sparks, 2009), "popular-media induced tourism" (Iwashita, 2008), and "media-related tourism" (Busby & Klug, 2001).

Many of those terms, especially the generic ones, employed in tourism studies, are often used interchangeably, although there are some theoretical differences, which however, are not universally acknowledged. In sum, "film tourism" is described as the phenomenon characterised by visits to tourist destinations as a consequence of seeing a film or other audio-visual products in which that place is depicted or represented (Beeton, 2005; Hudson & Ritchie, 2006a; Kim, 2010); as well as activities related to specific films, or to the cinema world in general, engaged in by tourists during their trips, even when those are motivated by completely unrelated reasons. In this sense, according to Croy (2011) while "film-induced tourism" implies a necessary cause-effect relationship between seeing an audio-visual product and visiting a destination, "film tourism" embraces a broader phenomenon, encompassing other roles of films in the travel experience.

Studies on film and tourism, as addressed in the second section, encompass those carried out by researchers from media studies and sociology, for instance; as well as those from marketing and tourism studies. The former tend to focus on theoretical issues, while the latter normally analyse more practical and applied aspects of the phenomenon. The applied branch of studies encompasses analyses of the film tourism from the demand and supply stances. Given the nature of the present

study, this review focused on the latter. Studies on films and tourism demand date back to the early 90's, when general analyses about the phenomenon were carried out. They typically employed case study approaches and focused on films' effects on tourist arrivals, often suggesting positive relationships between the release of films and increases in tourist numbers. In the 2000's, a new trend on films tourism studies is observed: the use of experimental designs to empirically analyse films' potential impacts on destination image and visit intentions. They generally corroborated a positive relationship but had external validity issues that were inherent to the adopted methodology.

Towards the end of the same decade, studies based on in-loco surveys started to appear. Those finally empirically corroborated the role of films, as well as TV-shows, dramas and soap operas, on travel decisions, based on quantitative data collected from tourists themselves, or in some cases, the actual audience of a specific film. Survey-based film tourism studies also include those analysing the role of specific constructs involved on the phenomenon, which typically employ more elaborate analysis methods, particularly multivariate analysis, including SEM. The specific aspects addressed by those studies include: destination familiarity, place attachment, celebrity involvement, travel behaviour, and most relevant to the present study, travel motivations.

When addressing film tourists' motivation studies, the work of Macionis (2004) must be highlighted. Building on Dann's (1982) *Push/Pull* approach to tourists' motivations, and applying it to film tourism, Macionis (2004) introduced a new framework to understand the actual motivations of film tourists. Such framework includes a list of 29 motivation items retrieved from a principal component analysis of data from a previous exploratory interview. The author also proposes a differentiation between *Place*, *Personality*, and Performance as film factors influencing visit motivations to the depicted destination, whereas *Place* refers to the location, scenery, and destination attributes; *Personality* relates to the film's cast, characters, and celebrities; and *Performance* consists in the film's plot, theme, and genre. Such approach was further refined by Macionis and Sparks (2009), and since then, has been adopted in every subsequent study on film tourists' motivations (Meng & Tung, 2016; Oviedo-García *et al*., 2016; Rittichainuwat & Rattanaphinanchai, 2015; Suni & Komppula, 2012). Considering this, the approach is also employed in the present study, with the necessary adaptations due to the specific phenomenon and context under analysis.

3   Slum tourism

In order to approach the topic of poverty as a tourist attraction, the relationship between poverty and tourism must be addressed. To this end, the present chapter reviews the main contributions of studies on the relationship between poverty and tourism, focusing on those analysing poverty as a tourist attraction, which characterises the phenomenon of poverty tourism or slum tourism. Before addressing this focal point, the next section characterises research in general on the relationship between tourism and poverty.

3.1   The tourism-poverty nexus

Most of the academic literature on issues of poverty and tourism are either focused on or deeply related to the concept of Pro-Poor Tourism (PPT). In this context, before analysing the specific role of poverty as a tourist attraction, the present section briefly summarises the contributions of works on tourism as a means of poverty alleviation and the PPT approach. In terms of the geographical location of the experiences analysed by studies on the tourist-poverty nexus, it is noticed African cases are abundant, while much less attention has been given to poor communities in Asia, especially Southeast Asia, as well as those in Central and South America. Moreover, with the exceptions of Deller (2010) and Sedgley, Pritchard, and Morgan (2012), the role of tourism as a means for poverty alleviation in affluent societies has not received any attention. Regarding the theories and models adopted by the studies, the present review also shows a higher number of articles not explicitly reporting the use of a specific theoretical framework or model than those that do, which suggests that research both on PPT and on the tourism-poverty nexus in general lack rigorous theoretical foundations. Truong (2014) calls the former "atheoretical studies" and the latter "theoretical studies". Accordingly, the present review also shows a growing proportion of theoretical studies in the last years, suggesting that researchers are increasingly using theories and frameworks in the study of poverty and tourism.

The most frequent theoretical frameworks employed in the analysed studies are value chain/supply chain analyses (King & Dinkoksung, 2014; Pillay & Rogerson, 2013; Spenceley, Habyalimana, Tusabe, & Mariza, 2010) and the general equilibrium model (Blake, Arbache, Sinclair, & Teles, 2008; Saayman, Rossouw, & Krugell, 2012; Wattanakuljarus & Coxhead, 2008). Other frameworks found in the reviewed studies are neoliberalism (Schilcher, 2007), social accounting matrices (Muchapondwa & Stage, 2013; Saayman *et al*., 2012), socio political theory (of governance) (Slocum

& Backman, 2011), actor-network theory (Van der Duim & Caalders, 2008; Zapata, Hall, Lindo, & Vanderschaeghe, 2011), community-corporate joint-venture model (Torres, Skillicorn, & Nelson, 2011), anti-poverty model (Scheyvens & Russell, 2012), grassroots globalisation theory (Trau, 2012), emotional intelligence theory (Kwaramba, Lovett, Louw, & Chipumuro, 2012), positive psychology (Pearce, 2012), the destination lifecycle model (Zapata *et al*., 2011), and socio-economic impacts evaluations (Spenceley & Goodwin, 2007; Job & Paesler, 2013). As implied, Zapata *et al*. (2011) combined actor-network and lifecycle theories, being the only study to employ triangulation. It should be noticed that none of the mentioned theories or frameworks has been close to be a pattern or even a trend in studies on poverty and tourism, and that those theories have very diverse origins. Some come from management (e.g., supply chain analysis) and economic (e.g., general equilibrium model) studies, others are specific from tourism studies (e.g., destination lifecycle theory), and some of them come from psychology (e.g., positive psychology).

As far as the analysis methods are concerned, qualitative methods are a clear majority, especially in the earliest studies. However, just like poverty/tourism studies have been evolving from a conceptual and discursive approach to a theoretical one, they also have been shifting from a scenario of exclusive qualitative and exploratory methods, to one in which quantitative and mixed methods are gaining space. From the studies analysed in the present review, two explicitly inform the use of SPSS Statistics (Davidson & Sahli, 2014; Snyman, 2012). Amongst the quantitative methods employed, the most frequent ones are descriptive statistics (Gartner & Cukier, 2012; Slocum & Backman, 2011; Vanegas, 2014) and t-tests (Gartner & Cukier, 2012; Snyman, 2012), whereas each is adopted in two studies. Other methods employed are factor analysis (Wang, Zhang, Gu, Zhen, & Wu, 2013), satellite accounting (using data from tourism satellite accounts) (Muchapondwa & Stage, 2013), geographically weighted regression (Deller, 2010) and co-integration (Croes & Vanegas, 2008). All the mentioned studies employing quantitative methods have been published from 2008 to 2014, and most of them from 2012 to 2014. This reinforces the observation that quantitative and mixed methods are gaining space in research on the relationship between poverty and tourism.

On what concerns to the specific themes analysed by the studies, most works refer to the type of tourism that they analyse as PPT, while another significant part addresses the role of tourism as a poverty alleviation tool, but not labelling it as PPT. Studies on tourism and poverty alleviation (not focused on PPT) include mostly those that attempted to assess the direct or indirect impact of tourism in poverty reduction or some of its indicators. Those can be divided in two main groups.

The first encompasses works that assess the general impact of tourism, while the second includes works that focus on the contributions of a specific element, which can be a certain component of the tourism value chain, a specific tourism model or segment, a specific stakeholder, or a certain governmental policy.

The first group includes some of the mentioned studies that did employ and referred to a theoretical grounding for the analysis. Those include Croes and Vanegas (2008), who employed co-integration to investigate the relationship between tourism development, economic expansion and poverty reduction in Nicaragua; Blake *et al.* (2008), who employed the general equilibrium model to examine how tourism affects poverty in the context of its effects on an economy as a whole and on particular sectors within it, in which they analysed the case of Brazil; Wattanakuljarus and Coxhead (2008), who employed the same theory to examine the belief that tourism growth improves income distribution in the context of Thailand; Saayman *et al.* (2012), who also employed the general equilibrium model to evaluate the potential impact of tourism on poverty in South Africa; Muchapondwa and Stage (2013), who employed social accounting matrices to compare the economic impacts of foreign tourism in Botswana, Namibia, and South Africa, focusing on their impact on poverty; Vanegas (2014), who used unbalanced panel data to investigate the link between tourism, economic growth, inequality, and poverty reduction in the five countries of Central America; and Deller (2010), who employed geographically weighted regression to explore changes in US rural poverty rates from 1990 to 2000, measuring the role of tourism. The latter was the only one assessing the role of tourism in poverty reduction in affluent societies.

This group also includes what Truong (2014) referred to as "atheoretical works", which are those that do not explicitly employ any theoretical model in their analysis. Those include Tucker and Boonabaana (2012), which explore the relationships between tourism development, gender, and poverty reduction in Turkey and Uganda; Muhanna (2007), which addresses the role of tourism as a development strategy for poverty alleviation in South Africa; Muganda, Sahli, and Smith (2010), who investigate whether the positive impacts of tourism do trickle down to lift local people out of poverty in a community in Northern Tanzania; and Horák, Darkwah, and Verter (2014), who assess the utilisation of tourism's potential for poverty alleviation in Zambia.

The second group includes works that analyse the impacts of tourism general employment (Gartner & Cukier, 2012), as well as the specific employment positions of the hotel industry (Davidson & Sahli, 2014), the impact of a national tourism policy (Neri & Soares, 2012), the specific role of

community based tourism (Zapata *et al.*, 2011), homestay programs (Kwaramba *et al.*, 2012), wilderness tourism (Ajagunna, Pinnock, & Kerr, 2014), nature-based tourism (Job & Paesler, 2013; Spenceley & Goodwin, 2007), and eco-tourism (Snyman, 2012), as well as of some stakeholders, namely: small tour operators (Briedenhann, 2011), tourism cooperatives (Yang & Hung, 2014), Non-Governmental Organisations (NGOs) (Kennedy & Dornan, 2009), and government actors (Slocum & Backman, 2011).

There are yet some works with specific themes that do not fit any of the two mentioned groups. Those include studies aiming to propose agendas or models specifically to study the relationship between tourism and poverty (Winters, Corral, and Mora, 2013; Zhao & Ritchie, 2007), to examine the perceptions of poor people regarding tourism as a means for poverty alleviation (Truong, Hall, and Garry, 2014), and one last study (Yotsumoto, 2013) that examines what can be considered the opposite of what most others analyse: the role of urban poor people as a contributor to tourism development, however, not in a context where poverty is the attraction, otherwise it would be considered a poverty tourism study.

Those studies' conclusions suggest a long-run, stable relationship between tourism development, economic expansion, and poverty reduction, for which resources need to be allocated in order to stimulate and promote tourism, and thus, sustain it as an engine of growth and development (Croes & Vanegas, 2008). However, they also show that, although tourism benefits poor families, the distribution of those benefits is not always ideal, and the lowest-income ones are not always the beneficiaries (Blake *et al*., 2008; Muganda *et al*., 2010; Saayman *et al*., 2012). One of the causes for this reality is that, in many destinations, tourism is not a labour-intensive activity (Wattanakuljarus & Coxhead, 2008). In other cases, the tourism value chain is not efficiently planned in order to prioritise the local primary sector (Muchapondwa & Stage, 2013). In this context, from the perspective of tourism's contribution to poverty alleviation through employment, Gartner and Cukier (2012) conclude that, unless the sector's wages raise to the point where they are sufficient for employees to fulfil their role as household providers, as well as to accrue savings that permit them to live through unplanned events, it will not be an adequate poverty reduction tool. In addition to low wages, some aggravating factors on tourism employment are seasonality and a high proportion of expatriates in the higher level, better paid, and more stable jobs, which is particularly true in the case of hotels with concentrated Foreign Direct Investment (FDI) (Davidson & Sahli, 2014). Those conclusions reflect the theories presented in classic tourist development literature, such as Pearce (1989) and Murphy (1985).

Regarding the specific topic of PPT, addressed by most studies on the poverty tourism relationship, the term was coined in 1999, and since then, it has been rapidly adopted by a wide range of agencies in the development industry (Scheyvens & Momsen, 2008). PPT is defined as "*tourism that generates net benefits for the poor*" (Ashley & Roe, 2002, p. 62). Those benefits include, but are not limited to economic ones, as they can also include social, environmental, and cultural benefits, or those that affect the livelihoods of the poor in direct or indirect manners (Harris, 2009). Naturally, benefits to the livelihood of poor people may also be primarily caused by an increase in income, such as the case of small tourism businesses in Guanxi, China (Zhao, 2009). In other cases, as in Barabarani Village, in Northern Tanzania (Muganda *et al*., 2010), this is not enough to improve the life quality in general.

Another characteristic of PPT is that it neither consists of, or is limited to a particular product or niche, but is rather an approach to tourism development that aims to enhance linkages between tourism businesses and poverty reduction (Ashley & Haysom, 2006; Ashley & Roe, 2002; Bowden, 2005; Goodwin, 2008; Hill, Nel, & Trotter, 2006; Rogerson, 2006; Theerapappisit, 2009). Therefore, it is applicable even to models and phenomena typically not seen as prioritising social benefits, such as the resort-based development model (Sharpley & Naidoo, 2010) and mass-tourism (Torres *et al*., 2011). However, segments such as eco-tourism (Manwa & Manwa, 2014) and models like fair-trade (Boluk, 2011) do represent often effective ways to make tourism pro-poor. In this context, PPT is directly linked to the belief that tourism can and should contribute to what is denominated pro-poor economic growth, which is a growth that allows poor people to participate in and significantly benefit from economic activities (PPT Partnership, 2004). Therefore, as stated by Chok, Macbeth, and Warren (2007), an industry that employs exploitative labour and income instability cannot be considered pro-poor. Accordingly, Suntikul, Bauer, and Song (2009) state that PPT refers to tourism that is developed in a way that enhances the cause of poverty alleviation, which includes not only employing the poor, but qualifying and encouraging them to occupy higher positions and manage their own businesses (Mograbi & Rogerson, 2007; Mutana, Chipfuva, & Muchenje, 2013).

In this context, Scheyvens and Russell (2012) conclude that governments aiming to use tourism as a poverty alleviation tool must balance the desire for foreign investment and growth with other priorities. This often results in difficult trade-offs, as it limits the human activity and the sector's growth on the traditional capitalist model, which is why PPT is often mistaken for an anti-capitalist activity. However, the approach actually aims at incorporating the poor into the capitalist logic, increasing employment and entrepreneurial opportunities, and consequently, collective benefits.

Harrison (2008) punctuates a list of other characteristics usually mistakenly associated with PPT, which are all corroborated by other authors. In this context, PPT is not a stand-alone option, but rather relies and must be integrated with wider tourism systems and existing activities, as advocated by Van der Duim and Caalders (2008). Moreover, it does not consist of, or is tied to any theory, model, or perspective, but can employ any theory to accrue benefits to poor people via tourism. In this context, Schilcher (2007) shows that, although normally associated with interventionism, PPT is often carried out in a mostly neoliberal fashion. Additionally, PPT is not only about the poor, as it also allows benefits to non-poor people (Harrison & Schipani, 2007), even if disproportionally, as it is more oriented to the total net benefits than to proportions. However, according to King and Dinkoksung (2014), allowing highly disproportional gains to be accrued by foreign entrepreneurs in comparison to those obtained by local people can make PPT exploitative rather than empowering.

Aiming to facilitate the application of a pro-poor approach to a wide range of tourism contexts, several authors provide guidelines and best practices on how PPT must be developed. The common point agreed by most authors is the necessity of building linkages and avoiding leakages in order to achieve pro-poor growth. On the context of local tourism value chains, leakages are the payments that are made outside the destination's economy. In this context, local economy linkages, which can be created by analysing the activity's value chain and placing priority in local suppliers (Meyer, 2007), may reduce those leakages, and thus, increase multipliers. Many case studies on PPT contexts around the world lead to conclusions about the necessity of building linkages to maximise benefits to local communities. Such cases include those of communities surrounding natural parks in Zimbabwe (Mutana *et al*., 2013) and Rwanda (Spenceley & Goodwin, 2007), rural Maya communities in the Yucatán peninsula (Torres *et al*., 2011), the accommodation sector in the Coastal region of South Africa (Pillay & Rogerson, 2013), and the community of Viengxay, in Laos (Suntikul *et al*., 2009), whereas all authors concluded in favour of the potential of building linkages. There are yet other complementary suggestions from authors to destinations aiming to achieve pro-poor benefits. Those include understanding how the activity's outcomes are experienced by the poor, rather than assuming that an increase in the economic level will automatically trickle down to life quality benefits (Holden, Sonne, & Novelli, 2011), including the residents in the decision-making regarding tourism development (Akyeampong, 2011), and joint utilising global and local ideas and methods in order to offer a competitive product to international costumers whilst maximising the benefits for the local communities (Trau, 2012).

A factor that limits the certainty about tourism's capacity to reduce poverty is the lack of a common methodology to measure its impact on the poor. In this context, Thomas (2014) highlights new approaches, which measure the poverty background of tourism workers, making it possible to evaluate the total amount of poor people that tourism directly impacts, encompassing not only the tourism workers, but also the people they support with their salaries. Simpler measurement methods, however, do provide important initial evidence that tourism may be employed to enhance human development and reduce poverty. Based on hard data from Small Island Developing States (SIDS), Jiang, DeLacy, Mkiramweni, and Harrison (2011) confirmed that there is a statistically significant positive correlation between tourism intensity and human development index (HDI), as well as a negative relationship with mortality of children under five years old. Despite this potential, it must be observed that there should be transparency on the extent of those benefits from PPT, as in some cases, communities might have too high expectations (Zeng, Ryan, Cui, & Chen, 2014), which may lead to frustration and lack of motivation.

In sum, the addressed authors' guidelines to the application of a pro-poor approach to tourism can be condensed in Ashley and Haysom's (2006) view about the need to shift from philanthropic approaches and doing business differently, so companies can achieve business benefits, such as enhanced social licence to operate and increased brand recognition. This mindset must be translated into all the addressed guidelines such as: the bottom-up approach that includes the communities in the decision-making process, the wide understanding of poverty that includes poor people's perspective to it, the orientation towards professional qualification of the poor in order to allow them to occupy higher positions and eventually manage their own independent businesses, the inclusion of those businesses in the tourism value chain, building linkages with local subsistence-based livelihoods, the preservation and coexistence with traditional livelihoods, and mainly, the placement of the benefits to the poor as the activity's top priority, even above its own growth.

The present section discussed the main contributions on the role of tourism as a poverty alleviation tool, which is the more fertile research path within the tourism-poverty nexus. Having this been addressed, the next section concerns the facet of the tourism-poverty nexus that is more connected to the present work's subject: the role of poverty as a tourism attraction.

3.2   Poverty as a tourist attraction

The act of visiting places mostly inhabited and frequented by poor people is referred to in tourism literature by several terms. While "poverty tourism" is adopted by several scholars (Burnett, 2014; George & Booyens, 2014; Privitera, 2015; Whyte *et al.*, 2011), as well as journalists (Achwal, 2010), the most broadly accepted term in academia is "slum tourism" (Diekmann & Hannam, 2012; Dovey & King, 2012; Dürr, 2012; Dyson, 2012; Freire-Medeiros, 2009; Frenzel, 2014; Frisch, 2012; Meschkank, 2011; Rolfes, 2009; Steinbrink, 2013), especially in the last five years. To understand why each author, as well as each journalist and other critics employ each term, a look into the phenomenon's evolution and the different positions towards it is presented in the following section.

3.2.1   Slum tourism: evolution and authors' positions

In other to start an analysis on the evolution and different positions about tourist activities where poverty, and more precisely slums, configures an attraction, a brief discussion on what the slum is, from the stance of tourism studies, seems useful. To characterise slum tourism, a brief review on the meaning of slum is also necessary. As observed by Frenzel and Koens (2012) the definition of "slum" may vary depending on the geographical, socio-spatial, and historical context. In each of these contexts, different words, often without equivalent outside the native language, are employed to refer to such places (Meschkank, 2011). Examples are "*favela*", in Brazil, as explored in more detail in section 3.2.3.1; "township" in South Africa; "*villa miseria*", in Argentina; "*comuna*", in Colombia; and "slum" itself, originally associated with India's shantytowns.

There are, however, some similarities among those different places, such as a spatially defined community that maintains a certain level of autonomy (Cardoso, Elias, & Pero, 2003). As Diekmann and Hannam (2012) argue, for academic purposes, it is more practical to refer to what could be seen as slums, that is, "slum spaces", than attempting to demarcate the exact territories of slums. Another notion to be considered is that, according to Steinbrink (2012), although the term "slum" typically describes areas of poverty, such idea of poverty does not necessarily refer to economic standings, but often to cultural or subcultural issues, as in the culture of the "underclass". Accordingly, territorial stigma, which, as authors observe, is suffered by slums in South Africa (Frenzel, 2014; Rolfes, 2009), Brazil (Freire-Medeiros, 2009), and South and Southeast Asia (Dovey & King, 2012), is also a common aspect among these places. These considerations are relevant for

understanding how slum dwellers are seen by residents (those living in other neighbourhoods), and in a related topic, the tourist gaze upon the slum and its people.

Regarding phenomena involving poverty as part of a place's tourist appeal, those are referred to through several terms, amongst which "poverty tourism" and "slum tourism" are the most common, both in academia and on media, such as marketing material or journalistic texts. Whyte *et al.* (2011) refers to "poverty tourism" as tourist visits "*with the purpose of experiencing where poor people live, work, and play*" (p. 337). In a more comprehensive proposition, Frenzel (2017) defines "slum tourism" as "*such forms of tourism where poverty and associated signifiers become central themes and (part of the) attraction of the visited destination*" (p. 51). Depending on the adopted view upon the phenomenon, both terms may differ more than those two definitions suggest.

On a study carried out by Rolfes (2009), tourists were approached right before embarking on a township tour in Johannesburg, when they were asked to mention elements with which they associated that place. Results show that the associations are crime, squalor, drugs, poor housing conditions, apartheid and mainly: poverty, which was mentioned by most participants. Accordingly, Meschkank (2011) points out that poverty is the central point evoked on slum tours in India. The author obtained similar results in her case study on slum tourism in Darhavi, Mumbai's biggest slum.

Steinbrink (2012) points out that such results contradict the common sense about what tourists seek in their holidays. The mentioned author observes that a deep gaze into poverty may indeed lead to the striven of experiencing something different from everyday life, however, the wish to see something different usually refers to something nice. Poverty, on the other hand, is a negative element of any country where it exists, and those tourists deliberately visit the exact place where, according to their own responses, it is concentrated. Accordingly, Privitera (2015) highlights that, in contrast with the regular tourist, who travels with the purpose of learning or gaining information, the slum tourist seeks a sort of emotional pleasure by experiencing "reality", or gaining authenticity insights into power relations, as well as a window onto others' lives, when ethical sentiments are involved. In this context, searching thrill through the experience of a dangerous environment while being protected from the risks that it offers seems to be a strong reason for wealthy tourists to visit these places of poverty.

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This modern phenomenon of poverty tourism has been remarkably spreading in what is referred to as *the Global South* (developing countries in the southern hemisphere) since the 1990's. In Cape Town, for instance, approximately 300,000 tourists, which corresponds to a quarter of the total number of visitors the city receives, visit townships every year (Rolfes, 2009). In Rio de Janeiro's *favelas*, there are at least seven official agencies that organise guided tours, plus informal agencies, which employ external or local guides (Freire-Medeiros, 2009; Freire-Medeiros & Menezes, 2013). Therefore, the exact number of tourists cannot be precisely estimated.

According to Whyte *et al.* (2011), this contemporary phenomenon traces its origin to the mid-1980's, when companies like *Favela Tour*, in Rio de Janeiro, and *Face to Face Tours*, in Soweto, began offering walking tours in those cities' slums. However, as pointed out by Steinbrink (2012), the phenomenon is not entirely new, but rather the most recent stage of the slum expedition history, which dates back to more than 150 years ago. New forms of tourism almost always have historical forerunners, to which they are semantically connected and from which the origin of their repertoires come. On his study on modern and obsolete features of tourism and their missing links, Verhoeven (2013) provides some examples of such forerunners. The most famous and classic one is the *Grand Tour*, which consists on educational trips of the sixteenth to the eighteenth-century nobilities that gave origin to the contemporary tourism in European capitals, as well as to sight-seeing tours. The author also associates the delineation of modern tourism features to the nineteenth century England, when holiday-makers were first lured to the seaside at Blackpool and Brighton, the romantic shores of Windermere, and the vibrant city of London. In this view, tourism as we know it is a by-product of the industrial revolution, triggered by a boom in living conditions and a new delineation of work and leisure, and made possible by the transport revolution, which allowed fast and inexpensive displacements between travellers' home places and destinations.

In this context, Freire-Medeiros (2009) and Steinbrink (2012) explain that modern poverty tourism also has its forerunner, which is *slumming*. The concept of *slumming* describes a particular social practice in which the bourgeoisie visits the poor side of town for leisure purposes. The slum has always symbolised the "dark" and the "unknown" side of the city. Therefore, "*from the bourgeois perspective, the poor urban areas have constantly been constructed as containing 'the Other'*" (Steinbrink, 2012, p. 218). The concept of "othering" was originally defined by Spivak (1985) as comparing to and distancing oneself from others. The idea was first adapted to the tourism context by Steinbrink and Pott (2010), who associate it precisely with slum tourism, discussing how it is used to construct the other in tourism, and subsequently, how this construction is spatialised in the slum.

According to this conceptualisation, visiting the slum for leisure purposes is motivated by the wish to experience 'the other'. What or who was identified as being 'the other', however, varied according to the historical period.

The context in which slumming originated is that of nineteenth century London, where it emerged, as described by Steinbrink (2012), "*in a very Victorian-Anglican manner*" (p. 219), which is more minutely addressed in the following paragraphs. Back then, London was the most politically and economically powerful city in the world, and had experienced a 600% population increase in the last hundred years. The growth in population was accompanied by that in urbanisation rates, as well as in the social gaps, which resulted in a geographical segregation of rich and poor populations. As a result, Londoners no longer knew every part of the city by their own experience, and merely imagined what was in the other side. Therefore, in the Bourgeoisie's imaginary, the slums of East London, inhabited by the poor, represented the place of the physical, social, economic and moral abyss, as well as of the unknown 'other'. In this context, its mere existence was cause of concern and fear, which was not only due to sanitary reasons, as people also feared a potential fall of civilisation and loss of control, as the East-End was seen as uncivilised, chaotic, and horrifying. In other words, they feared a context of what Dann (1979) described as Anomie, as addressed in section 2.3.1.

As the nineteenth century was also a period of discoveries, the explorer spirit that motivated the British to sail towards unexplored spots on the world map was also applied to the city territory, where urban expeditions aimed at exploring the unknown abysses within their own town. The first to embark in such expeditions were Clergymen, journalists, and reformers, whose reports originated a new literary genre: the exploratory social reportage, and influenced the discourse on the East-end. Such visits were typically wrapped in welfare, concern, and charity, and were already called "slumming" back in 1850. Therefore, the term is almost as old as the term "slum" itself. It was, however, used in a derogatory way, as the majority of the upper-class, which did not indulge in such practice, suspected condemnable motivations of those who did. This suggests that not only poverty was associated with the slum. Steinbrink (2012) explores the chain of meanings associated with this territory by the nineteenth century British upper-class through the association with words like "filth" and "dirt". Those meanings ultimately lead to both diseases and lust, via the lower parts of the body. In a society where the corporeality was seen as something shameful, this association lead to a moral topography of the city, where the places with poor sanitary conditions, and thus the slums, were considered sites of lust, sin, and moral decay. In this context, the slums provoked

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dirty fantasies in the bourgeoisie, as they stood not just for poverty, but also for eroticism, licentiousness and sexual savagery.

In the second half of the century, however, the phenomenon became a more purpose-free activity of the bourgeoisie and started being globalised even before it had been recognised as a leisure time entertainment. In this context, the practice was taken to New York by British tourists, who started visiting America's dark abysses as well. They were soon followed by New Yorkers, who embraced it as a fashionable trend exported from England. Due to a different social context, slumming developed differently in the USA, gaining some of the characteristics still present in contemporary slum tourism. First, as the practice was brought by English tourists, it gained, from start, an urban tourism character, which was less highlighted in London, where it was practiced by the city's own wealthy residents. Therefore, tourists' gaze over New York, and the act of comparing it to their own city, first designed the slum as an urban tourist attraction (Steinbrink, 2013). Moreover, the moral judgement was not as present in New York, so the entertainment character was more open, as *slummers* did not need to disguise their intentions. From this scenario, slumming evolved to the point where guidebooks recommended routes through poor areas and even travel companies offered guided tours.

Slumming in New York was also linked to the city's image as a cosmopolitan metropolis. In this context, the slums were sights worth seeing because they were conceived as an expression of the city's heterogeneity, as well as full of contrasts and diversity. Therefore, culture, as the main observation scheme of urban tourism, was also the main focus on slum tours, where tourists could compare the slum with other parts of town; as well as with New York as a whole and with their own hometowns. The main focus of such comparisons was ethnic differences, which were getting increasingly abundant and visible in New York, as the current decline of the idea of racial equality, as well as the consequent privation of minorities' rights, resulted in the creation of immigrant quarters. As a by-product of this reality, from a tourism point of view, such squalors became exotic and colourful attractions.

Therefore, it was in New York that ethnicity became a dominant aspect of slumming. As Cocks (2001) explains, the concept of culture that motivated the tours resulted from a mix of modernist-evolutionist and racist thinking, in which culture was seen as naturally resultant from ethnicity. Within this point of view, the world's cultures constituted a rigid hierarchy, of which white Americans and Northern Europeans occupied the top, followed by Eastern-Europeans, Asians,

American Indians, and at the bottom, Africans. Besides African Americans, Irish immigrants, who, within the racist thinking dominant in Britain and the US by the eighteenth century, were viewed as inferior to white Europeans and Americans, also attracted *slummers* due to their exotic ways. As addressed by Merrill (2016), Five Points neighbourhood, for instance, attracted New York's bourgeoisie, journalists, and sensation narrative writers, who pointed the fact that black and white New Yorkers lived together there as an evidence of the depravity people associated with both poverty and amalgamation. As the author concludes, in both slumming expeditions and written narratives, the streets, social venues, and even residents' homes, were converted into objects of entertainment for the visual pleasure of the middle-class individuals, who sleeked to see for themselves the conditions and inter-racial mixing of people in those quarters. In this context, New Yorkers and tourists consider slum dwellers' cultures backwards, stuck on superstitions, and holding on the margins of progress. Everything they did was interpreted as an expression of their race or national origin, and never as a consequence of the poor living conditions that they had. This interpretation of social differences as cultural, and thus, quasi-natural, deproblematised social inequalities, turning the slum into an expression of the cultural configuration of the city.

This gaze upon the slum did change, however, with the turn of the twentieth century, when modernity and progress also started to be viewed through a critical gaze. This made the way of life of dwellers be seen as more connected to emotional longings than those of the New Yorkers and international tourists, which gave the slum an idyllic character. Studies based on interviews with slum tourists (Freire-Medeiros, 2006, 2007, 2009, 2011; Freire-Medeiros & Menezes, 2013; Meschkank, 2011; Rolfes, 2009), as well as netnographic research (Mkono, 2016; Nisbett, 2017), show that both views upon 'the other' may be currently present on the gaze of modern slum tourists upon the slums.

Modern slum tourism consists mostly on organised tours to the global South's greatest agglomerated of urban poverty. It is worth to notice that this phenomenon differs from the 19th century slumming in three main aspects: the commodification and incorporation into the market's logic, the shifting from the limitation of practices within borders towards long-distance travelling to destinations in the global south, and the existence of a global circulation of 'touristic poverty' though an enormity of images on the internet produced by a new generation of frequent travellers (Freire-Medeiros, 2009). Another related contemporary phenomenon with which slum tourism might be confused is the urban valorisation of former marginalised areas of a town, which normally leads to real estate speculation and general price increase in those areas, sometimes to a point in

which the original population cannot afford, which is known as *gentrification* (Burnett, 2014). Although both phenomena are related to issues of poverty commoditisation, and depending on the context, might take place together and influence each other, they are two different processes.

The most expressive cases of slum tourism in the world are Brazilian *favelas*, mostly in Rio de Janeiro; South African townships, predominantly in Soweto, Johannesburg, and Cape Town; and Indian slums, whereas Mumbai, Calcutta, and Delhi concentrate those with the most tourist activity. In those places, the economically disadvantaged quarters were and still are reason of concern by tourists, especially duo to their association with urban violence, particularly in Rio's case. Now, however, they are also a relevant part of the cities' tourist appeal. Visited mostly by international tourists, those places reach numbers as high as 40,000 tourists annually in Rio's *favelas* and 300,000 in Johannesburg's townships (Rolfes, 2009). Although in smaller proportions, other places around the world also have their share of slum tourism. For instance, Dürr (2012) examined the case of Garbage dump tours in Mazatlán, México, where a religious entity organises charitable poverty tours aiming at Anomie at helping the poor. Another relevant example is provided Jakarta hidden tours (Realjakarta, 2015), culture embedded tours through the city's poor quarters, normally hidden from tourists.

Although more broadly associated with poor areas in developing countries, mainly visited by tourists from developed ones, poverty tourism also exists in wealthy countries. As observed by Whyte *et al.* (2011), in those cases, the activity is associated with particular themes that people associate (problematically and prejudicially) with poverty. An example of poverty tour in a wealthy country is provided by Los Angeles Gang Tours, which are minutely analysed from an authenticity perspective by Zerva (2015). In this particular product, tourists are taken in a bus into LA ghettos in order to have a close contact with the city's gangster culture, for example, through an insight into the local graffiti world and testimonials from ex-gang members.

All the above examples consist in organised tours offered by specialised companies and guided by locals. This kind of tour is the most popular choice amongst what could be understood as the "regular" or "mainstream" slum tourists, who typically are relatively wealthy (especially if compared to locals) tourists from developed countries, mainly Europe and North America, who do not speak the local language, and do not have a well-formed idea of what they are going to find in the slum. This is due to the convenience they offer, as slums are normally not as easy to walk around as central areas of big cities, since they usually have a somewhat chaotic urbanisation and poor or

no signalisation. Moreover, security reasons also play a role in this choice. This last issue is particularly relevant in the case of Rio de Janeiro's *favelas*. Violence is one of the main characteristics associated to such places, and as showed by the studies of Freire-Medeiros and Menezes (2013) and Freire-Medeiros (2006, 2007, 2009, 2011, 2016), also a relevant part of its attractiveness.

Companies offering tours in *favelas* are normally run by locals and offer local guides, which allows them to perform the tours safely. Additionally, as pointed out by Freire-Medeiros (2011), arrangements were often made with drug dealers in order to prevent robbery or any kind of hostility towards visitors (such practice is no longer in use in most favelas) . Such deals usually also included limitations on the tour companies' activities, such as not passing through certain places and instructing tourists not to photograph armed dealers in case they see one. In face of this scenario, going about alone into a slum, especially into a *favela*, is normally considered unsafe. Nevertheless, not every slum tourist seeks the services of a tour company. As observed by Whyte *et al.* (2011), sometimes they simply take their own initiative and walk through a neighbourhood or region. Others also seek to chat with locals, taste local food and purchase small items, all without intermediaries.

There is yet another category of slum tourism, which is not only intermediated (usually by non-governmental organisations, rather than traditional tour companies), but also long-term. The main examples of such are homestay programs. Whyte *et al.* (2011) mention the case of Beyond Borders' Transformational Travel program. Their promotional material states that they send travellers to Haiti to stay in poor Haitian families' houses, in order learn more about their struggle to organise a better life for themselves. During their stays, travellers interact with their hosts via translators and gain insights about their faith, struggles and joys. Whyte *et al.* (2011) also qualify some more specific types of poverty tourism, namely: *Poverty tourism as side trips*, including conference participants, for instance, who might take a day off to wander around and experience the host place's poor communities in order to gain an additional insight towards it; and *Poverty tourism as field trips*, meaning organised slum walking tours joined by a professor and his/her students during an academic trip.

Comparing these modalities of poverty tourism, it can be noticed that in homestay programs, altruism seems to play a much clearer role in travellers' motivations and experiences, while in other types of tours, specially few hours organised walking tours, it might also exist, however in a less

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evident way. In the case of slum walking tours, the social awareness is only one of the many aspects possibly influencing tourists' will to visit slums. Some of those are compatible and even complementary to that awareness, such as the interest in dwellers' culture and customs. However, other aspects are quite opposite to them. Those potentially dubious aspects of slum tourism have led to a great deal of criticism toward the activity by philosophers, journalists, and writers, who condemn such tours as harmful cases of voyeurism. In this context, Whyte *et al.* (2011) add that one of the causes for poverty tourism being controversial is the fact that tourists might use their privilege to indulge their curiosity about other people's misfortunes. However, not all opinions are negative, and views upon the subject are quite conflicting. There are also those who state that some tours are not harmful at all, and are actually beneficial to communities, as they generate important interactions, educating visitors to the issue of poverty, and appealing to their sensibility towards the dwellers' situation, which often leads to solidary postures and actions.

In sum, critics of poverty tourism claim that it is a form of voyeurism and associate it with widely repudiated harms. They believe the practice turns poor people's often-precarious life conditions into a sick spectacle for wealthy tourists, highlighting social injustice without contributing to alleviate it (Whyte *et al.*, 2011). In this context, critics point to the risk of engaging in an *aestheticisation* of poverty, which might produce a depoliticised image of the slum, which becomes attractive for capitalist exploitation (Dovey & King, 2012). Seeing poverty in an aestheticised (rather than political) way, may lead to the reduction of the slum to a primitive organicism, through a gaze that approximates from that previously mentioned of 19th century New Yorkers and European tourists in the city, in which poverty and ghettos are totally depoliticised, as they reflect their inhabitants' culture, viewed as quasi-natural tendencies.

Reflecting this *aestheticisation* and deproblematisation of poverty, one of the companies analysed in Privitera's (2015) study on online promotion of slum tourism reduces the lives of the dwellers to mere objects of consumption by tourists. It does it by categorising *favelas* under "theme parks" in its web-site's structure, which according to Privitera's (2015), is an extreme example of "*disneyfication*". Still regarding deproblematisation of poverty, Nisbett (2017) concludes that slum tours in Darhavi, Asia's biggest slum, in Mumbai, India, provide tourists with a romanticised view of the slum, which is showed simply as a very productive industrial hub. According to the author, this positive neoliberal narrative is underpinned in the tour, and consequently, on participants' reviews of it. The problem with such narrative is that it excludes the negative neoliberal context, which includes the lack of ownership of housing and land rights, which often causes dwellers to lose their

houses and business; the high indices of water and sanitation related diseases caused by lack of environmental safety and hygiene, which is aggravated by the alarming ratio of 1 public toilet for 800 people (Dyson, 2012), and the consequent habit of open defecation – which illness, leading to income loss, and ultimately to malnutrition, one of India's major problems. As a result, tourists leave the community with the idea that people are satisfied with the way things are, and that no change is needed.

In addition to those harms, Freire-Medeiros (2009) mentions the possibility of both tourists and operators taking advantage of their position to negotiate goods and services with locals in an unfair way, limiting the possibility of tourism's directing benefits to those populations, and reproducing post-colonialist values and power structures. This may include: not well enough paid local guides, exaggerated bargains in handicraft shopping, or even lack of contribution to cultural performers that integrate the tours, such as *capoeira* groups, in the case of *favelas*.

On the other hand, people to which Whyte *et al.* (2011) refer to as "*qualified acceptors*" (p. 339), or in other words, advocates of slum tourism, point to the fact that the mentioned harms do occur in many other types of tours. Naturally, harms such as the exploitation of local people are also an issue in other types or reality tourism, such as in Detroit ruin tours (Scarbrough, 2016). However, acceptors' argument goes beyond that, and refer to tourism in developing countries guided by a view of development as economic growth (Pearce, 1989) in general. They also cite counter examples in which the purpose of slum tours is tied to educational benefits, resulting in a situation in which both tourists and residents, as well as operators, are all better off (or at least not made any worse, in the case of residents) as a result of the trip. The previously mentioned homestay program in Haiti is an example of slum tourism activity that fits into those arguments. Also, *favela* tours, although particularly controversial, have been proving to be at least partially beneficial, as showed by Freire-Medeiros and Menezes (2013). Corroborating this potentially good side of the slum tourism, the activity has even been getting support from the public sector, which started working harder to make slums a safer place after they became part of the city's tourist appeal. However, some of the actions aiming this "pacification" of *favelas* are targets of criticism themselves. Accordingly, slum tourism's potential to generate real economic benefits for locals is also often questioned. In the case of South African township tours, for instance, there is a noticeable effort from policy-makers to support small local businesses as a way to alleviate poverty. However, as Koens and Thomas (2016) conclude, those businesses' narrow networks and power imbalances between them and intermediaries end up limiting the effect of such actions.

Also, as concluded by Pearce (2012), who analysed tourists' written reactions to poverty on the internet, for some categories of tourists, this contact with poverty seems to induce solidary behaviours and actions. Amongst those actions, engaging in voluntourism programs or volunteering in other ways, donating money to initiatives that aid the communities they visited or other alike, and agitating other people to be more concerned about the situation of poor people around the world, and thus more inclined to help them, were the most mentioned on the analysed online travel diaries. As Pearce (2012) highlights, these are powerful and potentially influential outcomes. These results suggest that poverty/slum tourism, as well as any other kinds of trips that enable travellers' contact with poverty, has potential to appeal to their sensibility and increase their likeliness to adopt solidary postures and helpful actions towards the visited communities.

This solidarity inspiring effect of tourists' contact with poverty, however, is put in check in some specific contexts of slum tourism. On the case of Darhavi, for instance, as mentioned, the romantic neoliberal narrative leads tourists to think that people live there by choice and are happy with their situation. Consequently, as Nisbett (2017) explains, although they report to have life-changing, eye-opening, and mind-blowing experiences, those rarely translate in any mention of concrete action aiming to improve the reality they experienced. Basically, any notion of social justice is rarely seen on tourists' reviews of Darhavi tours, as the romanticised version of the place provided by tour guides leads them to believe that nothing needs to change. It is not clear whether this degree of depoliticisation is specific to Darhavi's or India's slum tours, or if other authors are simply not as critical in this regard. Illustrating this situation, the author's conclusions contrast with those obtained by Mkono (2016), who mobilised the example of slum tourists to examine tourist reflexivity in social media space through netnographic research. Although also considering cases of Nairobi and Rio de Janeiro, the study focused on Mumbai, especially in Darhavi. Through a novel humanist orientation layered with a semi-autoethnographic voice, Mkono (2016) concluded that the reflexive (slum) tourists present three key characteristics: 1. They admit pre-held misconceptions and embrace self-transformation; 2. They recognise ambivalence and complexity, going beyond simplistic notions of good or bad; 3. And they consider actual behaviour, committing to improved future behaviour, which brings potential of tangible change in the tourism praxis.

All those conflicting views, arguments against and in favour, and even evidence supposedly corroborating both positions, show that slum tourism is a complex phenomenon that cannot be classified in binary terms. However, media vehicles tend to make dualistic judgements, characterising the phenomenon as forces of either god or evil; or as either voyeuristic or non-

voyeuristic. As an example of this simplistic view, Dyson (2012) cites a book chapter by Jennifer Briedenhann and Ramchander (2006) entitled "*Township tourism: blessing or blight?*". Such binary construction neglects the nuances that exist amongst the many different slum tours that go on throughout the global south and even in affluent societies, and does not consider the views of the different stakeholders involved. Dyson's (2012) results corroborate such argument about the inadequacy of this dualistic view. According to the study, slum tourism in Dharavi is not the insidious and tactless venture that media reports depict, however, it is does not offer a totally benign and impartial representation of the slum either. While they certainly have been successful in partially transforming the negative image of Indian slums, this outcome could be more effective. According to the mentioned author, in order to be truly transformative, the tour should engage with wider issues of global poverty, and thus show that the everyday issues faced by Dharavi's residents are not abstracted from those of the billion other slums dwellers around the world.

Similar trade-offs are found in other slum tourism experiences, where possibly positive and negative outcomes are also present. Rio de Janeiro's *favela* tours, for instance, show clear potential to enhance the local economy and inhabitants' self-esteem. Local social projects receive donations and a part of the tours' profits is reinvested in the community. Besides, tourists have a better insight into dwellers' lives, they learn that the *favela* is actually an organised place with working businesses and a vibrant social and cultural life, and that it is not all about misery and violence. Therefore, the activity presents the opportunity to provide tourists a combination of leisure and solidarity in one package (Freire-Medeiros, 2009). On the other hand, it also generates criticism and moral anxiety. Some tourists are only interested in experiencing the violent environment that they associate to the *favela* duo to films they have seen. Others have totally opposing altruistic motivations; however, they complain that a too small part of the profits is actually invested in the local population's well-being.

Finally, some cases may reflect both criticisms and arguments in favour, depending on the point of view from which they are analysed. This is the case of the previously mentioned tours to garbage dumps in Maztaclán, Mexico, analysed by Dürr (2012). The arguments in favour fit the initiative, as according to the study's conclusions, it is embedded in philanthropic ideals, which intertwine lifestyle migration, charity, urban poverty and tourism. Therefore, it works as a mechanism that enables tourism to work in favour of charity and directs its benefits to those most in need. On the other hand, it may also be said that the religion embedded charity, although viewed as blessing for

both donors and receivers, can also impose a vision of a good society to others, as well as translate discourses of new forms of imperialism.

Considering those potentially positive and negative outcomes, focusing on what concerns the local communities, Achwal (2010) suggests six rules to make slum tourism more empowering. Those are 1: employing local residents; 2: investing the majority of profits back in the community; 3: reinforcing tourists' good behaviour and sanctioning bad behaviour; 4: supporting local economy; 5: (tourist agencies) fostering tourists' open-mildness; and 6: building new infra-structure for the residents, prioritizing benefits to them, not to tourists. With those norms in mind, Achwal (2010) concludes that despite the inevitable controversies associated with poverty tourism, it is still possible to advocate for tours that benefit residents. Considering PPT's characteristics and goals, described in section 3.1, it could be said that Achwal's (2010) suggestions basically aim to make poverty tourism more pro-poor, since they aim, in sum, at making the benefits to the poor the main goal of the activity, which as Ashley and Roe (2002) highlight, is what defines PPT. Naturally, they also aim to avoid harms that are particularly associated with this type of tourism, such as disrespectful behaviours from tourists.

Building on those suggestions, as well as on an analysis of poverty tourism cases from an ethical standpoint, Whyte *et al*. (2011) conclude that tourists should only participate in poverty tours in cases where there is a well stablished, collaborative and consensual process in place, akin for a fair trade process. Otherwise, tourists sould participate in other activities that indeed benefit local communities. There are two relevant aspects in this conclusion. First, it also embraces the idea of making poverty toursim more pro-poor, placing the benefit to the community as the main goal and a primary condition for tourists' participation in a particular tour. The other interesting aspect is the analogy that Whyte *et al*. (2011) make with a fair trade process. Referring to the interaction between residents and tourists in a poverty tourism context as "trade" acknowleges and highlights the fact that this activity commoditises poverty (as it is being traded). However, it also implies that this commoditisation might be acceptable as long as there is, as mentioned, a stablised, collaborative, and consensual process. In other words, commoditising poverty is seen as acceptable given the poor have a voice and agree with it as well as benefit from the trade.

If those suggestions were entirely followed in every case of slum tourism, more positive outcomes sould be delivered. Accordingly, less critical analysis from academics and journalists should be encountered. One aspect that tends to be positive in all slum tour experiences analysed by the

available studies is its effect on slums' images. As corroborated by several studies, for both the cases of Mumbai (Dyson, 2012) and Johannesburg (Rolfes, 2009), as well as for that of Rio de Janeiro (Freire-Medeiros, 2007), tourists come back from those tours with a more positive image of the place. As a general rule, they arrive full of prejudices and mostly negative associations. Those are normally shaped by their previous mediatised interactions through films and news reports, and tend to get deconstructed, or at least, counter-balanced with positive associations. Amongst the original negative associations, poverty is the main one in the three cases. The positive associations tourists get from the tours can be organisation, entrepreneurship, cultural richness, and others, depending on the case. Moreover, as concluded by George and Booyens (2014), in the case of township tourism, tourists are generally interested in more culture-based, ethical, learning experiences and active engagement with residents, which corroborates some of the previous arguments.

The effects of slum tourism in places' images may sometimes even surpass the limits of the slum and apply to the destination itself. As pointed out by Dovey and King (2012), the image of Rio incorporates the *favelas*. This is beneficial to the destination, as in the case of Rio, *favelas* are a well-known attribute of the city anyway. Without the cool aspect added to it both by pop culture, especially films, and the consequent tourism activity, this attribute would add a much more negative character to the city's image. This would make tourists think twice before deciding to visit it duo to the association with danger, which is consequent of the focus on poverty and violence. With *favelas* incorporated to the city's image as an attraction in itself, this image is partly demystified, and an additional segment of tourists is attracted. It should be observed, however, that such shift in image might also lead to a biased and depoliticised view of the slum that ends up undermining slum tourism's potential for a more critical view and actual change, which, as argued by Nisbett (2017), as previously addressed, in the case in Darhavi tours.

The study carried out by Rolfes (2009), in which the three mentioned cases (Brazilian *favelas*, Indian slums and South African townships) were analysed through empirical research and experience, offers some relevant insight about the reason for these positive changes in tourists' perceptions about slums after participating in slum tours. Tourism in poor urban areas is often criticised for exploiting and commoditising poverty for touristic consumption. However, as Rolfes (2009) points out, operators claim that these tours aim at dissocialising poverty as the main characteristic of those places by offering alternative observational schemes, which can be culture, ethnicity, economisation, or even drug trafficking and crime (which is also negative and intrinsically related

to poverty, but represents an alternative observational scheme to poverty itself), depending on the context. In this context, Rolfes (2009) claims that "poverty tourism" is not an accurate term, since poverty itself is not the main theme or observational scheme of the tours. Therefore, according to the mentioned author, "slumming", the very first term associated to visits to poor areas of a city, back in Victorian London, when it was done by the city's own wealthy residents, better represents the phenomenon.

This sheds light on the question raised in the beginning of the section about the reason for each author or journalist to use the terms "poverty tourism" or "slum tourism". According to Rolfes's (2009) conclusions, the term "poverty tourism" implies that poverty is the main observational scheme of the tour and the main aspect attracting tourists. Therefore, the term implies a critic view of the author towards the phenomenon, and thus tends to be employed by those who have a condemning posture beforehand. "Slumming", or "slum tourism", on the other hand, simply place the slum itself, as an entity, as the attraction. Accordingly, the terms place the act of walking through and experiencing the slum as the main activity. Therefore, they do not position the author against or in favour of the phenomenon. In this context, these terms tend to be used mostly by scholars, who need to adopt a neutral and impartial view about the phenomenon in order not to bias their researches with previously formed opinions. For the purposes of the present study, the term "slum tourism" is favoured, since it has been understood that the impartial view it implies is more adequate to an academic investigation. Moreover, the term "slum tourism" is favoured over "slumming" because it clarifies that the visits are done by tourists during their trips, in whom the study focuses, rather than by residents.

Having these aspects been clarified, it should be noticed that a clear and widely accepted definition of slum tourism is far from being achieved in academia. An example of this situation is the discussion through subsequent journal articles between Frenzel (2014, 2017) and Hoogendoorn and Giddy (2017), about whether tourism in central Johannesburg should be considered slum tourism. In a first article, Frenzel (2014) refers to tourism in the area as slum tourism. This motivated Hoogendoorn and Giddy (2017) to carry out and extensive and elaborate mixed methods research to question the assumption; which generated a further replica from Frenzel (2017). In this context, the present study adopts Whyte *et al.*'s (2011) definition – tourist visits with the purpose of experiencing places where poor people live –, however, bearing in mind Rolfes's (2009) position, that is, considering that poverty itself is not necessarily the main point or observational scheme of visits.

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Frenzel's (2017) notion about poverty's associated signifiers being part of the attraction encapsulates this view upon the phenomenon. However, this author's whole definition does pose limitations on the way these visits are seen, which are not adopted in the present study. Such limitations, or early assumptions, consist exactly on the consideration of poverty itself as a central point. The notion of associated meanings, on the other hand, is flexible enough to incorporate, for example, visits aiming at learning about social issues, or even motivated by a curiosity regarding the way houses are built in a *favela*, all aspects that are directly or indirectly a consequence of poverty, but not primarily motivated by poverty itself. This notion, however, is cited here merely to illustrate the view adopted in the present study, as Frenzel's (2017) work was published only after the research reported in this thesis was carried out.

Having the adopted definition and view upon the slum tourism phenomenon been discussed, the next section addresses visitors' motivations to engage in this type of tourism.

3.2.2 Slum tourism motivations

The review of studies on the phenomenon known as "slum tourism" showed a high level of ambiguity on what concerns to the motivations of slum tourists. In general, authors tend to refer to three main motivations: voyeuristic, cultural, and altruistic. The voyeuristic motivation is cause for controversy and ethical issues regarding this type of tourism. Critics claim that the lives of the urban poor are turned into a commodity, which is often the main appealing factor for tourists. In general, such tours are accused of promoting voyeuristic feelings towards the economically disadvantaged's misery and suffering (Freire-Medeiros, 2009; Rolfes, 2009). In a multiple case-study in Brazil, India, and South Africa, Rolfes (2009) even found cases in which a feeling of guilt afflicted tourists because of the implicit accusation that, in a voyeuristic way, they join these tours in order to satisfy their curiosity regarding the precarious conditions faced by the urban poor. In this regard, Mendes (2010) states that the growth of slum tourism "*is consistent with a voyeuristic fascination with the spectacle of poverty*" (p. 479). On what concerns to Brazilian *favela* tours specifically, Freire-Medeiros and Menezes (2013) show that, although currently holding a better image from official representatives and Brazilian middle and upper classes, for decades, they have been criticised by those segments of society as an activity that denigrates the country's image and turns the lives of the poor into a tourist zoo.

The cultural motivation relates to tourists who perceive visits to slums as an opportunity for cultural exchange, as well as to observe and/or participate in authentic manifestations and lifestyles. In the case of the *favelas*, alternative lifestyle, *samba*, and *capoeira* are used as appeals on the tourist marketing (Freire-Medeiros, 2007, 2009). Accordingly, meetings with representatives from social and cultural projects, as well as visits to those projects, are amongst the activities tourists are invited to engage in during the tours. Besides, most souvenirs visitors can buy are also of an artistic or cultural nature. In South Africa, the influence of the apartheid on local culture and relationships is one of the appeals of township tours (Rolfes, 2009). In the slums of Darhavi, in India, being in an environment that hosts different cultures and ethnic groups is one of the attractive factors, along with visits to a cultural centre and cultural projects (Rolfes, 2009), aiming at enabling intercultural understanding.

The altruistic or social motivations consist in the willingness to engage in an activity that will somehow benefit people who live in precarious conditions. *Favelas*, townships, and slums are the result of social segregation and desegregation processes (Rolfes, 2009), as well as a product of a disorganised urban growth, combined with an excluding economic development model. In parallel, it has become clear that using tourism primarily for macroeconomic gains will not necessarily benefit the poor. In this context, the prompting agents of social tourism projects "*start from the premise that, if one cannot abolish tourism, one should transform it into a fairer industry*" (Freire-Medeiros, 2009, p. 582). Accordingly, Holden *et al*. (2011) argue that, in order to meaningfully use tourism to alleviate poverty, a better understanding of poor people's experience is necessary. Therefore, including poor communities in a wealth generating activity such as tourism can be viewed as a means to socially include them and improve their life conditions.

In the case of *favelas*, tour-guides claim that part of the profits return to the communities in the form of support to social and cultural projects. Besides, tours include visits to social projects, and the money from fees or commerce, along with the encouraged donations, are employed on the maintenance and improvement of such initiatives. At this point, the altruistic and cultural motivations cross each other's paths. However, there are controversies to this socially responsible side of poverty tours. Klytchnikova and Dorosh (2013) state that tourism's potential to generate significant benefits to the poor depend on where and how supply chains are structured, as well as on the way tourists spend their money. In the case of Favela da Rocinha, Freire-Medeiros (2006, 2007, 2009, 2016) found that tours do not give the community a chance to benefit on the same level from the advantages brought about by tourism, since tourists spend too little there, the supply

chain does not favour a fair distribution of the generated wealth, and profits are only marginally re-invested in the *favela*, always by means of charity.

Further exploring the case of Brazilian *favelas*, Freire-Medeiros (2007, 2009) proposes a more summarised conceptualisation, according to which slum tours are a branch of reality-tours, and therefore, are divided into two groups: "social tours" and "dark tours". In this context, social tours are based on participation and authenticity, attracting tourists who are sensitive to the poor conditions faced by slum inhabitants and willing to make a difference in their lives; as well as to have an authentic experience through an immersion in their culture. Therefore, this concept of social tours includes both what has been previously described as altruistic and cultural motivations. On the other hand, dark tours are derivate from the original concept of dark tourism by Foley and Lennon (1996), which encompasses the consumption (by visitors) of commoditised sites of death and disaster. In the case of *favelas*, sites of disaster should be regarded through a broader angle, including places associated with violence, drug trafficking, organised crime, poverty, and precarious living conditions. As implied earlier, this facet of slum tourism is largely responsible for the controversy and moral anxiety underpinning the phenomenon, especially in the case of *favelas*, where the dark elements are all related to the daily lives of locals, rather than to memorable events from the past. In this sense, Freire-Medeiros's (2007, 2009) conceptualisation of dark tours corresponds to what has been described here as the voyeuristic motivation.

According to participants' motivations, slum tours could fit into one of those two categories. In the case of the *favela* tours, for tourists interested in cultural exchange and understanding, as well as in the appreciation of authentic cultural manifestations and the contributions to a poor community that their visit will potentially provide, they would be considered a social tour. On the other hand, for tourists who are thrilled by the adventure of being in a place ruled by drug lords and by the unique experience of touring where most tourists do not dare going, they would be considered a dark tour. As Freire-Medeiros (2009) points out,

> *"the favela which is sold to the tourists seems to have it all: it allows the engagement with an altruistic sense of good citizenship (tourists would be contributing to the economic development of a poor area by paying for a visit to it) at the same time it motivates a sense of adventure and tourism-related pursuits" (p. 582).*

However, as observed by both Freire-Medeiros (2007, 2009) and Rolfes (2009), there are similarities between social and dark tours, and the line between them is far from clear on the empirical ground. In the case of Brazilian *favelas*, perhaps both motivations are to some extent overlapped. The same could be said about the case of Los Angeles Gang Tours, where the perception of authenticity is deeply related to the gangster identity, and consequently with the place's unsafe and violent environment (Zerva, 2015). In both cases, the voyeuristic aspect of which both kinds of tourists are accused is the link between these two types of reality tour.

Having the existing academic contributions regarding slum tourism motivations been discussed, the following section addresses the specific case of tourism in Brazilian *favelas*.

3.2.3   *Favela* tourism

As previously mentioned, along with Indian slums and South African townships, Brazilian *favelas*, especially in Rio de Janeiro, are amongst the paradigmatic and most expressive examples of modern slum tourism. The three kinds of settlements have more in common than poverty and tourism. They can all be viewed as the result of an excluding socio-economic model (Rolfes, 2009). Basically, slums (in a broader sense, generically including any agglomerated of poor population in sub-standard housing conditions) are consequences of extremely unbalanced wealth distribution. This scenario is particularly clear in Brazilian *favelas*, which are often situated side by side with wealthy neighbourhoods and condos, providing a precise portrait of the social inequality scenario when viewed from above. According to Freire-Medeiros (2009), topography is a decisive factor for such configurations, and Rio de Janeiro is an archetype of such situation, as the *favelas* occupy, since the beginning of the 20th century, the hilly areas next to the high-income zones. To better understand this particular type of settlements, the following section addresses general characteristics and a historical background of Rio de Janeiro's *favelas*.

3.2.3.1 Rio's favelas: historical background

According to Cardoso *et al.* (2003), a *favela* is a particular spatially identified community. Frisch (2012) observes that this definition is particularly suitable, since *favelas* are relatively autonomous and localised in certain parts of cities. In a more detailed and specific view, Valladares (2005) states that the term "*favela*" generically described highly populated agglomerations that emerged in Rio de Janeiro in the early 20th century, and nowadays stands for poor segregated areas in the city. However, as Cardoso *et al*. (2003) observes, literature has provided empirical evidence that the

characterisation of *favelas* as urban places of social exclusion can no longer be supported. In this context, *favelas* have been often associated, according Valladares (2005) contradictorily, with solidarity and sociability, although violence resulting from drug dealing activities is an every-day presence.

Williams (2008) observes that translating the word into English is rather challenging, and the resulting terms are often misleading. According to Davis (2006), the alternatives normally employed are "slum" or "shanty town", both bringing about negative connotations. Additionally, Williams (2008) observes that "squatter settlements" implicates and highlights the illegal aspect of dwellers' activities. Therefore, in the context of tourism academic works, the word "*favela*" is employed in its original version. Tourism marketing material also employs the original Portuguese term, and its etymology is often explained in tours and guidebooks, along with its specific meaning in the Brazilian context. To better comprehend this choice of words, a brief view into the history of Rio's *favelas* and the process through which they have become tourist attractions is pertinent.

The origin of the *favelas* remounts to the last years of the 19th century and the first years of the 20th. Two historical happenings, ones in each of those periods, are considered prime sources for the genesis of the *favelas*: (a) the War of Canudos, a military campaign in North-eastern Brazil, ended in 1897 and depicted in Euclides da Cunha's *Os Sertões* (one of the classical pieces of Brazilian regionalist literature, also considered a work of sociology, geography, and history); and (b) the destruction of low income slum buildings in Rio's downtown, called *cortiços*, in the early 1900's (Cardoso *et al.*, 2003; Frisch, 2012). In 1897, soldiers returning from The *War of Canudos* were allowed to temporarily settle in two hills (called "*morros*", in Brazil) in Rio's downtown area: Morro de Santo Antônio and Morro da Providência. History states that Morro da Providência started being called "Morro da Favela", as a reference to a bush species (called "*favela*") that was abundant in the semi-arid areas where the soldiers were fighting (the inner North-eastern region) (Freire-Medeiros, 2009). This gave origin to the tendency of hilly areas being occupied by poor populations, and consequently, to the *favelas*, which as Frisch (2012) observes, have been an issue of public discussion since then.

The subsequent destruction of the *cortiços* created a necessity for low-income families to search for affordable places to live, which were naturally the hills, since they had little real estate value. In this manner, the already then called *favelas* spread to other hills and even reached the suburbs. Already in 1902, the first public interventions regarding *favelas* took place, although in a small scale,

on the occasion of the then mayor of Rio de Janeiro Francisco Pereira Passos's first major initiative of urban planning, which launched the slogan "Rio Wonderful City". Therefore, the history of such interventions is almost as old as the very history of the *favelas* themselves.

Despite this intervention, the *favelas* kept growing, and in 1920, 26 of them were identified in Rio de Janeiro (Abreu, 1987), which made them be viewed as a major problem for the city. However, only in 1937, this problem was publicly acknowledged and the *favelas* were first recognised by an official document, the Building Code, only to be pointed as a target for elimination (Valladares, 2005). As an alternative, the government created working-class housing areas, in order to "discipline" the dwellers, turning them into what was understood as adjusted citizens (Freire-Medeiros & Menezes, 2013). However, by then, the *favelas* were already consolidated communities, which refused to be dissolved and kept on growing and spreading despite the state's efforts.

From this moment, the history of Rio's government's relationship with the *favelas* was characterised by periodic changes according to the ruling regime. Generally, authoritarian regimes brought about radical removal policies, while democratic ones were marked by a greater tolerance. However, as Frisch (2012) observes, this distinction must be seen more as generic pattern than as an actual rule, as there were urbanisation policies during authoritarian regimes, as well as removal attempts during democratic ones. Frisch (2012) also observes that such attempts ultimately resulted in a strengthening of the political organisation of *favelas'* populations, and consequently, in the emergence of a strong, spatially defined identity and communal spirit. It is also pertinent to consider that, according to Cardoso *et al*. (2003), the growth of *favelas*, especially with migrants from North-eastern Brazil, was also of commercial and political interest, as it provided cheap labour-force and an easy to manipulate voting mass.

In 1936, the *Estado Novo* (New State), also known as the "Third Brazilian Republic", was founded by President Getúlio Vargas. The regime was characterised by power centralisation, nationalism, anti-communism, and authoritarianism. Therefore, removal policies prevailed in this period, and *favelas* were once again treated as fundamental problem to the city. This view was justified by two main aspects: their rapid growth, which by the 1950's had come to a point in which 7% of the city's population was composed by dwellers; and the supposed threat that this slice of the population could "*succumb to the communist temptation*" (Freire-Medeiros, 2009, p. 581). In this context, in 1940, the first major removal program took place, and dwellers were sent to places denominated

"proletarian parks", where once again they were supposed to be "disciplined" and turned into "descent workers".

In 1946, however, the totalitarianism of the *Third Republic* gave way to a more democratic regime, and consequently, the removal policy was substituted by a less antagonistic one to *favela* inhabitants. The 1950's were marked by the flourishing of Brazilian much criticised populism and clientelism, characterised by the exchange of votes for small personal favours. This context favoured the massive growth of *favelas*' numbers and population, to which migration from Rio de Janeiro state's country side, neighbouring states, and Brazilian Northeast also played a great role. Therefore, the 1960 census registered 147 *favelas*, totalising 335,063 inhabitants (Cavallieri, 1986). The removal policies started again in 1962, and gained more power after the military coup of 1964. During the military dictatorship, 80 *favelas* that surrounded rich areas in Rio's South zone were removed, and their population was sent to housing complexes, such as Cidade de Deus, represented in the homonymous book and film. However, those were poorly equipped and far away from job opportunities, which lead many families to abandon the complexes and start over in new *favelas*. Consequently, although the policy, known as "*remocionismo*" (removal), lasted until 1978, between 1968 and 1973, the number of new *favelas* increased in 74%. It was by this period that the *favelas* reached the surroundings of the highest income areas, such as Leblon, Ipanema, and Copacabana. The policy was so failed that the total number of dwellers also increased in 36.6% (Cavallieri, 1986).

In the late 1970's, with the end of the military dictatorship, and the resultant debate about social rights, the removal policy lost power and the *favelas* started being partially urbanised, as well as gaining access to electricity and piped water (Valladares, 2005). The tendency kept on during the 1980's, when arbitrary actions from the police against dwellers started being repressed, and programs aimed at providing basic infra-structure, as well as improving residents' well-being through actions such as legalising family lots. This urbanisation of *favelas* continued in the 90's. Up from 1992, improving the conditions of *favelas* became a priority in Rio's official policy with the *Favela-Bairro* program, which aimed at transforming the communities into formal quarters (called "*bairros*", in Portuguese, hence the program's name).

Some of the benefits this program brought were basic infra-structure, such as sanitation; and spatial and social integration, trough street connections with neighbouring quarters and buildings for social projects to operate. Additionally, an embracing housing program with financial support of

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the Inter-American Development Bank was released. Finally, the program also included active labour marketing measures, such as training, job creation, and income generation components. By the end of the decade, there were approximately 600 *favelas* all around the city of Rio de Janeiro, with a joint population of more than one million in 2000, which by then represented 20% of the city's population. As Cardoso *et al*. (2003) observed shortly after, despite all the initiatives and improvements, a significant part of these communities' population still lacked many basic amenities of urban life, such as good sanitation, street lighting and telecommunications. Besides, they faced problems related to lack of property tittle, and the labour market positions by *favela* inhabitants are not likely to be much improved due spatial discrimination, which is a pervasive phenomenon in modern societies.

3.2.3.2 Rio's favelas as tourist attractions

It was during the 1990's that the image shifting of *favelas*, from mere poor areas in some third world country, to a place associated with hype and cultural trends, took place. An important landmark of this transformation was the filming of Michael Jackson's video clip for *They don't care about us*, in Morro de Santa Marta, a *favela* in Rio de Janeiro's South zone, and in Pelourinho, main landmark of Salvador (which is over 1600km of highway away from Rio). The role of the videoclip in the *favelas*' image shifting, and consequently, in *favela* tourism, is still clearly noticeable more than two decades later. In Morro de Santa Marta, one of the girls (now a woman in her late thirties) runs a souvenir and local art shop, which is also a must stop for tours, where participants watch the videoclip while she gladly points her brief appearance. According to Freire-Medeiros (2009), besides fomenting this image shifting, the video shooting also raised polemic topics that are very like the ones raised by the resultant tourist activity in the *favelas*.

Opinions were basically divided into two poles, for which Rio's then Secretary of commerce and industry, Ronaldo Cezar Coelho, and Brazilian former football player Pelé, were archetypes. The former argued that the video clip would denigrate the city's image, while the latter saw it as a showcase opportunity, even to lever the city's candidature to host of the 2004 Olympic Games (which were hosted by Athens, while Rio was the host 12 years later). The news that the price of locations had been negotiated with Santa Marta's drug lords heated the debate even further. It cannot yet be said who was right or wrong. There are, however, some related facts about the *favelas* that must be considered. Initially, although they have become more socially heterogeneous, and some have even been targeted by formal plans of physical integration with the city, their

residents still suffer heavy social stigma and spatial discrimination. This still makes *favela* dwellers much less likely to reach good job positions, and much more likely to suffer abuses from the police. In parallel, *favelas* have become tourist attractions, acknowledged, and even promoted, by the city's tourism office, although the negative image of the place and its inhabitants is still vivid.

Besides the intrinsic social problematic of the *favela*, the tourist activity *per se* is also filled with controversy. To understand it, a brief historical contextualisation of the evolution of the tourism paradigms in Rio's *favelas* is important. As explained by Freire-medeiros (2016), since the 1990's, Rocinha, known in the tourism market as Latin America's biggest *favela*, had been the paradigmatic touristic *favela*. The model it represented is characterised by the protagonism of outsider, private companies, and the silence, or more often, opposition, of the public sector. In the late 2000's, however, another model arises, characterised by public-private partnerships, as well as by the engagement of locals, which became tourism entrepreneurs. Within this model, and especially in Santa Marta, tours are guided almost exclusively by local guides, and outsider agencies or independent guides typically need to negotiate partnerships with local entities in order to bring their own tourist groups.

This model is part of a bigger project for the *favelas* (namely those in the South Zone, which are surrounded by mid and upper-class neighbourhoods) and the city in general, which aimed at tackling the problem of public security. Such project consisted in dismantling the parallel power of the drug cartels, and then installing Units of Pacifying Police (UPP), which are basically a more human police force, in theory, trained to deal with common people, rather than fighting an enemy, as the Military Police (which was typically the one acting in the *favelas*, as those actions were inserted in the context of the war on drugs). By doing so, the government expected to prepare the city for the imminent hosting of the FIFA World Cup and the Olympic Games, presenting it as a safe place and a fertile ground for investors. The pacified, touristic *favelas* were part of this planned new postcard Rio, therefore, closely after the installation of the UPP in Santa Marta, the Rio Top Tour project was launched. The project included qualification of local guides, installation of a tourist information workshop in Corumbá Square, which is the division between Botafogo neighbourhood and the *favela* (as well as its main entrance), where potential tourists should receive information by interns from a local school's (Colégio Estadual Antônio Prado Junior) tourism course and the local guides*;* as well as maps and signs throughout the neighbourhood. In this context, Santa Marta served as laboratory for this new model, and consequently, the paradigmatic, new touristic *favela*.

The choice of this particular community to be this laboratory is due to several reasons, including its location and geography.

To some extent, the project was successful. Cases of police abuse have decreased, as well as general violence numbers; public utility services, such as water, electricity, and cable TV, were regularised; and many local businesses were formalised. In parallel, tourism became a profitable activity for part of the population, either directly, or by generating additional demands for the mentioned recently formalised businesses. Tourism in *favelas*, which used to be criticised, not just by Brazilian middles class, but also by politicians, as a despicable activity that denigrates the country's image and as traps the poor in a zoo-like display (Freire-Medeiros & Menezes, 2013), is now acknowledged and promoted by the government. However, the critics are also many. First, regarding the Pacifying Police itself, Misse (2014) argues that the decrease in cases of resistance acts indicates that, somehow, the UPP is helping to civilise police action, or in other words, protecting the population against the police itself. Regarding the Rio Top Tour project and the whole tourism context, some of the same problems that were present in the previous model remained, and in addition, new ones arise.

Concerning the old problems, poverty related signifiers continued having a main role in the attraction. In this regard, one of the outsider tourism agency associates interviewed by Freire-Medeiros (2016) even mentions that, compared to Rocinha, Santa Marta features almost nothing for tourists to see, as there is not much garbage, and there are no tangled wires around the light posts (workarounds by locals to get free electricity, which are severely supervised in Santa Marta). According to the entrepreneur, those elements showed the absence of the public sector, which became attractive for the tourists. This is problematic because it suggests that, since poverty is the attraction, improving life quality is "bad for business", which defeats the purpose of tourism in *favelas* as a mechanism to increase local living standards.

Regarding new problems, or at least new to Santa Marta, tourism in a pacified *favela* also raises problems of consent (Whyte *et al.*, 2011) and invasion of privacy. As addressed by Freire-medeiros (2016), locals argue that, before the pacification, the few tourists that roamed the *favela* followed a silent conduct code imposed by the ostensive armed dealers that controlled that territory, and transmitted to those tourists by their guides or whoever brought them to Santa Marta. Currently, however, many tourists roam the community everyday with cameras (or cell-phones) at hand, often photograph what they like, including the interior of houses and children in the outside. This not

only generates discomfort to the population, and sometimes even conflicts, but also affects local costumes, such as leaving the windows open due to poor ventilation, which people now have to avoid. The project is also criticised as being undemocratic, as it has been planned in the politicians' offices, and just handed to locals, in a typical top down approach. Finally, the sudden transformation of Santa Marta in a mainstream tourist attraction following a new model, to which outsider companies, used to Rocinha's model, had to adapt, gave origin to a polarisation between locals and outsiders.

Considering these two distinct models of tourism in *favelas*, it becomes clear which critics to slum tourism in general apply only to the old (but still in practice) model, and which are also valid for the new model. Referring to tourism in *favelas* carried out through the Rocinha paradigm, Frisch (2012), for instance, concludes that the activity has reached mass tourism dimensions and is characterised by almost exclusive dominance of external agencies, with little participation of residents and scarce local-visitor interaction. This undermines the argument that the population is economically benefitted by the tours. Cultural enrichment arguments are also put in check by such findings. Also applying only to the old model, and in this case, referring to outdated practices, Steinbrink (2012) points out that the organised crime represents a real parallel power in most of the major *favelas* in Rio, and they have become so powerful that in some cases they can ban any state interference in their "territories". Accordingly, prior to the pacification, in some instances, any public intervention, and even social project, could only be fulfilled upon consultation or negotiation with the drug lords. Naturally, tourism related endeavours were no exception. The tours' operation, and mainly the tourists' safety, were often guaranteed by the trafficking gangs upon some conditions, such as the prohibition for tour goers to take pictures of armed dealers (Freire-Medeiros, 2011). This was another point of controversy around *favela* tours, as many people point negotiating with dealers as unethical and dangerous to tourists, although there is no news of them being harmed, at least by drug dealers. A late 2017 case of a Spanish tourist killed in Rocinha while touring with a private Italian driver is the only news of tourists being harmed in *favela* tours, and it was the police's doing rather than the dealers', which reiterates the argument that the pacification protects the locals from the police itself, especially because the episode took place during a police operation in the *favela*. The official version of the story is that the driver ignored a road block that the police had established as part of the operation, so the responsible officer shot the car, although the driver denies disrespecting the block (Leitão, Santos, & Coelho, 2017).

Most critics of *favela* tourism, however, as well as those of slum tourism in general, concentrate on two distinct aspects, which also apply to the new model: (a) affluent tourists' voyeuristic motive and behaviour when gazing upon the poor (Freire-Medeiros, 2009); and (b) the post-colonial appropriation of foreign spaces by (mostly) western tourists for egotistic reasons (Frisch, 2012). Nevertheless, those criticisms are not always based on the critic's actual knowledge and personal experience with the tours. In this context, some authors, specially Rolfes (2009), argue that slum tours do not reflect those simplistic views, as addressed in section 3.2.2. To understand this, a brief examination of how *favela* tourism fits in tourism theory, as well as previous studies' indications of possible *favela* tourists' motivations, is necessary.

In scientific debate, *favela tourism* is discussed under the wider subject of slum tourism or poverty tourism. As previously addressed, "slum tourism" is the preferred term in this work, as according to Rolfes's (2009) conclusions, poverty *per se* is not the only or the main observational scheme of slum tours, which has been corroborated by empirical research in the three main slum tourism destinations worldwide. Both terms, however, refer to an activity in which the main goal and attractive aspect is to experience the reality of the people who inhabit these agglomerated of poor housing areas in big urban centres (Whyte *et al.*, 2011; Frenzel, 2017). Trips motivated by the experience of a place's and its peoples' everyday reality have been referred to as "reality tourism", which in turn, is one of the various segments of the broader designation of alternative tourism, regarded as a general tittle for various tourism related terms.

Under this umbrella term, there are many activities and segments that can be considered as alternative to mass tourism. Therefore, it is often associated with attempts to make tourism work in favour of social and environmental causes, which is normally not a goal of mass tourism promoters. In this context, Batman and Demirel (2015) cite, as sub-types of alternative tourism, eco-tourism, sustainable tourism, adventure tourism, sensible tourism, nature-dependent tourism, green tourism, and cultural tourism. Nevertheless, since it is also alternative to mass tourism, as typical tourists normally do not peruse it, reality tourism is indeed a type of alternative tourism.

The classification of *favela* tours as reality tourism is corroborated by authors such as Meschkank (2011), who concludes that *favelas*, as well as townships and slums, are more than places of poverty, and can also be considered places of reality and authenticity. Such conclusion is based on the work of Freire-Medeiros (2009), who states that the distinctive identity of reality tourism is based on the supposedly authentic, interactive, and extreme character of the encounters, mainly

between visitors and locals, that it promotes. As a very diverse range of travel types, activities, and motivations are classified under this segment, for the sake of classification and analysis, Freire-Medeiros (2009) divides it into two main types: (a) social tours and (b) dark tours, noting, however, that the boundaries between them is often far from evident on the empirical ground. In this context,

> *"Social tours sell participation and authenticity through trips that aim to be a counterpoint to the destructive vocation of mass tourism. Their privileged destinations are economically challenged places, forming a sub-field of reality tourism eloquently labelled as pro-poor tourism or pity tourism" (Freire-Medeiros, 2009, p. 5).*

It is important to highlight that, although this sub-field of reality tourism, according to Freire-Medeiros (2009), may be labelled as PPT, the latter represents a broader approach to tourism development, aiming at enhancing linkages between tourism and poverty reduction, and, rather than being limited to a specific product or segment, can be applied to any type of tourism, including resort based models, as long as the whole supply chain is planned in such a way to prioritise the benefits to the poor over the growth of the activity itself (Ashley & Haysom, 2006; Ashley & Roe, 2002; Bowden, 2005; Hill, *et al.*, 2006), as more minutely addressed section 3.1. Therefore, social tours can be understood as a sub-field of reality tourism that is more likely to incorporate a pro-poor approach, which however, is not limited to this type of activity.

Globally renowned examples of reality tours that fit into this description of social tours are provided by Global Exchange, "*an international human rights organisation dedicated to promoting social, economic and environmental justice around the world*" (GlobalExchange, 2015). The organisations' website describes their concept of reality tours as being born in 1998, from the idea that travel can be educational and positively influence international affairs. In this context, they explain that their tours are designed to educate people about what they can do to alleviate global problems, in order to suggest ways in which they can contribute to positive changes both locally and internationally, rather than providing immediate solutions or remedies to the world's problems, or being simply a kind of voyeurism. Empirically backing the characterisation of slum tours as *social tours*, tourists interviewed by Freire-Medeiros (2011) stated their concern with the investment of the tours' profits in the community, and some even showed to be disappointed by the fact that a too small part of those profits were employed for the sake of locals. Global Exchange's purposefully clear

distinction from being a kind of voyeurism is essential to differentiate this kind of tours from others also referred to as reality tours, namely what Freire-Medeiros refers to as "dark tours".

Dark tours are precisely in the opposite extreme of the altruism-voyeurism continuum. As first conceptualised by Foley and Lennon (1996), dark tourism designates "*phenomena which encompass the presentation and consumption (by visitors) of real and commoditised death and disaster sites*" (p. 198), whereas tourists "*may be motivated to undertake a visit by a desire to experience the reality behind the media images and/or by a personal association with inhumanity*" (Foley & Lennon, 1996, p. 198). This appropriation of elements such as death and disaster, not as a negative counterpoint of the tours, but as their very attractive appeals, is largely responsible for the controversies surrounding the ethical issues of slum tours, just like in other kinds of dark tours. A particularly controversial point in slum tours is that the elements being commoditised are the precarious life conditions of real living people, rather than natural disasters or grievous historical moments that took place in the past.

Dark tourism attractions include castles related to notably violent episodes or people, historic battlefields, places of manmade disasters, sites of human atrocities and genocide, as well as morbid events and artificial attractions like memorials and exhibitions related to one of those elements. As international examples of each of those types respectively, the following attractions can me cited: Poenari Castle, in Romania, known for its connection with Vlad III (the Impaler) (Atlas Obscura, 2015); The Bay of Bengal, site of the last battle of the devastating Sri-Lanka civil war (Iaccino, 2015); The London Dungeon, which features exhibitions and experiences related to characters and episodes such as Guy Fawkes' gunpowder plot, Jack the Ripper, and Sweeney Todd (Thedungeons.com, 2015); The city of Chernobyl, in Ukraine; the concentration fields of Auschwitz and Bierkenau, in the surroundings of Krakow, Poland; The exotic funeral rituals in Bali, Indonesia, which receive vans filled with tourists sent by tour companies; and the Holocaust memorial in Berlin, or the museum of torture, in Prague.

Associating these concepts with slum tours, and also providing support to the role of cinema on the attraction of their participants, Freire-Medeiros (2011) concludes that "*in the case of favela tourism, violence and risk do not constitute a background or a possibility but are main features highly anticipated and informed by the tourists' viewing of City of God*" (p. 26). Providing further empirical support for this assumption, tour guides interviewed by the same author were aware that some tourists are motivated by the excitements of the violent *favela*, and even cited cases in which

they expected to see "action", meaning armed drug dealers and shootouts. Accordingly, tourists interviewed by Freire-Medeiros and Menezes (2013) made clear that risk was an important part of the package, and that the presence of drug dealers was not an inhibiting factor, but actually an attractive feature that adds to the tour's uniqueness. The generally unsympathetic character of *dark tours*, as opposed to the more socially-aware and sensible *social tours*, is also well illustrated by the previously commented (in section 3.2.1) extreme case of "*Disneyfication*" cited by Privitera (2015), in which a company went as far as categorising *favelas* under "theme parks" in its web-site's structure.

In this context, according to Freire-Medeiros (2009), the *favela* that is sold to tourists offers both sides of reality tourism. It allows tourists to feel like good citizens by helping the economic disadvantaged by paying for a visit to their home place, and also fulfils a desire for adventure and entertainment. In line with this argument, and once more illustrating the role of cinema, Williams (2008) states that, due to the international success of *City of God* (2002), the *Favela* became a huge draw for foreign tourists by combining the image of the drug culture with a charitable, if not voyeuristic, desire to gaze upon while helping disadvantaged communities.

The exposed findings on *favela* tourists' motivations acknowledge the complexity of the phenomenon. Therefore, they reinforce Rolfes's (2009) position on the inadequacy of the term poverty tourism to designate this activity, as well as others that place poverty as the main factor of tourists' motivations. Investigating what are those motivations, and more specifically, the role of cinema in creating and strengthening them, is the main goal of the present work.

3.3 Conclusions

This chapter presented an overview of studies addressing the relationship between poverty and tourism, with emphasis on those on the specific role of poverty as a tourist attraction. More specifically, the review focused on studies on the slum tourism phenomenon, namely on slum tourists' motivations, ending with a historical and theoretical characterisation of tourism in Rio de Janeiro's *favelas*, the case observed in this study.

As the first section showed, most scholars studying poverty and tourism focus on the activity's potential as a poverty alleviation tool, and especially on what is conceptualised as PPT, that is, tourism planned with the main objective of providing net benefits to the poor (Ashley & Roe, 2002). Regarding poverty as part of a destination's tourist appeal, the phenomenon is referred to mainly

as "poverty tourism" or "slum tourism", whereas the latter is more broadly accepted in academia. The phenomenon traces its origins back to the early 1980's, when local companies started organising tours in Rio de Janeiro's and Soweto's poor neighbourhoods (Whyte *et al.*, 2011). However, according to Steinbrink (2012), poverty-motivated tourism has a much older historical forerunner: slumming. The concept dates back to 19th century London, when, in a context of exponential urban growth, accompanied by a proportional increase in social gaps and geographical segregation, the bourgeoisie, no longer knowing the whole city by their own experience, imagined the slums of East London as the place of 'the other' (Spivak, 1985), of economic and moral abyss. Therefore, reflecting the spirit of discovery of that time, Londoners parted in expeditions to discover their own city, normally wrapped in welfare and charity concerns, which contrasted with the judgement they receive by non-adopters. The trend was taken by British tourists to New York, where it consequently gained its tourist activity status, and developed a problematic relationship with ethnics and culture, which, according to some authors (Freire-Medeiros, 2011; Meschkank, 2011; Rolfes, 2009), is still present in current slum tourism scenarios.

Modern slum tourism mostly consists of organised tours (but also includes independent visits) and stays (either through homestay programs or in hostels, and even hotels) in poor areas of countries in the global south, typically with spontaneous and picturesque urban and building structures. The most expressive examples of such phenomenon are the tourist activities in Rio de Janeiro's *favelas*, South African townships, and Indian slums. The phenomenon is normally underpinned by controversy and is often accused of being a form of voyeurism, and of causing various harms to local poor populations. Those include disrespecting locals' privacy by allowing tourists to indulge their curiosity upon them, turning precarious life conditions into a sick spectacle for privileged tourists, highlighting social injustice without contributing to alleviate it (Whyte *et al.*, 2011), and engaging in *aestheticisation* of poverty and depoliticising the slum, subjecting it to capitalist exploitation (Dovey & King, 2012). On the other hand, advocates of slum tourism claim that those harms occur in most forms of tourism, and that slum tourism is often tied in educational objectives, resulting in benefits for both residents and tourists, as well as operators. Benefits to locals include employing them in the operationalisation of the tours, often as entrepreneurs; including local businesses, such as restaurants and handicrafts, in the value chain; and providing visibility to the slum, thus leading governments to provide them with basic infrastructure and safety. Moreover, as Pearce (2012) concludes, contact with poverty often provides an increased awareness about social injustice to tourists, who may become more inclined to adopting solidary postures and taking

action. As an argument against critics, Rolfes (2009) concluded, through an extensive work in South Africa, India, and Brazil, that slum tours do not have poverty as a main observational scheme, but rather tend to relativize it as the main association with the visited places, improving tourists' image of them.

Regarding slum tourism motivations, previous literature does not provide any scales that could be employed to measure this construct. Studies on the subject are exclusively qualitative and normally focus on other issues, while commentary about tourists' motivations often come within the characterisation of the object of study, and not as an outcome of the research, or even simply reflect the author's own view. This is the case of Mendes (2010), who states that slum tourism in India is fuelled by a fascination with the spectacle of poverty, without however, collecting any empirical data to support it. It is also the case of Freire-Medeiros (2007, 2009), who conceptualises *favela* tours and reality tours, which can be divided into social and dark tours, whereas the former is based on participation and authenticity, and the latter is motivated by a voyeuristic curiosity upon poverty and violence. Although Freire-Medeiros (2007, 2009) does carry out an empirical study, collecting impressions from tourists, such statement comes within phenomenon characterisation, and not as part of the results. In this context, although considering these contributions as a reference, the present work relies heavily on an exploratory, qualitative study to grasp the underlying dimensions of slum tourism motivations. Therefore, the methodological steps carried out in the present research were oriented by a mixed methods approach. In the next chapter, these methods are minutely addressed.

4   Methodology

The present chapter addresses issues concerning methodological choices, considering the research problem and the goals proposed for the present study. In this context, the chapter is divided in two parts. The first part addresses the methodological choices regarding the first stage of the study: the exploratory, qualitative research, which resulted in the model proposition. The second part addresses decisions regarding the second stage of the study, the quantitative procedures through which the proposed model was estimated and tested.

4.1   Research objectives

Along the chapters dedicated to the literature review, some questions were raised, and they need to be approached with the appropriate style and rigour. This means that an adequate methodology must be employed to ensure that the measurement approach, the data collection procedures, and the analysis methods are all consistent with the research problem and the research questions. In this context, before starting with the description of the methodological choices made for the present research, for the sake of organisation of the exposed ideas, it is helpful to present a brief reminder of the research problem and questions.

As detailed earlier in this thesis (section 2.1), film tourism is understood as tourist visits motivated at some extent by audio-visual products. Therefore, it includes trips to destinations featured on films or TV-series, as well as those represented on such productions, but not actually depicted. Moreover, the phenomenon also include visits to certain attractions depicted or portrayed in films during a trip mainly motivated by other factors. In both possibilities, film tourism might include visits or stays in places inhabited and frequented by the poor parcel of the local population, with the goal of experiencing the place where they live, as well as their way of life, as long as the interest in such places has been aroused or increased by some audio-visual product that depicts, portrays, or mentions it.

Visits to such places, whether motivated by films or not, fall into the definition of slum tourism, understood as tourism in which poverty and associated signifiers are a central point and part of the attraction (Frenzel, 2017). The literature shows substantial evidence of a connection between the film tourism phenomenon and the slum tourism typology. World widely known examples of such connection are the intense slum tourism activities in Rio de Janeiro's *favelas* and New Delhi's slums,

which are most probably film-induced, since they have been boosted by the release and worldwide visibility of several films, but mainly *City of God* (2002) and *Slumdog Millionaire* (2008), respectively. Several studies addressed in the literature review show evidence not only of the increase in slum tourism activity in those areas after the release of such films, but also of tourists' and tour guides' discourses corroborating the role of those productions in the formers' motivation.

Although plenty of evidence points to a connection between the two phenomena, there is a high degree of ambiguity about the nature, determinants, and dimensions of slum tourism motivations. This applies not only to film-induced slum tourism, but to slum tourism motivations as a whole. This vagueness is due, in part, to the context dependence of such motivations, as shown in studies that compare such activity in the mentioned cases of Brazil and India, as well as in South Africa. The importance of understanding slum tourism has been highlighted by its very controversial nature. The activity often raises conflicting opinions and interests by different sectors of local populations, governments, and tourism players. On one hand, tourists and practitioners are accused of participating in and promoting human safaris, exploiting others' misery, and turning poverty into a business with no regard for locals. On the other hand, advocates will argue that slum tourism is often managed in a local based and sustainable manner, maximising gains to the community by capitalising on local production and entrepreneurship, as well as reinvesting profits locally.

Despite the importance in understanding such phenomenon, little research has looked into slum tourism motivations, l*et al*one *Film-induced slum tourism motivations* specifically. The mentioned controversial character of slum tourism seems to contribute to this ambiguity and lack of research aiming at understanding the motivations to such tourist activities. The association with non-sustainable and disrespectful practices seems to drive researchers away from the topic, as well as generate a prejudged idea of the motivations of those indulging in such practices. Besides, the few studies that actually address such motivations do it from the stance of social sciences, adopting exclusively interpretive methods. In other words, to date, no research has yet looked into the determinants and dimension of slum tourism motivations. As a result, there is no structured theoretical model encompassing those variables, but rather a few partial conclusions about what those motivations might be, which are based on discourses from practitioners and tourists, and restricted to specific cases.

In this context, the present research's general objective is: To examine how slum tourism motivations are determined and/or increased by films. To achieve that goal, the following specific

objectives have been perused: I) To identify the dimensions of slum tourism motivations, that is, the inner motivations that move tourists to visit slums; II) To explore how films (and other audio-visual products) serve as determinants of those motivations; III) To develop and test a causal model encompassing slum tourism motivations and their film determinants. Having reiterated the objective proposed for the present study, the following section presents a discussion on the different philosophical stances and epistemological issues in social sciences with emphasis on tourism research, which leads to a statement of the research paradigm and stance adopted in the present investigation.

4.2 Philosophical stances and epistemological issues in social sciences and tourism

In the spectrum of science fields, research in tourism, despite being a multidisciplinary area that borrows theories and paradigms from both "soft" and "hard" sciences, is traditionally more associated with social sciences. Particularly in such field, researcher's basic beliefs about the world influence the way they examine a particular topic. Namely, a researcher's vision of society will influence his/her choices regarding the philosophy that guides their observation, and consequently, the way they plan the research, collect and analyse data, and even write their final report (Collis & Hussey, 2003). As Hughes and Sharrock (1997) state, techniques and methods of investigation are not intrinsically right or wrong, as their effectiveness is always dependent on philosophical justification. As research tools, methods only make sense when considered within a set of assumptions about nature and society, therefore, they cannot be separated from theory.

These considerations suggest that philosophical issues are an essential consideration in social sciences. In this context, researchers need to understand their own view of the world (i.e., their own philosophical orientation) before planning their research. Such set of assumptions defines a scholar's research orientation. As Denzin and Lincoln (1998) observe, all researchers tell stories about the worlds they have studied. Thus, the stories scientists tell are framed within specific storytelling traditions, which are often referred to as paradigms. According to Kuhn (1966), paradigms consist in universally accepted scientific achievements that, during a certain period of time, provide solutions to a community of practitioners of a certain science. As Goodson and Phillimore (2004) explain, there are four main paradigms that structure and shape research: the positivist, the post-positivist, the critical, and the interpretive paradigms. Each of those provides flexible guidelines on how theory and method connect to each other, and thus, helps to structure

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and shape research inquiries. In a more systematic and didactic exposition, Collis and Hussey (2003) state that there are two main research paradigms or philosophies: the positivistic and the phenomenological paradigms, which represent the two extreme points of a continuum between which all paradigms mentioned by other authors might lay.

Other authors employ different terms, such as "quantitative" and "qualitative". However, those terms might lead to confusions between paradigms and their associated methods. Typically, positivistic studies produce mainly quantitative data, while phenomenological studies produce mainly qualitative data. However, positivistic works can also employ qualitative methods, and phenomenological works may apply quantitative ones as well. Therefore, such terms imply unnecessary limitations on the methods that can be used when guided by each paradigm. There are also authors who use the term "interpretive" (Goodson & Phillimore, 2004) instead of "phenomenological", which implies a more comprehensive philosophical perspective, probably aiming at avoiding confusions with a methodology known as "phenomenology". Other terms commonly used are, for the positivistic paradigm: "objective", "scientific", "experimental", and "traditionalist"; and for the phenomenological paradigm: "subjective", "human perspective", "idealism", and "hermeneutic tradition" (Hughes & Sharrock, 1997). Those terms are not, however, necessarily interchangeable, as many of them highlight specific methods employed instead of the research tradition *per se*. In the present work, for the sake of simplicity and objectivity, the terms "positivist" and "phenomenological" are adopted.

Before approaching the characteristics of each paradigm, it should be clarified that they are more accurately described as two extremes in a continuum than as two mutually excluding options, despite the existing trend of classifying them in that fashion (Collis & Hussey, 2003; Deshpande, 1986). Therefore, researchers may choose how positivistic or phenomenological their orientation will be, or even which aspects of each paradigm they will adopt. Those choices will be reflected in the three main elements that shape research inquiries: ontology, epistemology, and methodology. Ontology is the study of being, and seeks answers for questions on the nature of reality (Denzin & Lincoln, 1998). The ontological assumption influences the researcher's epistemological position, which concerns the relationship between the researcher and the researched (Landesman, 1997; Mannheim, 1952). Finally, researchers' epistemology provides the principles upon which to define their methodology, which is the study of how we collect knowledge and data about the world (Goodson & Phillimore, 2004). In sum, research relies heavily upon the ontology of the researcher (their definition of reality), their epistemology (their relationship with the examined reality), and

their methodology (how they seek for knowledge about reality). There are yet other relevant elements of research which are influenced by the researcher's philosophical stance, such as the axiological assumption, which deals with the researcher's values and their role on the research process; and the rhetoric assumption, which deals with the linguistic features employed on the research proposal and report writing.

To provide a more solid basis for the philosophical orientation of the present study's author, it is productive to discuss how positivists and phenomenologists position themselves in relation to each one of those concepts. In this context, the ontological assumption deals with the choice of weather the world is considered an objective entity, which is external and independent from the researcher, or socially interpreted and understood only upon examination of human perceptions. Positivists assume the first stance, while phenomenologists assume the second. On what concerns to epistemology, positivists believe that, as phenomena are independent from the researcher, they must be must be examined objectively and without any influence of the researcher. Phenomenologists minimise the distance between researchers and the researched, and employ different forms of participative inquiry. Concerning the axiological assumption, positivists believe that the researcher is value free, and do not affect the object being researched (Goodson & Phillimore, 2004). Phenomenologists, on the other hand, assume that researchers do have values, even if they are not explicit, and that those have an inevitable effect on what is acknowledged as facts, as well as on the interpretations that are extracted from those facts. In other words, they believe that the researcher is involved with the object being researched.

Regarding rhetoric, to imply objectivity and absence of bias, positivists employ the passive voice, which is more formal and impersonal. Accordingly, their wording prioritises objective definitions. As in phenomenological studies, showing involvement is acceptable, they often use the more informal first person. Moreover, they employ words that describe meanings. Finally, when it comes to methodology, positivists seek to test hypotheses and find causal relations. This is more often perused through quantitative methods, which allow for deductions. Results are generalizable from sample to universe, and reliable. Phenomenologists, on the other hand, interpret phenomena looking for patterns, which often results in the proposition of theories. This is more frequently done through qualitative, interpretive methods, which allow for inductions. Results are context dependent and tend to have high validity. The main characteristics of research oriented by each paradigm are summarised in Table 4.1.

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Table 4.1: Basic distinctions between the positivistic and phenomenological paradigms
Source: adapted from Collis and Hussey (2003), Denzin and Lincoln (1998), Goodson and Phillimore (2004)
and Hughes and Sharrock (1997)

Assumption	Concern	Positivistic	Phenomenological
Ontological	Nature of reality	Objective and separated from the researcher.	Subjective and socially constructed.
Epistemological	Relationship between researcher and researched	The researcher is independent from what is being researched.	The researcher is part of and interacts with what is being researched.
Axiological	Role of values	The researcher is free of values and impartial.	The researcher has values that affect his/her interpretations.
Rhetorical	Research language	Formal; prioritise impersonal (passive) voice; use of words that quantify.	Informal; personal (first person) voice; use of words that describe meanings.
Methodological	Research process	Test-hypotheses; causal relations; quantitative and deductive; seek generalisations; reliable results.	Searches patterns; generates theories; qualitative and inductive; findings are context-dependent; valid results.

The employment of these paradigms and their associated methods by social scientists has always been permeated by debates and disagreements. As Hughes and Sharrock (1997) observe, the relationship between philosophy and social sciences is a problematic one. An indicative of this is the fact that philosophical or methodological questions only start being raised when familiar and typically trusted methods no longer seem to justify the trust researchers placed upon them. In this context, the lack of such universally accepted achievements bring about methodological issues. As Kuhn (1966) observed (and his observation remains valid), important transitions that defined the main elements of most hard sciences occurred during the eighteenth and nineteenth centuries, while those of social sciences may well be occurring today. Amongst those transitions is the development of the currently accepted paradigms. In this context, the author observes that it remains an open question what areas of social sciences have acquired such paradigms at all. Without a commonly accepted set of research guidelines, the direct observation of evidence is often not possible in social sciences. In these cases, concepts are often grasped through the testing of hypotheses, or the interpretation of subjects' impressions. Social research is then accomplishing the steps that hard sciences have achieved centuries ago, and as it develops, some of the ideas and attitudes within it evolve.

The first paradigm adopted by social scientists was the positivistic one, as the intention was to replicate hard sciences' rigor in the study of social phenomena. Referred by Hughes and Sharrock (1997) as "the positivistic orthodoxy", such orientation was first accepted as the main tradition within social sciences by the end of the nineteenth century. The positivistic paradigm assumes the existence of one real (external) world, independent from the mind of the knower, and composed by "things out there" to be discovered through objective observation. Social scientists who adopt this paradigm search for facts and causes of social phenomena while giving little importance to the subjectivity of the individual. In this context, moral and aesthetic issues are excluded from the research agenda.

Moreover, the relationship between the researcher and the researched is assumed to be unidirectional, which means that the researcher does not influence the behaviour or the responses of his/her research subjects (Goodson & Phillimore, 2004). Consequently, the ontological debate of "what is the reality?" can be kept apart from the epistemological question of "how do we obtain knowledge about this reality?" (Collis & Hussey, 2003). Research seeks to establish causal relations between variables, establishing laws and connecting them to deductive or integrated theories. Additionally, researchers are assumed to be value free and are supposed to be able to substitute one another without influencing the research results. Such paradigm is also majorly associated with quantitative approaches, which seek to extrapolate the results to the whole social world, which has historically been made with little regard to issues such as gender, ethnicity, and culture.

Those assumptions were disputed by phenomenologists, which accused them of being a generalisation of the subjectivity of a small group of people whose power make them believe they can generalise their experiences across the whole social order (Code, 1993). They claimed that it was impossible to study people as isolated from their social contexts, and that they could not be understood without an examination of their perception on their own activities. In this context, feminists claimed that most research had male subjects; therefore, their results could not be extrapolated to the behaviour of women. Accordingly, the generalisation of results obtained by researchers who analysed white European subjects to other ethnicities and nationalities was also questioned. Critics of the positivistic philosophy also claimed that an over-structured project lead to limitations and to the disregard of potentially interesting discoveries; that researchers are not objective, but rather part of what they research; and that analysing social phenomena in a numerical perspective is at best deceiving (Collis & Hussey, 2003), since human life is different from natural phenomena, thus its examination requires a different methodology (Hughes & Sharrock,

1997). In this context, the positivistic perspective is also accused of distorting reality, as well as imposing an insensitive (to the way in which social reality is meaningfully constructed) version of it.

Part of the phenomenology-oriented critic to the use of the positivistic paradigm in social sciences is summarised in Hughes and Sharrock's (1997) critic to Durkheim's[1] claim that although the social world is independent from the material world, there exists a unit of method for their respective study. According to Hughes and Sharrock (1997), this implies that the social world should be studied in an objective manner through the scientific method, not unlike the natural world. However, establishing that social facts are things that are external to human beings is a problematic endeavour, since the social world does not appear to its constructors as thing-like, but as amendable to human actions. Durkheim could never propose a universally accepted solution to this gap, which still plagues the positivistic tradition in social sciences. In response to these gaps pointed in the employment of a purely positivistic approach in social sciences, the phenomenological paradigm gained space in the field.

The history of the adoption of research paradigms in social sciences is not, however, limited to a mere transition from a purely positivistic stance to a phenomenological one. Instead, it is marked by tendencies over different periods of time, when researchers leaned towards either extreme of the positivistic/phenomenological continuum, and different aspects of such philosophies were highlighted. Denzin and Lincoln (1998) divide the history of social sciences research in five different moments: 1. the *traditional period*, characterised by a strong influence of the positivistic paradigm, as well as by a consequent concern with providing reliable and objective interpretations; 2. the *modernist phase*, in which researchers sought to further formalise methods by attempting rigorous qualitative studies (trying to make them as rigorous as quantitative ones) oriented by new interpretive theories that gave voice to society's underclass; 3. the *blurred genres*, characterised by a profusion of paradigms, methods, strategies and theories adopted by researchers, as well as a methodological diaspora in which humanists turned to social sciences and social scientists turned to humanities; 4. the *crisis of representation*, which featured more reflexive writing, the questioning

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[1] Emile Durkheim (1858-1917): French sociologist, psychologist and philosopher. Created the discipline of sociology with Karl Marx and Max Webber and was one of the most prominent authors in philosophy of research in the area of social sciences, as well as in social sciences as a whole.

of class, gender, and race issues and the search for new models of truth and representation; and 5. the *postmodern period*, marked by a substitution of grand-narratives for more local, small-scale theories, fitted for specific problems and situations.

In this context, when applied to research in social sciences, the phenomenological philosophy considers that, while hard sciences deal with objects that are external to people, human sciences deal with actions and behaviours that are created inside the human mind (Collis & Hussey, 2003). As a response to the employment of pure positivism, phenomenologists assume that, as the reality is inside of people, the action of studying such reality has an inevitable effect on it. Therefore, phenomenologists adopt a participative stance, aiming at reconstructing rather than predicting. In this context, the paradigm implies a different view of measurement, in which it is a means by which concepts are empirically interpreted, rather than quantified. In other words, phenomenologists seek to extract the meaning of social phenomena, rather than measuring them in a traditional manner. To that end, the study of the individual's subjectivity is prioritised. This view underlies what Hughes and Sharrock (1997) refer to as "human perspective" or "hermeneutic tradition in social sciences", which acknowledges science as a cultural activity, and the knowledge it generates as a social product, which imply a different methodology. The main methodological differences between the research oriented by each paradigm are summarised in Table 4.2. Moreover, such view suggests that all knowledge is historically and socially grounded, and therefore, relative, which implies the abandonment of the search for absolute knowledge.

Table 4.2: Main methodological differences between the positivistic and phenomenological paradigms
Source: adapted from Collis and Hussey (2003), Denzin and Lincoln (1998), Goodson and Phillimore (2004) and Hughes and Sharrock (1997)

Positivistic paradigm	Phenomenological paradigm
Tends to produce quantitative data	Tends to produce qualitative data
Big (statistically representative) samples	Small (in-depth analysed) samples
Tests hypotheses	Generates theories
Highly specific and precise data	Subjective and meaningful data
Artificial location (in order to control all variables)	Natural location (normally through field-research)
High reliability results	Low reliability results
Low validity results	High validity results
Generalises from sample to population	Generalises from one context to the other

On what concerns to tourism studies, Goodson and Phillimore (2004) observe that it is not as methodologically and theoretically advanced as other areas of social sciences, therefore, the use of

the phenomenological paradigm is still limited. The authors associate that with the relative newness of the field, its late engagement with methodological issues, and its tendency to embrace more conventional methods in social sciences. Corroborating such observation, a review of tourism studies published until 1996 (Phillimore & Goodson, 2004) suggests that those are predominantly located on Denzin and Lincoln's (1998) first two moments (*traditional* and *modernist*), with some evidence of studies in the third moment (*blurred genres*), only discussions on the fourth (*crisis in representation*), and a beginning of the influence of fifth moment (*postmodern period*) in research practices.

Currently, tourism scholars normally face the decision between a predominantly positivistic and a predominantly phenomenological orientation. As Goodson and Phillimore (2004) observe, tourism is a complex phenomenon based on interrelations and interactions. However, there has been a historical tendency to focus on the tangible, and arguably, the objective and readily measurable aspects of it, frequently from an economy and marketing and/or management standpoint. On the other hand, an approach that focuses on the people and considers individuals' subjective experiences and perceptions, as well as the role they play in constructing tourists' or hosts' experiences, has scarcely been employed.

4.3 The philosophical approach to this study

As seen in the previous section, a significant limitation imposed by the adoption of the positivistic approach in tourism research is that it implies a focus on tangible, objective, and measurable aspects of the activity, while little attention is given to individuals' subjective experiences and perceptions. Within the continuum polarised by the positivistic and phenomenological paradigms, the researcher is indeed more identified with the positivistic approach. However, to overcome the described limitations resultant from the adoption of a purely positivistic stance in tourism research, the approach is adopted on the present study in a flexible and non-radical fashion. This means that, considering that tourism is a phenomenon performed by people, people-centred techniques were also employed in the research steps to which they were adequate.

The option for such flexible approach results from the author's acknowledgement of the importance of a productive debate on research philosophy, which enriches the research project by clarifying the researcher's stance. In addition to that, as stated by Hughes and Sharrock (1997), reviewing the research philosophy engenders reflection on the research problem itself, minimising

methodological error. As a result of such review, the assumptions that define the methodological choices in the study, which are shaped by the philosophical orientation, must be clarified. In this context, it is necessary to make, first, an ontological assumption, followed by an epistemological and an axiological one.

The ontological assumption refers to what is the researcher's view about the world. In other words, it answers the question of what the research believes the nature of reality is. According to the review of philosophical stances exposed in the previous section, positivists believe that the world is objective and external to the researcher. Meanwhile, the phenomenological approach suggests that the world is socially interpreted, and understood only upon examination of human perceptions (Collis & Hussey, 2003; Hughes & Sharrock, 1997). The author adopts a predominantly objective view of the world, identifying with the positivistic approach, and therefore, believes that reality is objective and can be divided in parts, subject to identification, description, and classification, which allow for the whole to be understood. In this context, the author borrows from Durkheim's claim that social facts, not unlike physical facts, must be explained by causes, regardless of whether individuals are conscious of them. Another idea borrowed from the philosopher is the conceived existence of observable variables that serve as indicators of underlying structures, or constructs, which are not observable themselves (Hughes & Sharrock, 1997).

Nevertheless, the author does acknowledge Hughes and Sharrock's (1997) critique on Durkheim's claim about the existence of a method unit for the respective study of the social world and the material world, although one is independent from the other. Therefore, it is acknowledged that seeing social facts entirely as things that are completely external to human beings is problematic, as the social world does not appear to its constructors as thing-like, but amendable to human actions. Besides, as the same authors state, the answer for "what is the nature of reality" depends, in part, on what there is to be known. Therefore, an ontological assumption that reflects a positivistic orientation is adopted for the research as a whole, which is organised around Durkheim's ideas of social facts needing explanation and the existence of variables that explain non-observable constructs. However, it is recognised that, in order to grasp certain concepts, the researcher needs to employ a more human approach, including social interpretation of facts and the examination of human perceptions. In other words, to understand those concepts, it is important to, as stated by Max Webber, understand human behaviour from the actor's own frame of reference. That is to say, on the research phase in which "what there is to be known" consists in

subjective human perceptions, not yet systematised into more palpable and measurable variables, subjective and interpretive elements must be incorporated into the research approach.

In addition to the ontological assumption, as observed earlier, an epistemological assumption also needs to be stated, as it has an equally relevant effect on the methods and techniques chosen to be implemented in the study (Hughes & Sharrock, 1997). This implies that it is necessary to address the researcher's position regarding the relationship between the knower and the known. Positivists, in line with their ontological position, believe that the researcher is external to what is being studied, which consequently, must be objectively examined. This contrasts with the phenomenological perspective, according to which the knower interacts with the known, and therefore, examine it in a more participative and subjective way. Closely related to the epistemological statement is the axiological one, which refers to the roles that values play in understanding the studied subject. In this regard, positivists argue that the investigation must not be subject to the influence of values, being therefore, totally unbiased. According to the phenomenological stance, since researchers do affect the studied objects, their understanding of said objects is inevitably shaped by the researcher's values.

Once more, the author identifies with the positivistic approach, agreeing on what concerns to reality being external and independent from the knower, who must not affect it; as well as on what regards to the knowers' values being suspended, so that they do not affect how reality is understood. However, again, the author acknowledges the critics made by phenomenologists on a purely positivistic view of social facts. Therefore, it is recognised that the researcher does have values, even if those are not explicit, and when it comes to human perceptions, those values have an effect on what is acknowledged as facts, as well as on the interpretations that are extracted from those facts. Naturally, being identified with a positivistic approach, the researcher abstains from values as much as possible. Nevertheless, on the research phase in which the data being interpreted consists in human perceptions, and the collection of this data includes involving oneself in the environment where those perceptions are formed, as well as with the human beings whose perceptions are being examined, it must be acknowledged that values will inevitably play some role in the interpretation of facts. In this context, the researcher has made the necessary efforts to keep the influence of such values as low as possible, in line with the adopted positivistic paradigm.

In sum, the present study is predominantly in the positivistic epistemological tradition, however not from a radical view, and thus, acknowledging the effectiveness and making use of interpretive

techniques when judged adequate. Therefore, although oriented by a positivistic stance, the present research is closer to what is referred to as mixed methods studies than to a purely quantitative one. Indeed, triangulation of procedures, as observed by Deshpande (1986), allows researchers to use the strengths of some methods to compensate the weaknesses of other methods, and thus achieve an effective combination of high reliability and high validity. Accordingly, Deshpande (1986) concludes that relying exclusively on one research tradition may lead to method bias. Basically, quantitative methods are mostly adequate for verifying and confirming theories, while qualitative methods are more appropriate to discovering and generating theories. Considering these characteristics of each type of method, as well as the tasks developed in each part of the study, it was felt that, before testing the model in quantitative terms, it was necessary to refine it and complement it based on perceptions provided by the tourists themselves, in order to capture the nature of their motivations. That means that the human perceptions that were socially interpreted through participating in the life of subjects provided the necessary knowledge about the investigated phenomenon to help inform the proposed model. This allowed the researcher to understand the variables that had not yet been systematised by previous studies, in order to be able to measure them with all the rigor and objectiveness expected of a study oriented by the positivistic research philosophy. In other words, before verifying the model, some of its facets needed to be discovered. Therefore, qualitative methods had to be employed for the discovery tasks, in order to generate the theory that was later verified through quantitative methods.

Following this discussion about the philosophical stance adopted within the study, the next section describes the research design and data collection procedures, which are in consonance with the adopted philosophical orientation.

4.4   Research design

As seen in the previous section, quantitative and qualitative approaches are not mutually exclusive, but rather complementary, in research design. As observed by Deshpande (1986), "*Rather than beginning with hypotheses, models, or theorems, the act of building theory commences with comprehending frequently minute episodes or interactions that are exaimed for broader patterns and processes*" (p. 107). This is because each type of methods is more adequate to a certain kind of research task. Taking this into consideration, before moving onto the testing of the model through quantitative methods, it was necessary to have the tourists who visit Rio de Janeiro's *favelas* speak

for themselves, as well as interact with them and attempt to actively participate in their experience, in order to gain insight about their motivations. In other words, before verifying the theory through quantitative methods, such theory needed to be refined, that is, part of it still had to be discovered, which was executed through qualitative methods, according to Deshpande's (1986) proposition. This was important not only to contextualise existing theories to the specific settings being analysed, but also to actually build theory, particularly on what concerns to slum tourism motivations. Previous studies presented mere indications of what those motivations might be, not dwelling into their dimensions and determinants.

In this context, listening to the slum tourists themselves allowed the researcher to build on those indications from previous studies and propose a list of items that potentially integrate the dimensions of such motivations. On what concerns to film-factors determining those motivations, the exploratory study allowed the researcher to gather context specific insights in order to adapt existing theories to the examined settings, since film-induced tourism *Pull* motivations had not been structurally addressed in the context of slum tourism before. In this context, the qualitative phase had a relevant role on the present study, and the proposition of the model is indeed an important part of the research's results. In this context, the combination of previous literature and the exploratory, qualitative study resulted in a *Film-induced slum tourism motivations* model, which encompasses: two exogenous variables – *Place and Personality* and *Performance*; and two endogenous variables: *Experiential motivations* and *Learning motivations*, and was further tested through quantitative methods.

While the qualitative phase of the study was based on a combination of literature and insights from semi-structured interviews, quantitative data was collected through a structured questionnaire applied *in loco* with the same research universe: tourists visiting Rio de Janeiro's *favelas*. The questionnaire is also based on the exploratory study and encompasses questions that aim to assess each of the items in the proposed model. For a clearer exposition of those research phases, they are respectively addressed in each of the following two sections. Therefore, the next section addresses the exploratory, qualitative study, describing the process through which the *Film-induced slum tourism motivations* model proposed in this study was developed. In this context, the section presents the specific goals of the exploratory phase of the present study, as well as a detailed description of the sample, interview procedures, and analysis strategy employed to achieve the proposed objectives.

4.5 The qualitative phase: model development

The literature review raised several questions that need to be explored before moving on to the next steps in the research process. The development of the proposed model for *Film-induced slum tourism motivations* calls for the identification of slum tourism motivation dimensions, and the contextualisation of their film determinants. Moreover, it is necessary to clarify how those constructs connect in the model from the view-point of the actors who live the phenomena being investigated, in other words, the tourists whose motivations are being examined. It is also necessary to explore the nature of slum tourism within the context of the study, that is, the specific nuances of such phenomenon in Rio de Janeiro's *favelas*. In this context, it is important to allow the visitors to speak for themselves, in order to grasp issues that are important to their motivations. This will help the preparation of the quantitative phase of the study. Therefore, it was concluded that an exploratory, qualitative research needed to be conducted prior to the quantitative phase.

One of the most critical issues regarding model development regards the selection of the adequate components. In the present investigation, the model components are slum tourism motivations dimensions and film determinants affecting them. To overcome the mentioned problem, these components, as well as the relationships between them, were identified through a combination of previous literature (on film tourism and slum tourism) and insights from the exploratory, qualitative research. To this end, the qualitative study was based on in-depth interviews with tourists, carried out during their visits to the *favelas*. Its general goal was to gain a better understanding of slum-tourists' motivations, with a particular focus on exploring its dimensions and the elements of films that act as determinants to those motivations. To achieve that, the study builds on the literature review carried out in the previous chapters.

The literature suggested several constructs associated with slum tourism motivations, which combined with previously validated constructs of film tourists' motivations, served as "initial boundaries" for model development purposes. In this context, the exploratory study is a preliminary phase of the investigation, which aims to contextualise existing theory (on film-induced tourism) to the specific context being analysed (Churchill, 2001), identify relevant variables (slum tourism dimensions) in the phenomena under investigation, and explore associations between (film) determinants and dimensions (of slum tourism motivations), and thus generate hypotheses to be further tested through quantitative methods (Shah & Corley, 2006). Combining a heuristic, qualitative phase with an objective a quantitative one is consistent with the philosophical tradition

adopted in the present research, which is the positivistic epistemological tradition adopted in a flexible and non-radical fashion. This means that the author shares the belief that exploratory, qualitative work can play a relevant role in knowledge creation, even within a mainly objective view of reality.

As mentioned earlier, despite the existence of a considerable literature on slum tourism, there is a shortage in studies focused on the motivations of tourists engaging in this practice. This is probably due, to some extent, to slum tourism being a controversial topic, which often generates moral anxiety, resulting in a constant judgement of its participants, as well as its operators. Such judgement is often done in the absence of actual knowledge, or based on a presumed knowledge about tourists' motivations, while slum tourists themselves are rarely consulted. To this date, no study actually "heard" slum tourists about their motivations. The few studies that did hear them, such as Freire-Medeiros (2007, 2009), had more general goals regarding the observation of the transformation of slums into touristic places. As a result, comments about tourists' supposed motivations are included in the characterisation of the object of study, rather than as findings of the investigation, which consequently, was conducted based on the premise that such motivations were true. To obtain a model that is grounded in the reality of the tourist activity that takes place in slums, and that can be tested in the empirical ground, such constructs needed to be verified in a real slum tourism context, by letting the slum-tourists speak for themselves.

On what concerns to the film determinants, previous literature on film tourism do include constructs associated to the role of films in generating visit motivations to depicted destinations. Such constructs, in turn, have been validated, as well as replicated by several studies (Macionis, 2004; Macionis & Sparks, 2009; Komppula, 2012; Rajaguru, 2013; Oviedo-García *et al.*, 2016; Rittichainuwat & Rattanaphinancha, 2015; Meng & Tung, 2016). However, for the purposes of the present investigation, they needed to be contextualised within the slum tourism context. Therefore, with the twofold aim to explore slum tourism motivation dimensions and adapt the impact of films in visit motivations to the slum tourism context, the present research was undertaken in the settings of Rio de Janeiro's *favelas*. Such context is believed to provide the best habitat for *Film-induced slum tourism motivations*, given the combination of a vibrant slum tourism activity with a continuous production of local and international films portraying the *favelas*, which, as pointed out by previous studies, is a major source of contact with this environment for international viewers, and supposedly of motivations to visit them.

In sum, the exploratory research focuses on the view of tourists who visited the *favelas*, which were allowed to speak for themselves about their own motivations. This allowed the researcher to compare the motivations tourists stated or showed to have with those suggested by previous studies, while considering context specific nuances. Moreover, it allowed the researcher to grasp the role played by films portraying the *favelas* on the visit motivations revealed by tourists. Letting slum tourists speak for themselves about their motivations is then crucial to explore such motivations considering their frame of reference, which ensures that the proposed conceptual model addresses relevant aspects (Deshpande, 1986). Moreover, considering the idiosyncrasies in the tourist activity taking place in different *favelas* in Rio de Janeiro, considering the perspective of tourists that visited several of them is of great value, as it avoids bias and adds a degree of triangulation to the analysis.

In accordance with the context of the present research, the qualitative study involved a series of "face-to-face" semi-structured interviews (see interview guides in Appendices 1, 2 and 3). Since the goal was collecting impressions on visitors' motivations, the sample mainly consisted of the slum-tourists themselves. However, with a complementary character, additional interviews were also undertaken with other actors of the tourist activity in the *favelas*, namely tour guides and members of tourism associations. In conclusion, the interviews provided the necessary insights to: 1. Explore slum-tourists' motivations in the specific context of the tourist activity in the *favelas*, building on the contributions addressed in the previous chapter; 2. Develop the proposed model, namely defining which constructs should be included as dimensions, how the constructs interact with each other, and how film determinants affect slum tourism motivation dimensions; and 3. Formulate the quantitative questionnaire, ensuring that it includes all the relevant questions for the measurement of the model items.

Following this general description of the qualitative component of the research, the next section addresses its sample.

4.5.1   Sampling

As previously addressed, the exploratory component of the study is based on a sample that consists of tourists visiting Rio de Janeiro's *favelas*, as well as other key actors of the tourist activity in the *favelas*, interviewed as a complementary source of information. For the purpose of describing the sampling procedures, this section includes some details regarding the tourists that visit the *favelas*

of Rio. According to the 2017 statistical inform of Brazilian Ministry of tourism (MTur, 2017), the state of Rio de Janeiro received 1.480.121 international tourists in 2016, most of which arrived through or visited its capital city. It is worth to mention here that the report is based on the number of air and sea international arrivals in the state. Therefore, this number is likely underestimated, as it does not consider the tourists that arrived in Brazil through other states and later travelled to Rio. That being observed, since *favelas*, as most neighbourhoods, are open public places and free for circulation, the parcel of those tourists who visits them cannot be precisely assessed. Moreover, due to the level of informality that underpins the tourist activity in the *favelas*, information regarding accommodation and participation in organised tours is also unavailable.

What is indeed known is that tourists visit many communities, mostly in the south zone of the city, and that each of them offers its own set of attractions, as well as different characteristics. Therefore, the tourist activity taking place in each *favela* has its own particularities. For instance, as noticed during the field research, tourism in Rocinha, the biggest *favela* in Rio, is much closer to mass tourism. The community is often featured in itineraries amongst other "must see" attractions in the city; and although there are also local accommodation and local based organised tours available, the *favela* is overrun by outsider companies that cruise it in *Jeeps* full of tourists who are picked up in upscale hotels for a ride that is the archetype of the slum tour criticised by authors such as Privitera (2015). On the other hand, tourism in Santa Marta, a much smaller community squeezed between hills by the neighbourhood of Botafogo, takes place mostly through locally owned hostels and tours guided by locals, who seek to ensure authenticity and respect to the community while keeping the benefits of the activity. Those observations are in line with Freire-Medeiros (2016), who observes that, while Rocinha has represented, through the last two decades, a model founded on the protagonism of external companies and on the silence (or opposition) of the public sector; Santa Marta, in the context of the pacification policy (addressed in section 3.2.3.2), represents a model based on public-private partnerships, as well as on the engagement of locals as tourism entrepreneurs.

To define the population of interest for the exploratory study, it was considered that, according to Shah and Corley (2006), in order to ensure rigour in qualitative research, it is essential to adopt a purposeful sample, which according to Patton (1990), must be justified by both theoretical and practical reasons. In the present exploratory study, the theoretical reasons consisted of including tourists who visited *favelas* with different tourist activity profiles, as well as the ones with the most relevant slum tourism activities in terms of visitation volume and international notoriety.

Additionally, also for theoretical reasons, the sample included tourists who took part in organised tours, as well as those who stayed in hostels in the *favelas*, those who visited the communities independently, and even some who were spending periods longer than the that of typical tourists (months), but were still considered tourists according to the United Nations' World Tourism Organisation's (UNWTO) definition (e.g., people taking part in art projects, doing internships, volunteering, or just travelling for a longer period). This allowed the researcher to collect impressions about the motivations of the most diverse possible sample of tourists visiting the *favelas*, which was essential to avoid bias on the proposed theoretical model. Accordingly, the practical reasons consisted in selecting *favelas* in which contact with key tourism actors could be established prior to the field visits, in order to ensure effectiveness of the data collection process, as well as safety. Also for practical reasons, the communities that integrate the Complexo do Alemão, a big agglomerated of *favelas*, had to be excluded from the sample, as the cable car that allows tourists to go uphill was out of order during the period in which the field research was carried out, and therefore, the tourist activity was severely reduced.

The final sample consisted of 54 tourists, who were interviewed in 39 recorded interviews (although most interviews were carried out individually with each tourist, some were done with two or three simultaneously). The tourists were approached in four different *favelas*: Rocinha, Morro da Babilônia, Santa Marta, and Vidigal. Rocinha, as previously mentioned, is the biggest *favela* in Brazil, with over one million inhabitants; as well as the first to receive tourists, back in the early nineties. It extends through two up class neighbourhoods of Rio's South zone: São Conrado and Gávea; and includes many "sub-neighbourhoods", being often referred to as a neighbourhood as well, due to its level of urban facilities, such as bus lines and bank agencies, absent in most other *favelas*. Tourists in Rocinha were interviewed during organised tours carried out by local tour company *Favela Original Tour*. Rocinha's sample consisted of fourteen interviewees, including students from Colombia, Mexico, Hong Kong, Malaysia, United States (two), and Denmark (two); a Mexican translator, a German couple of a mechatronic engineer and a business manager, two Argentinian friends (a photographer and an entrepreneur), a Belgian businessman, and a Brazilian couple of a project assistant and a medicine student (for the sake of comparison, Brazilians were also interviewed in this exploratory phase). Additionally, the company's owner and president of the tourism association, Aílton Macarrão, who is also a pioneer in local based tourist visits to *favelas* in Rio, was interviewed as a complementary source.

Morro da Babilônia is a much smaller community, on the top of a steep ridge in Leme neighbourhood, separating Copacabana beach from Botafogo neighbourhood. Most tourists who visit the *favela* stay in the several hostels located in it, due to, in addition to the experience of the *favela*, the artistic and bohemian environment, and the good value for money it offers, since it is an affordable way to stay close to Copacabana beach and other points of interest. Tourists in Morro da Babilônia were interviewed during breakfast in Babilônia Rio Hostel, a locally owned property. Approaching tourists during breakfast was a suggestion from the hostel's owner, which proved effective, since, unlike Favela Experience Hostel, in Vidigal, for instance, tourists do not spend much time in the common areas. In total, 7 tourists were interviewed, all hostel guests. Such set of guests included an Argentinian journalist, an Argentinian plastic/visual artist, an Argentinian couple of street artists (jugglers), an Australian couple formed by a teacher of Uruguayan and a nurse of Chilean heritage, and a Brazilian mathematics teacher.

Santa Marta is considered the paradigmatic new model touristic *favela*, as addressed in section 3.2.3.2. Although it has no streets and the only way to go around is by little irregular stairways and labyrinth-like corridors, the advent of a cable car, combined with beautiful viewpoints, a vibrant cultural scene, and a space that pays homage to Michael Jackson's visit and video clip footage (*They don't care about us* was), as well as its location in the middle of Botafogo neighbourhood and public investments made in the context of the pacification process, make it an appealing and convenient option for tourists. As it is surrounded by forest except by one wide, which faces Botafogo, unlike other favelas, it has one main way in through a square on the bottom of the hill (Corumbá Square). In the square, there is a tourist information box where local guides wait to welcome tourists and arrange tours by demand. Visitors in Santa Marta were interviewed during tours by local guides, as well as those organised by outsider agencies in partnership with local guides. In order to facilitate the research without disturbing the guides' work, the researcher took part in several tours per day to be able to approach tourists in adequate moments. Additionally, independent visitors were approached in the line for the cable car and in Michael Jackson's space. The sub-sample from Santa Marta consisted of 14 interviewees, including students from Romania, Slovakia, Thailand, and East Timor; as well an Indian Chef resident in Canada, a Mexican software consultant, a couple consisting of a Romanian market researcher and a Russian housewife, a Belgian journalist who was in Rio to cover the Olympic games, a French couple constituted by a financial manager and a bank employee, two British engineers of Asian and Arab origins, and a French saleswoman.

Finally, Vidigal is probably the trendiest *favela* due to its vibrant artistic community. Being a relatively large *favela*, it attracts tourists for different reasons, the main ones being: the good value hostels, the proximity with the beach, the panoramic view of the city, the artistic environment, and the proximity with Morro Dois Irmãos, a natural area that features well known hiking tracks. In order to approach tourists in Vidigal, the researcher stayed two nights in Favela Experience Hostel, a "social impact hostel" which is part of a bigger social impact organisation (Favela Experience) whose goal is to "*connect people, ideas and global resources to the inhabitants and organisations of the favelas through authentic experiences and spaces*" (Favelaexperience, n.d., para. 1). Therefore, tourists interviewed in Vidigal included guests, as well as short-time volunteer hostel staff. Additionally, tourists were also approached in the main square, while waiting for regular city buses or organised tours. The sample from Vidigal consisted of 27 interviewees, including a Brazilian cook and entrepreneur, three Brazilian and two Dutch students, a Colombian industrial designer and artist, a North-American theatre actor, a couple of a North-American former industry labourer and a Chilean graphic designer, a French communication manager, three German friends, teachers and accountant; a Portuguese biochemistry researcher, an Uruguayan bartender, an Argentinian saleswoman, an Argentinian cook, and a Belgian economy student doing an internship.

This diverse pool of visitor profiles and situations allowed for the fulfilment of the conditions for a purposeful and theoretical sample, providing the researcher with access to a broad set of impressions about tourists' motivations to visit the *favelas*, as well as the role of films in those motivations. Having characterised the sample that serves as basis for the exploratory phase of the research, the next two sections are concerned with explaining how the interviews were prepared and carried out.

4.5.2 Theoretical rationale of the interview

The interviews undertaken during the exploratory, qualitative study were aided by interview guides or scripts, which consisted of general topics of interest that served as orientation for the interviews, without, however, limiting their content or being restrictive in the way they took place, as detailed in the next section. The questions included in the interview guides aimed at leading interviewees to talk about topics of interest for the exploratory research; therefore, they were based on the extant literature on such topics. In this context, the questions on the guide allowed interviewees to address subjects analysed by previous research from their own point of reference, allowing the researcher to contextualise those theories to the settings of the present study, as well as checking

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whether they applied to those settings, and gaining insights on the context-specific nuances. In this context, the present section addresses the theoretical rationale behind the questions that compose the interview guide. In this vein, it presents a summary of the theoretical contributions that are addressed in the literature review with higher relevance to the proposed model, while explaining how each of those topics was tackled in the interviews. It is worth to mention that the order in which the questions are addressed in this section does not correspond exactly to that in which they appear in the guide, and merely aims to address the theories behind them in a logical manner. Indeed, even the order of the questions in the guide does not necessarily correspond to that in which the topics were addressed in the interviews, since the guide was flexible and tailored to each interviewee, as explained in the next section.

The goal of the qualitative phase of the present study is to identify the dimensions of slum tourism motivations, and the film factors that act as determinants of influencing those motivations. In this context, an assessment of tourists' motivations to visit a *favela* is necessary. The review of studies on the phenomenon known as slum tourism allowed for the identification of different motivations associated with tourists who engage in such tours. Several authors point to a voyeuristic character of slum tourism, which is characterised by the commoditisation of the lives of the urban poor (Freire-Medeiros, 2009; Freire-Medeiros & Menezes, 2013; Mendes, 2010; Rolfes, 2009). In this context, having such voyeuristic gaze upon the poor can be viewed as a potential motivation for slum tourism. Some of those studies also mention a cultural motivation, characterised by the search for cultural exchange and for observing and participating in authentic manifestations and lifestyles (Freire-Medeiros, 2007, 2009; Rolfes, 2009). Finally, there is the altruistic or social motivation, which consists of a willingness to engage in an activity that will somehow benefit people who live in precarious conditions (Freire-Medeiros, 2009; Holden *et al*., 2011; Rolfes, 2009).

In face of these different potential motivations, while exploring the case of Brazilian *favelas*, Freire-Medeiros (2007, 2009) proposes a conceptualisation according to which slum tours are a branch of reality-tours, and thus, are divided in two groups according to participants' motivations: social tours, which are based on participation and authenticity, and thus attract tourists who are willing to help improve the life standards of the poor while experiencing their culture; and dark tours, based on the consumption of commoditised poverty, that is, on the voyeuristic curiosity to gaze upon the poor. Therefore, Freire-Medeiros' (2007, 2009) concept of social tours includes both what has been previously described as altruistic and cultural motivations; while dark tours encompass the voyeuristic motivation. On the other hand, the idea of dark tours derives from the original

concept of dark tourism by Foley and Lennon (1996), which encompasses the consumption (by visitors) of commoditised places of death and disaster. In the case of *favelas*, places of disaster should be regarded through a broader angle, including the visit to a place associated with violence, drug trafficking, organised crime, poverty, and precarious living conditions. As implied earlier, this facet of slum tourism is largely responsible for the controversy and moral anxiety underpinning the phenomenon, especially in the case of *favelas*, where the dark elements are all related to the daily lives of locals, rather than memorable events from the past. A detailed discussion of such motivations and conceptualisation is presented on section 3.2.2.

The cited studies that examine the case of tours in *favelas* employ a qualitative-only approach, and examine the phenomenon from the disciplinary view of social sciences. Besides, they had other main goals, while addressing slum tourist's motivations was complementary to the studies' approaches. In this context, none of the cited studies dwelled into the subject of slum tourism motivations in order explore its main dimensions. The few mentions about slum tourists' motivations in the extant literature, are superficial and not grounded in empirical data, as also discussed in section 3.2.2. For the present investigation, the exploratory research aimed at retrieving the necessary impressions from tourists to help inform the proposed model, which was further tested through a quantitative research. To this end, tourists' statements about their motivations to visit the *favela* needed to be analysed. Such analysis aimed at verifying whether the motivations addressed here apply to the context of tourism in *favelas*, as well as to allow the possible identification of other motivation categories. As explained in the following paragraphs, however, these slum tourism motivations should be explored together with the internal drivers of film tourist's motivations.

As proposed by Dann (1977), tourists' motivations are a result of the joint effect of *Push* and *Pull* factors. Within this conceptualisation, *Push* factors refer to tourists' inner motivations, which they seek to fulfil through travelling; while *Pull* factors refer to specific attractions of the destination, which may or may not fit the traveller's own motivations, and thus attract them to that particular place once the decision to travel has been made. Due to its theoretical and methodological advantages, the approach was employed by a series of works on tourists' motivations, such as Crompton (1979), Yuan and McDonald (1990), Fodness (1994), Uysal and Jurowski (1994), Turnbull and Uysal (1995), Oh *et al*. (1995), Baloglu and Uysal (1996), Cha *et al*. (1995), Sirakaya and Mclellan (1997), Crompton and McKay (1997), and Klenosky (2002), which are minutely discussed in section 2.3.1.

Dann's (1977) model was further adapted to the study of film tourists' motivations by Macionis (2004), whose conceptualisation was refined by Macionis and Sparks (2009); and more recently, applied in different settings and contexts of film tourism by Suni and Komppula (2012), Oviedo-García *et al.* (2016), Rittichainuwat and Rattanaphinanchai (2015), and Meng and Tung (2016). Macionis (2004) proposes a differentiation between the items *Place*, *Performance,* and *Personality* as film elements influencing *Pull* factors of the destination. Within this framework, *Place* refers to location attributes, scenery, and destination attributes, such as landscapes and weather; *Performance* relates to the film's cast, characters, and celebrities; and *Personality* consists in films' plot, theme, and genre.

A subsequent study by Macionis and Sparks (2009) found the following factors of film tourism motivations: *Novelty*, *Prestige*, and *Fantasy*, which are in line with Crompton (1979), Dann (1982), and Iso-Ahola (1982). Considering that works employing the *Push*/*Pull* framework to tourists' motivations in general showed different motivational factors in each study settings, it cannot be assumed that the factors proposed by Macionis and Sparks (2009) are applicable to any film tourism context. This is especially relevant in the context of the present work, where the films exerting influence on tourists' motivations are controversial ones, unlike those examined by most studies, and the whole film tourism context is associated to a type of alternative tourism that is peculiar and controversial itself, i.e., slum tourism. Therefore, identifying the internal drivers that motivate slum tourists is the main goal of the exploratory, qualitative study, and is mainly explored through question 1: "What motivated you to visit a favela?*".

Besides the identification of tourists' motivations to visit a *favela*, an assessment of the role of films on those motivations is necessary. With that goal in mind, first, it is important to know whether the respondent remembers seeing any film in which a *favela* is depicted. Only the ones who did remember watching such film would be able to respond questions about it (however, as further explained, the impressions of tourists who did not recall watching any film portraying the *favelas* were not discarded). In this context, question 7 asked: "Do you remember having seen any film(s)/tv-series(s)/soap-opera(s)/video-clip(s) that take(s) place in a *favela*? If so, which (ones)?"

For interviewees who had seen audio-visual products that take place in a *favela*, specific questions on the role of such products in their visit motivation needed to be asked. To address the formulation of such questions, a few theoretical insights must be considered. It has been extensively corroborated in tourism literature that films have the potential to affect destination image and visit

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intentions (Hahm & Wang, 2011; Kim & Richardson, 2003; Shani *et al*., 2009; Soliman, 2011), travel decisions (Busby & Haines, 2013; Chen, 2018; Fu, *et al*., 2016; Im & Chon, 2008; Iwashita, 2008; Kim *et al*., 2007; Kim, Kim, & Oh, 2017; Kim *et al*., 2009; Kim & Kim, 2018b; Yen & Croy, 2016), and actual tourist fluxes (Bąkiewicz *et al*., 2017; Balli *et al.*, 2013; Kantarci *et al*., 2017; Mitchell & Stewart, 2012; O'Connor & Kim, 2014; Seaton, 2015; Tkalec *et al*., 2017). Of special interest for the present research, films that portray destinations in a bad light have also been shown to potentially increase visit intentions, even when their influence on destination image is negative (Hudson *et al*., 2011; Shani *et al*., 2009). As suggested by Loureiro and de Araújo (2015), that also applies to the case of films portraying *favelas*, which was corroborated through an experimental study with *City of God* (2002). Accordingly, Freire-Medeiros (2006, 2007) states that the *favela* tour guides highlight the success of *City of God* as a major responsible for the increase in tourists' interest in the *favelas*. The present research aims at taking the next step towards the comprehension of this phenomenon by identifying the dimensions of *Film-induced slum tourism motivations*, the elements of films that act as determinants to those motivations, and the relationships between them. To this end, the assessment of visitors' impressions about the influence of films portraying *favelas* on their decision to visit them is necessary. Hence, question 8 asked: "Would you say that watching this(these) film(s)/tv-series(s)/soap-opera(s)/video-clip(s) somehow influenced your motivations to visit a *favela*?".

Once it has been acknowledged that films can influence viewers' intentions and decisions regarding the visit to depicted or portrayed destinations, the question of which aspects of the film are responsible for that influence emerges. A list of film factors affecting visit motivations is provided by Macionis's (2004) 3 p's outline, which, as addressed earlier, is a consolidated framework employed by all studies on film-tourists' motivations. However, the nature of the specific phenomenon that composes the settings of the present work calls for caution with any type of assumptions based on previous studies. Additionally, due to the particular type of tourism being studied, it is also likely that the specific items under those three factors might differ from those in most previous works. In this context, to identify those specific items, question 9 was "Which elements of such film(s)/tv-series(s)/soap-opera(s)/video-clip(s) have motivated you to visit the *favela* or the city of Rio?".

The two last questions addressed above were aimed at interviewees who remembered having seen films or other audio-visual products that took place in *favelas*. However, for theoretical reasons, answers from tourists who had not seen, or did not remember having seen any such product, were

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also considered. According to the cause-effect model proposed by Fernandez-Young and Young (2008), screen products' influence on visit decisions are the sum of three variables: W*atching the screen product*, *Associated material*, and *Peer opinions*. That means that even a visitor who has not watched any movie that depicts a destination might still be indirectly influenced by some of those movies in his/her decision to visit the destination. This seems to make sense particularly in the case of the *favela*, as perhaps many people who visit those communities might not have watched any film portraying it but would not know of its existence if such films had never been released. As Freire-Medeiros (2006, 2007) explains, the word "*favela*" has become a prefix utilised by many establishments and institutions aiming at presenting themselves as modern and exotic, and the international success of films like *City of God* is the main reason for that. Therefore, a visitor who never watched the film might have learned about the *favela* through associated material or peer influence, and thus, be indirectly influenced by that film. Based on these contributions, the researcher decided that, for the exclusive purposes of the qualitative exploratory phase, answers from tourists who had not seen, or did not remember having seen, any audio-visual product that takes place in a *favela* should be considered. In such cases, the focus laid on exploring possible indirect effects of films. To this end, questions 10 and 11 were respectively "Do you know/have you heard of any film(s)/tv-series(s)/soap-opera(s)/video-clip(s) that takes place in a *favela*? If so, which one(s)?" and "What do you know about this(these) film(s)/tv-series(s)/soap-opera(s)/video-clip(s)?".

Additionally, still considering Fernandez-Young and Young's (2008) causal model, in order to collect information about the indirect effect of films on the motivation of tourists who did not watch them, as well as their direct effect on the ones who did (by exploring the film *Pull*-factors that played a role in their motivation), Question 2 asked "What did you know about the *favelas* before visiting one?", also including the potential follow up question "From which sources do you believe this knowledge (or this image, depending on the interviewee's answer to the previous question) comes from?". With the same goal in mind, question 4 asked "What do you believe has contributed to your interest or curiosity regarding the *favela*?". Besides the mentioned goals, these questions also aimed at serving as prompts for the possible emergence of films or other audio-visual products in the interview, which would change its dynamic, as explained in the next section.

Also aiming at grasping impressions on interviewees' previous knowledge and image regarding the *favela*, question 5 was "What comes to your mind when you think about *favela*?". Moreover, to assess the role of the intention to visit a *favela* to the travel decision, as well as potentially retrieve

insights about the role of films in the motivation to such visit and to the trip as a whole, question 3 asked "Was visiting a *favela* the main objective of your trip to Rio? If not, which was?". Finally, aiming at collecting miscellaneous impressions about interviewees' experience in the *favela*, amongst which useful insights about the topics assessed by the previous questions might emerge, question 6 was "Please, talk about your experience in the *favela*: the positive or negative points and anything else you want to share".

The formulation of the questions included in the interview guide is grounded on concepts from film-induced tourism, slum tourism, and tourist motivation studies. Meanwhile, the interview procedures are oriented by methodological theories that guide research in social sciences. These procedures are addressed in the next section.

4.5.3   Interview procedures

The elaboration of the interview guides was oriented by several premises from qualitative research theory. First, it was considered that, according to Deshpande (1986), interpreting phenomena through the frame of reference of those being studied is a necessary condition in qualitative research. Therefore, in the context of semi-structured interviews, it is fundamental to be flexible enough to allow issues that are relevant, in the interviewee's perspective, to emerge naturally, rather than artificially directing the interview towards issues that the interviewer assumes to know are relevant. To achieve this, following Kvale's (1996) suggestion, the guides were meant to work as broad question outlines, which listed only general topics that should be addressed during the interview. Meanwhile, it allowed interviewees to speak freely about more specific issues that they considered important, instead of imposing a strict schedule to the interview.

A second premise on which the elaboration of the interview guides was build regards the special attention the researcher must have, both when elaborating and applying the script, in order to avoid issues such as interviewees being uncomfortable or even perceiving risk during the interview, as mentioned by Kwortnik (2003). In fact, such issues are more clearly noticeable when interviewees are representing companies, or in other business situations, as the research procedures often interfere in their work routine. Also, corporate subjects are more likely to fear sharing information, due to the risk of either competitors having access to it, or them being held accountable for the provided statements. In the present work, although the interviews were applied to tourists rather than to corporate representatives, and in vacation settings rather than in

a work context, some of these issues were indeed faced. Many of the interviewed tourists did have time constraints, either because they were taking part in a tour, or because they just had a tight planned schedule. In other occasions, interviews were carried out while tourists waited their bus, for instance, to take advantage of that time, in which the interview would not disturb their activities. Therefore, in cases in which the transportation or anything else tourists were waiting for arrived, the interview had to be interrupted. Finally, in some cases, tourists were relaxed, but their guide was anxious and hurried them up. Despite those issues, none of the interviewees vetoed the recording of the interviews (although some were reluctant), which allowed for a detailed analysis of their transcriptions.

Considering the mentioned issues, it is understandable that interviewees adopt a cautious attitude during the interview, particularly in the initial responses (Douglas, 1985). To minimise such effect, creating an atmosphere in which the interviewer feels comfortable to freely express their thoughts (Douglas, 1985), and thus avoiding incomplete or imprecise answers, the researcher must seek to achieve what is commonly referred to as establishing rapport. This includes being as clear as possible about the questions aked, as well as about the relevance of interviewees' feelings and throughts to the research (Patton, 1990). Being clear about the quesitons implies expressing them in a language that is part of interviewees' frame of reference (and therefore, understandable), which requires the researcher to look and things from their perspective, as well as abstaing from any judgement regarding the content of the answers (Patton, 1990). Naturally, the difficulty of this task is agravated by the fact that a researcher's view of the world play an unavoidable and valuable role in the interpretation of phenomena (Shah & Corley, 2006), which constitutes the basis of much of the criticism on the employment of a purely positivistic approach in soial sciences as mentioned in section 4.2. However, the researcher must bear in mind that the purpose of the interview is merely gathering data, rather than engaging in a debate with interviewees, and thus, make an effort to maintain neutrality.

Another condition for achieving rapport, as observed by Kvale (1996) and Kwortnik (2003), regards the information the interviewees need to have before agreeing to participate in the interview. Those include: an idea of the interview's purpose and the relevance of their participation, as well as a guarantee of confidentiality, when applicable. In the case of the present research, as the interviews were applied to random tourists met at the occasion, rather than pre-arranged, these issues could explained be set in advance. Therefore, they were exposed when approaching the tourists. To provide all the information necessary to establish rapport, when approaching tourists,

the researcher always started by introducing himself and explaining about the research: focusing on its purpose and on the importance of listening about tourists' motivations form the tourists themselves. However, to avoid bias in answers, the researcher informed only that the study aimed at assessing the motivations of tourists visiting the *favelas*, while the goal of assessing the role of audio-visual products in those motivations was omitted. This is because, as also considered by Fernandez-Young and Young (2008), mentioning films, TV-series, soap operas, and video clips beforehand could turn interviewees' attention to those elements, leading them to mention those as motivational elements for their visit, either for thinking that it was what the researcher wanted to hear, or for being tempted by an easy answer. However, as the general goal of the research was exposed, it is believed that this omission was not harmful to the rapport building during the interviews. Moreover, due to the settings of the research, issues of confidentiality were not addressed before hand by the researcher, who was ready to assure it in case any interviewee asked.

Another aspect of the guides that must be carefully considered in order to allow the interview to run fluidly is the order of questions. In this regard, it is advisable that the interview starts with non-controversial questions, such as the opening questions of the script ("What motivated you to visit the *favela*?"). This aims to ease the interviewee into the process, as the desired atmosphere of trust and empathy has not yet been established. Accordingly, questions regarding issues that interviewees may regard as more delicate should be left to a later phase of the interview, when participants are expected to feel more comfortable to address them. Within the present research, there are no particularly sensitive questions, which again, is partially due to the interview being applied in a leisure context, rather than in a corporate one. Nevertheless, the researcher took the necessary precautions and started with particularly easy and simple questions, which do not require the interviewee to reflect too much upon the answer. Moreover, questions that, although not necessarily controversial, could cause some discomfort – for example, question 6 ("Please, talk about your experience in the *favela*: the positive or negative points and anything else you want to share") – were left to the second half of the interview guide.

Besides pushing more delicate questions to a later moment in the interview, the order of questions also aimed at keeping the conversation fluid and allowing it to follow a logical and spontaneous order. To this end, the order of questions was constantly tailored to each interviewee according to their answers, namely to the elements mentioned in each answer. In other words, in line with the exploratory character of the qualitative phase of this investigation, as well as with recommendations of Kvale (1996) and Miles and Huberman (1994), a mindset of on-going learning

underpinned the interviewing process. In this context, every information learned from interviewees' answers served as basis for asking the following questions more effectively, aiming at maximising the relevance of their answers.

Although the focus of the qualitative analysis was on helping inform the development of the proposed *Film-induced slum tourism motivations* model, the interview guide also included a range of questions that were necessary to explore the nature of slum tourism and slum tourism experiences, as well as the image interviewees held of the *favelas*, which ultimately lead to additional insights on slum tourists' motivations that would not have been reached otherwise. Previously mentioned question 6, as well as question 3 ("Was visiting the *favela* the main objective of your trip to Rio? If not, which was?"), and question 5 ("What comes to your mind when you think about the *favela*?") are examples of such. Additionally, some questions served as prompts for issues that would be addressed later in the interview. As mentioned earlier, the goal of exploring the role of films in slum tourists' motivations was not explained in the beginning of the interview to avoid influencing interviewees' answers. In this context, to facilitate the potential emergence of this subject, question 2 asked "What did you know about the *favelas* before visiting one?". After the interviewee's answer (and naturally, depending on whether he/she stated to know something), the follow up question "From which sources do you believe this knowledge (or this image, depending on the interviewee's answer to the previous question) comes from?" was asked. Besides providing a general idea about the sources of information from which tourists learned about the *favela*, this prompt question aimed at allowing the subject of films, TV-series, soap operas, or video clips to emerge within the interview, so that specific questions on this matter could be asked later. With this same goal, question 4 asked "What do you believe has contributed to your interest or curiosity regarding the *favela?*".

When answering to any of these questions, interviewees who had the awareness that their knowledge, image, or interest regarding the *favela* had been somehow affected by audio-visual products were likely to mention those in their answers. When this was the case, the interview was directed to question 8: "Would you say that watching this(these) film(s)/tv-series(s)/soap-opera(s)/video-clip(s) somehow influenced your motivations to visit a *favela*?"; and depending on their answer to that question, it would be followed by question 9: "Which elements of such film(s)/tv-series(s)/soap-opera(s)/video-clip(s) have motivated you to visit the *favela* or the city of Rio?". This is a common example of the earlier mentioned tailoring of the order of questions to the interviewees' answers (others are more personalised and specific to each interviewee). Those

questions directly tackled the other main goal of the qualitative study: to assess the role of audio-visual products in generating slum tourism motivations, that is, to identify film elements that act as determinants to those motivations. Other questions served as a back up to directly introduce subjects in case they had not emerged through the prompts. For example, if audio visual products did not come up within the answers of neither question 2 nor question 4, the interview would normally follow its scripted order (unless it needed to be tailored to the interviewee for any other reason) until question 7: "Do you remember having seen any film(s)/tv-series(s)/soap-opera(s)/video-clip(s) that take(s) place in a *favela*? If so, which (ones)?", which directly brought up the subject of audio-visual products, allowing the interviewer to know whether the interviewee had seen any even if they did not mention it when answering the prompt questions.

Also reflecting the mentioned on-going learning mindset, the guide included certain questions that were asked only to interviewees who gave certain answers to previous questions. For example, as mentioned earlier, interviewees who mentioned films in questions 2 or 4 would be asked question 8, and based on their answer to that question, potentially question 9. Accordingly, interviewees who positively responded question 7 would lead the interview in the same direction. On the other hand, not bringing up audio-visual products in questions 2 or 4, and negatively answering question 7, would lead interviewees to respond questions 10 ("Do you know/have you heard of any film(s)/tv-series(s)/soap-opera(s)/video-clip(s) that takes place in a *favela*? If so, which one(s)?") and potentially 11 ("What do you know about this(these) film(s)/tv-series(s)/soap-opera(s)/video-clip(s)?"), which would not be asked otherwise. In sum, questions 8 and 9 were reserved for tourists who remembered having seen audio-visual products that take place in *favelas*, while questions 10 and 11 were dedicated to those who did not. The reason for including questions 10 and 11, rather than finishing the interview and discarding respondents who had not seen or did not remember having seen any audio-visual product from the sample, is theoretically backed by the study of Fernandez-Young and Young (2008), as explained in the previous section.

All the described decisions were made considering that the scripts were intended to serve as a mere list of latent topics, rather than establishing a rigid list and order of questions, which could limit the empirical findings (Fontana & Frey, 2000). Therefore, they intended to allow the topic of films influencing visit motivations to *favelas* (potentially) emerge, depending on interviewees' vision about their own motivations. Accordingly, the mentioned prompts were included as mere tools to direct the interview to general subjects, rather than to influence interviewees to speak about specific issues. Moreover, they were not always necessary, as in some cases, for instance,

interviewees would mention films, soap operas, or video clips already in their answer to question 1. In other cases, tourists made clear that they did not associate their motivations to movies or any other cultural product even before it was asked, which defeated the point of the prompt questions. This flexibility intended to provide a degree of spontaneity to the interview, allowing participants to freely express their thoughts (Thompson, Locander, & Pollio, 1989). As a result, unexpected topics could be approached if and when they emerged within the interview (Patton, 1990). In line with this orientation, question 6, which was the closing question in the cases in which prompts were not able to trigger the subject of audio-visual products, and the last before the interview changed its course to this subject in the other cases, allowed, as suggested by Patton (1990), for a final word from the interviewees, in case they felt any unexpected issue should be added, or had any additional insight to provide.

Having the considered theoretical premises and the consequent approach adopted to the interviewing procedures been exposed, the next section deals with the qualitative data analysis strategies.

4.5.4   Analysis strategy

In a broad sense, the research strategy adopted in this phase of the investigation is case study, which according Eisenhardt (1989), is appropriate to early stages of research on a particular topic or when the goal is providing freshness to an already researched topic, or even, as added by Shah and Corley (2006), contribute for testing, refining, and building theory. In the present research, some of those objectives apply to specific topics addressed by the study. In the case of slum tourism motivations, as stated earlier, although slum tourism does receive some academic attention, there is still a high level of ambiguity about its motivations. In this context, it was concluded that the researcher needed to let the tourists speak for themselves so that they can provide the insights necessary to grasp their motivations. Therefore, it is regarded here as a topic in an early stage of research, to which the present study, namely this exploratory phase, aims to build theory (which will be later tested in the quantitative phase). On what concerns to the role of films in those motivations, film tourism motivations count on a more consolidated body of knowledge, with constructs and scales that were already tested, as well as replicated and refined by a series of studies, namely, those addressed in section 2.3.2. However, in the present study, film tourism motivations are being examined in the specific context of slum tourism, which is a particular phenomenon to which tourist motivation theories have to be adapted, as it implies a whole

different profile of audio-visual products that influence those motivations. Therefore, it could not be assumed that the available items of general film tourism motivations would perfectly apply to these settings, thus they also had to be adapted. In this context, as far as slum tourism motivations are concerned, the study is applied with the goal of providing freshness to an already studied topic, in the sense of making the necessary adaptations to examine it in a new and unexplored context, to assure that the right variables are being considered (Shah & Corley, 2006).

The chosen approach for the case study was a multiple case study, which was clearly necessary in the examined context, given that visit motivations may vary significantly from visitor to visitor, specially within the examined phenomenon, in which initial studies (Dyson, 2012; Freire-Medeiros, 2006; Rolfes, 2009; Steinbrink, 2012) suggest very different types of motivation. Moreover, given that slum tourism in Rio de Janeiro takes place in many different *favelas*, tourists visiting different communities had to be sampled, aiming at avoiding bias potentially associated with the idiosyncrasies inherent to specific tourist profiles in one of those *favelas*. However, given that each tourist has their own motivations, which are not necessarily related to those of other tourists visiting the same place, for the purposes of the analysis, each tourist, rather than each *favela*, was considered an independent case. Taking this into consideration, within-case analysis and cross-case analysis were both employed (Eisenhardt, 1989; Miles & Huberman, 1994). Typically, within-case analysis was carried out first, followed by cross-case analysis. However, in some stages both happened simultaneously. The next section concerns the specific analysis techniques employed in each part of the analysis.

4.5.4.1 Within and cross case analysis through content analysis

Within-case analysis aims to get a first insight into each case before moving on to searching patterns across cases (Eisenhardt, 1989; Patton, 1990). In the present study, this procedure was carried out through content analysis, which, according to Bardin (2000), is a set of techniques of communication analysis that uses systematic procedures and objectives for the description of contents and messages. It is important to point out here that content-analysis is often associated exclusively with the counting of words aiming at quantifying qualitative data. Fielding and Lee (1998), for instance, describe it as an essentially enumerative strategy based on listing, counting, and categorising the individual words within a text, and even observe that the technique works mostly on "found" texts, such as newspaper articles, and political speeches, being rarely used to interviews transcripts, due to the methodological drawbacks of counting words. However, in the

context of the present work, the adopted approach is more identified with Bardin's (2000) definition, according to which content analysis techniques can be applied to any form of communication, and are not necessarily linked to quantification of qualitative material, as this is just one of the many available approaches. Indeed, it can be purely or mostly interpretive.

Generally speaking, content analysis methods are carried out with one or both of the following objectives: to overcome uncertainty, which means to verify whether the researcher's view of a phenomenon is generalizable; and to enrich such view, which is done through the discovery of contents and structures that reinforce (or question) what the researcher intends to demonstrate, or through clarifying elements that might lead to a description of mechanisms the researcher could not comprehend before (Bardin, 2000). In the present work, the technique was applied with both objectives in mind. The pre-existing view of the researcher on the examined phenomenon was shaped exclusively by previous literature on the topic. In this context, the exploratory work aims at verifying to which extent that view is applicable to the analysed settings, and thus allow for the necessary adaptations of the theoretical model. The analysis also served to enrich such view, as the systematisation of the collected information allowed for the comprehension of patterns that could not be grasped otherwise.

Still according to Bardin (2000), the content analysis techniques serve two main functions, which, in the real world, may or may not dissociate from each other. The first function is the heuristic one, through which the technique enriches the exploratory attempt, increasing the likeliness of discovery. The second function is the proofing one, in which hypotheses are verified through symmetric analysis, resulting in either a confirmation or disconfirmation. As minutely addressed in section 4.3, in terms of research paradigms and choice of methods, the researcher identifies with authors such as Deshpande (1986), who suggests the adoption of the phenomenological paradigm, mainly through qualitative methods, for the discovery and creation of theory; and the adoption of the positivistic paradigm, aided by quantitative methods, for the purposes of verifying hypotheses. In this context, the present qualitative work used for exploratory purposes, within which the content analysis techniques employed served mainly a heuristic function. As implied earlier, the content analysis indeed served as a tool for "verifying" the researcher's view, but only to allow for the necessary adaptations to the analysed settings, and not to test hypotheses.

The content analysis techniques were also employed in the cross-case component. Considering the characteristics of the present case study, the chosen approach to content analysis in the cross-case

phase was variable oriented, which typically examines relatively few variables across a large number of cases, as opposed to case-oriented, which examines many causal and outcome conditions, in different configurations, in a limited number of cases (Lofland & Lofland, 1984; Miles & Huberman, 1994; Ragin, 1998; Runkel, 1990). Accordingly, within the available content analysis techniques, the one adopted in the present study is categorical analysis, which consists in the dismembering of the text in units, or categories, according to pre-established criteria (Bardin, 2000). In this context, the chosen registry unit was the theme (rather than the words), which, as pointed out by Bardin (2000), is the most employed in the study of motivations. The systematisation of the available data was carried out through coding, which according to Seidel and Kelle (1998), can serve two different purposes: to denote a text passage containing specific information in order to allow its retrieval; or to denote a fact. The former was employed in the present study. The coding process aimed at organising segments in hierarchical categories, which, according to Richards and Richards (1998), is a powerful technique for relating concepts, objects, thoughts, and other relevant topics (Richards & Richards, 1998).

As pointed out by Araújo (1998), the coding must start with a frame that is well grounded in theory or in a conceptual scheme. Taking this into consideration, a provisory version of the conceptual model was used as an initial categorisation guide for the creation of a node structure, which was enriched, enlarged, and corrected as the data was analysed and coded. The main enumeration rule adopted for the coding was frequency, which considers that the relevance of a registry unit increases with the frequency in which it appears (Bardin, 2000). Additionally, direction, which considers whether the respondent is favourable or unfavourable regarding a given subject, was also considered in some cases. For example, when interviewees mentioned activities and motivations often associated with typical slum-tourists as described in literature and media, such as the curiosity to gaze upon the poor and their lifestyle, they often showed an unfavourable attitude. On the other hand, many respondents showed to be in favour of initiatives that aimed at using the profits of tourism for the benefit of *favela* populations. Those positions were relevant to the purposes of the study, and thus, were considered within the analysis. Considering all the mentioned choices, the methodological steps carried out for the content analysis are summarised in the following list: pre-analysis, which encompassed the organisation of the collected material (within-case analysis); exploration, which consisted in the coding of the interviews' content in different categories according to the themes addressed, in other words, the association of phenomena to pieces of text (Miles & Huberman, 1994; Patton, 1990); and interpretation, which consisted of theoretical

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inferences based on the data coded into each category. Figure 4.1 visually summarises the methods employed in this phase of the investigation.

Following the description of the research techniques for the qualitative phase of the investigation, the next section addresses the technological resources employed on its execution.
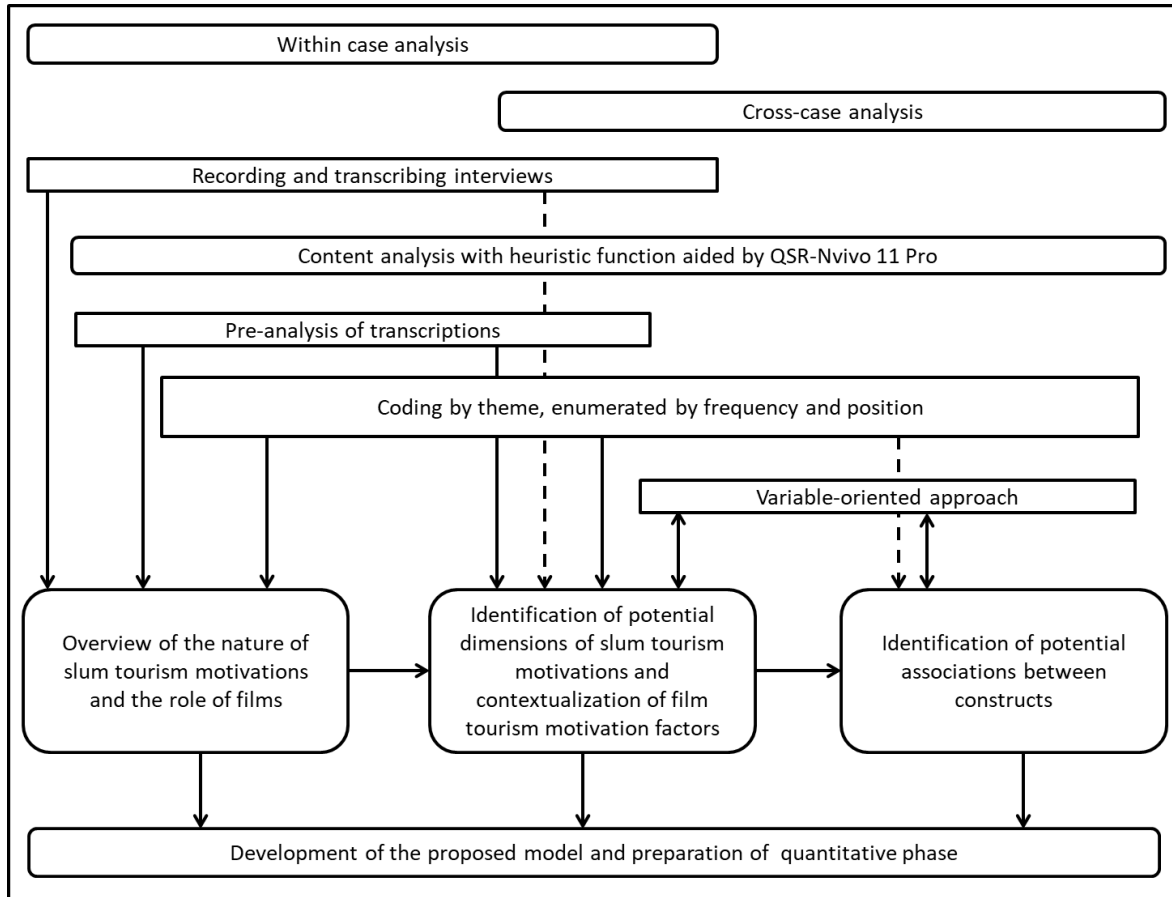
Figure 4.1: Summary of the qualitative exploratory analysis procedures
Source: Adapted from Vieira (2008)

4.5.4.2 Computer-aided qualitative analysis resources

The fact that all the interviews were recorded and, consequently, further transcribed, resulted in a big volume of material to be analysed. This represented an advantage for the research, as no piece of information was lost, which, in turn, allowed for a more detailed examination. On the other hand, it posed a challenge on what concerns to the organisation and systematisation of the material. In this context, employing a computer-aided analysis method was essential. Back in the 1970's, Bardin (2000) already pointed to the use of the computer as a tool to increase rigour in content analysis,

although due to the time in which the work was written[2], the idea of the use of computers in data analysis was limited. For instance, Bardin (2000) mentions that computers are not useful for analysing relatively high volumes of data. However, in the following decades, the use of computers in qualitative data analysis, not unlike in quantitative analyses, was increasingly adopted exactly as a way to deal with data volumes that were too big to be analysed manually. As observed by Kelle (1998), the use of computer-aided methods for qualitative data management by social scientists offers the advantages of a better organisation of the data, which facilitates the process of keeping track of notes while avoiding data overload; and the possibility of creating files and notes without taking any content out of its context, thus, not damaging the original source, while avoiding decontextualizing of segments.

These advantages make computer-aided qualitative analysis especially suitable for big volumes of information. Moreover, Kelle and Laurie (1998) argue that computer-aided methods can enhance the validity of research findings from qualitative analysis, exactly by assisting the researcher with the management of larger samples; as well as offering facilities to retrieve all relevant information about a certain topic, given that a reliable and stable code is applied, which was the case in the present research. This considerably increases the trustworthiness of the qualitative findings by ensuring that the hypotheses developed are really grounded in the data and not based on a single and highly atypical incident. Accordingly, Seidel and Kelle (1998) point out that the use of computer software enhances the construction of networks, while helping retrieve information about how text segments associated to certain codes are distributed throughout the whole document. In this context, specifically referring to the context of theory building, Dey (1998) states that using computer programs for coding aids qualitative researchers by helping pull out threads of stories from the data, and thus grounding narrative accounts in systematic observation of the way events unfold; providing empirical basis for inferring relationships between categories, so that inferences are grounded in the systematic observation of links between different data bits; and identifying the configuration of factors that are linked by way of cause or consequence of particular events. The latter is particularly relevant to exploratory study carried out within the present research, since its main objective was to help inform a theoretical model that encompasses factors underpinning a

[2] The work was originally published in 1977.

phenomenon, which are linked by way of cause and consequence. With that in mind, aiming at being able to process all the collected information in an efficient way, with an in-depth look into the data, in order to explore all the possible connections, the analysis procedures for the exploratory study were carried out with the aid of the software *QSR NVivo 11 pro*.

Amongst other functions, *NVivo* allows researchers to carry out the coding procedures in a systematised way, helping to keep track of all the notes and connections. Additionally, the software allows for the creation of mind maps, which help organise the researcher's ideas about the possible connections between elements in the data. Taking advantage of these features, a hierarchy of nodes based on the mentioned provisional version of the theoretical model was developed. After the pre-analysis of each interview transcript, segments from each interview were coded into the nodes of the hierarchy to which they were conceptually related. Moreover, new nodes were created as the analysis advanced, to accommodate new ideas that emerged from the data. In this process, the researcher capitalised on many of the mentioned advantages of computer-aided content analysis, particularly keeping track of notes and exploring connections between segments of text and concepts without damaging the original source or decontextualizing the original segments. Such process resulted in a refined version of the theoretical model, now grounded on the data rather than exclusively on previous literature, which oriented the development of the quantitative questionnaire to be employed during the quantitative phase of the research.

The above described procedures were applied to the empirical materials gathered through interviews undertaken with tourists during their visits to *favelas* in Rio de Janeiro, as well as to additional interviews with key *favela* tourism actors. In accordance with the present qualitative study's exploratory nature, the collected information was organised in such a way to allow for: 1: the clarification of the nature of slum tourism motivations; 2: the contextualisation of film-determinants to tourists' motivations to slum tourism; and 3: the verification of potential connections between both sets of variables. Having the choices and procedures regarding the qualitative phase of the investigation been addressed, the next section discusses those referring to the quantitative phase.

4.6   The quantitative phase of the investigation

The present section addresses the preparation of the quantitative phase of the study, which encompassed a self-administered, pen-and-paper questionnaire that operationalises the items

included in the proposed model (see English, Spanish, and Portuguese[3] versions of the questionnaire in Appendixes 4, 5, and 6). The constructs result from the combination of previous literature on film tourism and slum tourism with insights from the qualitative, exploratory study. As detailed earlier, in the case of slum tourism motivations, the proposed variables rely more heavily on the exploratory study, due to the scarce literature on the topic; while in terms of film determinants, pre-existing variables were adapted to the research settings, based on context-specific nuances grasped through the semi-structured interviews. In this vein, the survey was planned bearing in mind the context of the research as well its objectives. Therefore, questions were devised aiming to asses each of the items composing the latent variables in the model. As mentioned earlier, the aspects of audio-visual products described by respondents as having an effect on their interest on the *favela* help support the adoption of Macionis's (2004) 3 Ps outline for film tourism *Pull* factors, while providing empirical base for the adaptations made to the present study's settings. Accordingly, the motivations for visiting a *favela* led to the proposition of two main dimensions of slum tourism motivations, each composed by a set of motivational items. These facets are reflected on the constructs included in the proposed model, which was tested through the data collected through the mentioned questionnaire.

Regarding the content of the following sections, it must be observed that they do not include the description of measurements. This is because, due to the relevance of model development for the present research, the proposed model itself is presented in a separate chapter (Chapter 5), which is dedicated to the results of the qualitative phase of the study. Therefore, given that the measurements are a result of the model's variables, they are presented in the beginning of Chapter 6, dedicated to the quantitative data analysis results. Bearing this in mind, the next sections describe the questionnaire's response format and layout, detail the pre-testing procedures, discuss data collection issues, and characterise the sample.

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[3] As in the interviews, the questionnaire in these three languages aimed to make it accessible for as much potential participants as possible. The Portuguese version was applied only to Portuguese speaking participants other than Brazilians, which were not part of the research universe.

4.6.1   Response format

To measure the latent exogenous (*Place and Personality* and *Performance*) and endogenous (*Experiential motivations* and *Learning motivations*) variables included in the proposed model, Likert-type scale items were employed, as they allow respondents to express their level of agreement or disagreement (Churchill, 1999), or the intensity of their perceptions on a given phenomenon, which is adequate to the goal of this quantitative survey. Before moving on to the application of questionnaires considered valid, pre-testing procedures were carried out, as addressed later in this chapter. The same response format was kept throughout the entire main section of the questionnaire, that is, the one designed to measure the variables, with only minor changes on statements. For example, in the items measuring the endogenous variables, respondents were asked to show their level of agreement with fragments that completed an initial sentence (e.g., "I came to the *favela* to…"; "During my visit/stay in the *favela*, I'd like to learn…"); while the items measuring the exogenous variables were expressed as elements/objects, not necessarily forming sentences. The part in which Likert-type scale items were not employed aimed at gathering categorical data, and was featured in the beginning of the questionnaire. In this section, simplicity, regularity, and symmetry were prioritised, in order to ease respondents into the questionnaire, sparing them from the cognitive burden of questionnaire responding (Malhotra, 1996) in this initial phase, so they could focus on the essence of the inquiry.

Some features were included in the questionnaire to prevent bias and increase response rates. First, considering that respondents were mostly interrupting a leisure activity to dedicate some time to responding the questionnaire, it was kept as short as possible, while still encompassing all the necessary items to characterise the sample and measure the model items. In this context, non-essential classificatory questions and items that required excessive thinking were discarded. Moreover, aiming at avoiding bias caused by the impossibility of providing a neutral response, scales included an odd number of questions, which is indeed implied by the definition of Likert-type scales (Malhotra, 2004). In this context, regarding the number of scale options, seven-point scales were employed. Several aspects were taken into consideration for this decision. First, it was considered that a larger number of scale options makes responses easier to discriminate from each other, and therefore, leads to larger variances and increased reliability (DeVellis, 2003; Malhotra, 1996). Moreover, the relatively sophisticated analysis strategy employed to the collected data requires seven or more categories, which ruled out five-point scales. In addition, it has been considered that respondents have cognitive limitations that prevent them from adequately

responding to nine-point scales (Malhotra, 2004). In this context, seven-point scales were the clear choice.

Although Likert-type scales are, from a purely technical perspective, ordinal scales, treating their output at an interval level is a common practice in social sciences research (Malhotra, 2004), and is considered an acceptable procedure (Hill & Hill, 2000). Such practice was also adopted in the present study. Being the studied variables indeed continuous, their measurement is only possible through ordinal scales (Powers & Xie, 2000), which further adds to the reasonableness of such practice.

4.6.1.1 Questionnaire layout

Methodology literature shows that layout, as well as the order of questions, play a relevant role in helping questionnaires be perceived as interesting and easy to fill out by respondents (Churchill, 1999; Dillman, 2000). In this context, additional technical decisions have been made with that goal in in mind. For instance, it was considered that, as observed by Dillman (2000), respondents frequently look for clues in the layout to decide what to read and what to ignore, rather than reading the instructions thoroughly. Therefore, the employed questionnaire layout was the simplest possible, while still transmitting an idea of professionalism. Additionally, it was also made sure that the questionnaire caused a positive first impression, as well as communicated instructions clearly and effectively, to which the pre-test had a valuable contribution, as it provided insights on what was confuse or did not make sense for respondents. Also aiming at making the questionnaire seem brief and short, it was elaborated in such a way that allowed it to be printed in both sides of an A5 sheet, which also aimed at allowing for a convenient self-administration in A5 sized clipboards provided by the researcher. Moreover, easy to respond questions, namely classificatory ones, which did not require any instructions, were placed in the beginning of the questionnaire. Those were followed by questions more connected with the topic of research, but still of multiple choice, which acted as a transition between the classificatory part and the main part of the questionnaire, entirely answerable through Likert-type scale items. The decision to place classificatory questions in the beginning, contrary to what authors such as Churchill (1999) and Malhotra (2004) suggest, is explained by the simplicity of the survey instrument, which did not feature any other questions that were not answered by Likert-type scale items. Therefore, placing those questions on the beginning was considered the best way to ease respondents into the main part with questions that did not require reading instructions, in line with the intention of making the questionnaire look simple and

easy to respond. Also with such goal in mind, questions that could be considered more sensitive, or controversial, were place close to the end of their respective item group. Moreover, when approaching visitors, the researcher explained that the questionnaire would take about three minutes to respond (which had been corroborated by the pre-test), and that it could be answered and returned easily. Additionally, the questionnaire's description, on the top of the sheet, stressed that answers were confidential, and a final item allowed respondents to provide their e-mail to receive the results as soon as the thesis is concluded and published. Finally, aiming at lending additional credibility to the research, the name of the University of Aveiro was mentioned in the description, and its logo was printed on top of the questionnaire.

4.6.1.2 Pre-test

A discussion of the questionnaire's format and layout was presented in the previous sections, while the ones preceding it were concerned with the scales and items included in the preliminary version of the questionnaire as instruments of measurement for the latent variables included in the proposed model. The present section minutely describes the process by which the survey instrument was submitted to a pre-test, aiming at providing insights that based the decisions regarding final adjustments on its configuration, as illustrated in Figure 4.2.

Given the simple nature of the questionnaire itself, the pre-testing process was also simple. The first phase was conducted with the aid of researchers and faculty members of the University of Aveiro, and resulted in several adjustments regarding the structure of the initially proposed questionnaire, mainly related to issues of wording and order of questions. The questionnaire was developed in English, and then translated to Spanish and Portuguese, in order make it accessible to the highest number of potential respondents possible. Therefore, issues of translation had to be considered. In this first preliminary test, efforts to ensure clearness and consistence across languages were made with the cooperation of colleagues who are native speakers of one language and fluent in the other, who helped with the original wording and translation. More structured and rigorous techniques were employed later in the pre-test process.
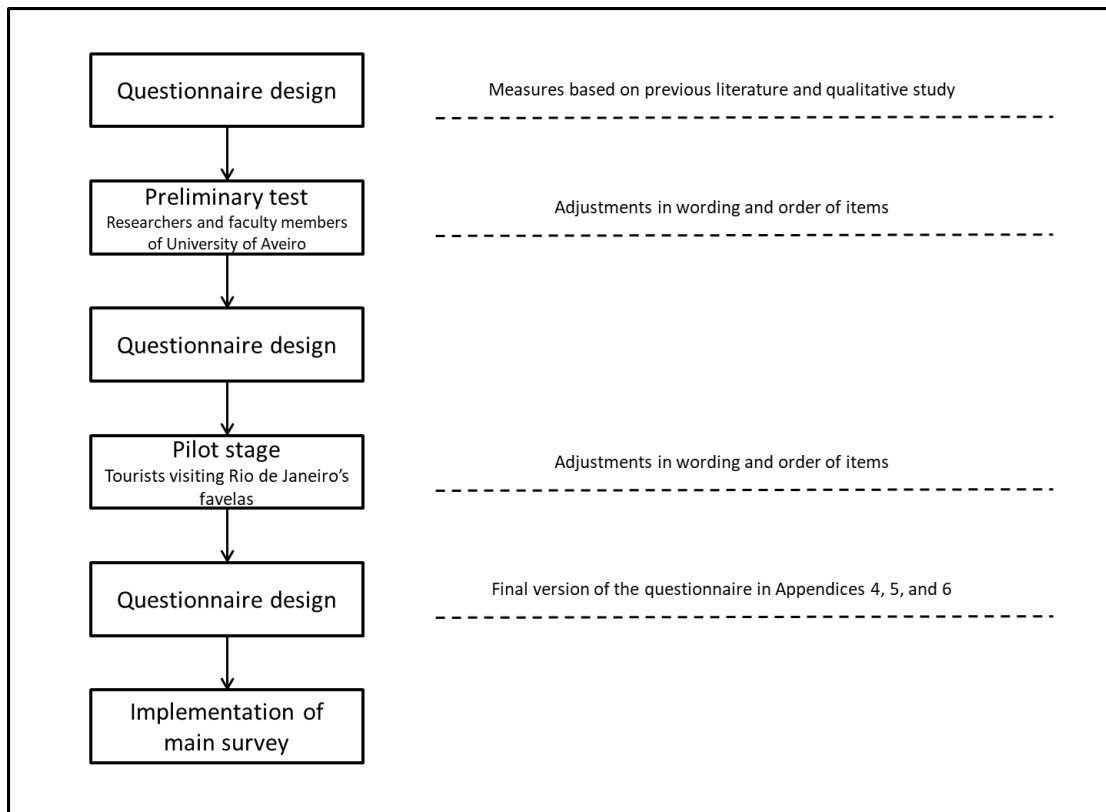
Figure 4.2: Summary of the questionnaire development and pre-testing process
Source: Adapted from Vieira (2008)

The pilot stage consisted in simply applying the questionnaire to the actual research population – international tourists visiting Rio de Janeiro's *favelas* – and observing their reactions, as well as asking for feedback regarding clarity of instructions and items, issues of wording, odd or ambiguous sentence constructions, or any other aspect they considered relevant. The insights provided by the visitors resulted in further adjustments on wording and order of questions. No adjustments were required on the items employed to measure the latent variables included in the model.

These pre-test procedures also worked as a test of content (or face) validity, which is the subjective and systematic evaluation of a scale's items' ability or appropriateness to measure a given phenomenon (Green, Tull, & Albaum, 1988). To measure the validity of a list of items, it is necessary to assess the items' representativeness of a construct's domain. To this end, many researchers rely on the judgement of experts in the field (Malhotra, 2004). This procedure was also used in the present study, as the researcher submitted the measurement instrument to the filter of experts. Although necessary, face validity is not sufficient to ensure construct validity and reliability. In this context, issues of convergent validity, discriminant validity, and nomological validity, as well as of

construct reliability, are addressed in the sections dedicated to the quantitative testing of the model, namely sections 6.4 and 6.5.

After the pilot stage, more rigorous procedures aiming at addressing translation issues were carried out. Such procedures specifically aimed at ensuring translation equivalence, which, according to Malhotra (2004), is achieved when two persons from different countries would score the same way on a given item regardless of the language employed. With this goal in mind, back translation, the most used translation procedure employed in academic research (Malhotra, 2004), was employed. In this context, the author carried out a first translation of the questionnaire from English to Spanish and Portuguese. Then, a translator that has Spanish as mother tongue and is also fluent in English translated the Spanish version back to English. The same process was then applied to the Portuguese version. A comparison of the two English versions and the two versions in each of the other languages allowed the correction of discrepancies, and the reconciliation of differences, so that the final version in each language could meet the required criteria of clarity and effectiveness.

4.6.2   Data collection

Data is an essential aspect of every research project, since it provides quantifiable real-world evidence to empirically test the theoretical propositions. In this context, the next sections deal with issues of data collection, namely, sampling and its implications, and survey administration.

4.6.2.1 Sampling

Once the research problem, design and collection instrument have all been defined, the elements from which data will be collected must be selected. In this vein, the following sections deal with the definition of research population and sample approach, as well as with decisions regarding sampling and frame and method.

Population and sample definition

The first decision to be made regarding data collection is the population to be studied (Green, Inman, Brown, & Willis, 2005). In the present work, given the adopted research objective, this decision was relatively simple. Being the research's goal to explore the dimensions of slum tourism motivations and the role of films as determinants of such motivations, the natural choice of population was tourists visiting a slum tourism destination or attraction for whose attractiveness

films arguably play a significant role. In this context, tourists refers to international tourists, as the influence of a film in domestic tourists' motivations is arguably quite different, and would probably cause bias in the results. Some responses from Brazilian tourists were, however, collected, as explaining them that the study was aimed exclusively in international tourists often caused discomfort. Nevertheless, they were not included in the valid sample for this study. The choice of Rio de Janeiro's *favelas* in particular, rather than other slum tourism settings worldwide, such as South African townships or Indian slums, is due to previous literature (Freire-Medeiros, 2011; Steinbrink, 2012; Williams, 2008) that suggests that films as a relevant element inducing slum tourists to these places.

Once the population has been defined, the approach adopted to collect data must be decided. In this context, one alternative is to conduct a complete canvas, in other words, a census of the chosen population. In most cases, however, data is collected on a portion of that population, that is, a sample, which is used to make inferences about the whole population. One of the reasons for that is related to real world constraints, mostly time and money (Green *et al*., 1988), but there is a methodological explanation as well. A census necessarily involves a massive field staff, which can potentially lead to non-sampling error, and ultimately, although it might sound counter-intuitive, turn it less accurate than a sample-based research (Churchill, 1999). When it comes to tourism studies, especially those in which the population consists in tourists who visit a certain destination or attraction, there are additional practical issues that turn the option for a census impracticable. Tourists are a fluctuant population, therefore, carrying out a census would imply surveying every single tourist who has ever visited the location of interest. Moreover, even if a time interval is adopted as a population limiting factor, making sure all the tourists visiting a place within that period is surveyed is still a nearly impossible task, unless the attraction of interest is a controlled environment, with registered entrances, such as a theme park. Therefore, in the present work, the option for a sample is also appropriate.

Regardless of the selected approach, decisions concerning sampling issues should also be made considering the research goals, as well as the fact that to achieve statistical inference, an adequately representative sample is required. In this context, the next topic addresses the issue of sampling frame and method.

Sampling frame and method

The choice of sampling frame is intrinsically connected to the decision regarding sampling method, as it is related to the definition of elements from which observations will be drawn. As addressed in the section dedicated to the sampling of the exploratory, qualitative study, due to the nature of *favelas*, which are, by definition and in practice, open neighbourhoods, there is no official data regarding the number of tourists that visit them each year. Moreover, due to the level of informality in the context of tourism in *favelas*, even data regarding accommodation and attendance to guided tours is unavailable. In this context, the use of a probability (e.g., random) sampling procedure was not possible. Considering not only this limitation, but also the research objectives and issues of representativeness and inference, a judgement sample was adopted. This kind of sample is often referred to also as purposive sample, since its elements are selected on the expectation that they are representative of the targeted population. This differentiates judgement samples from convenience samples, also known as accidental samples, as they are constituted by subjects that just happened to be in the field at the time of data collection (Churchill, 1999). In this vein, according to Green *et al*. (1988), purposive samples not only can be representative, with the condition that a sound judgement is applied, but also present the advantages of being low cost, convenient to use, time efficient, and effectively as good as probability samples.

To select a purposive sample that was as much representative of the population of interest as possible, the quantitative survey followed a similar logic to the one adopted in the qualitative phase. In this context, the sample for the main survey included tourists who visited *favelas* with different tourist activity profiles, namely, Santa Marta, Morro da Babilônia, Vidigal, and Rocinha, where data was collected, as well as others, since some tourists had already visited other *favelas* prior to the moment of data collection. Moreover, the *favelas* where the data collection process took place are the ones with the most relevant slum tourist scenarios, both in terms of volume of visitors and international notoriety. Also aiming at maximising representativeness, the sample included tourists who visited *favelas* in different circumstances, including those who took part in organised tours, the ones who visited the communities independently, the guests of *favela* hostels and family stays, and even the ones spending longer periods of time in rented houses, apartments, or hostels. It is believed that such diversity in the visited *favelas* and their visitation profile, as well as of circumstances of visit, makes the sample as representative of the population as it could be, given the mentioned limitations. Besides representativeness issues, sample size also aimed at fulfilling requirements of the statistical methods employed in the data analysis, which are

addressed in the next chapter. Finally, it must be recognised that, due to the nature of the survey administration, within that purposive sample, elements of convenience have also been incorporated, as the researcher has also approached, within the selected parameters, tourists that happened to be there during the data collection procedures.

4.6.2.2 Survey administration

The main survey's administration procedures shared a lot of characteristics with the ones adopted in the exploratory study. As in the qualitative phase, the researcher stayed in *favela* hostels aiming at having access to their guests, benefited from the collaboration of tour guides, participated in guided tours to access participants, and visited *favelas* independently to survey other independent visitors. One technique that was adopted in the main survey and had not been included in the exploratory work was the arrangement of meetings with tour guides with the specific goal of surveying groups of tourists who would be at a certain *favela* at a given time. This allowed for the inclusion of a particular type of *favela* visitors in the sample, which includes those who are picked up and dropped off in hotels by a van that takes them through the whole tour. Considering that this is a more specific type of visit, and probably, the motivations of those tourists differ from those of the favela tourists mentioned in the previous section (participants of organised tours, independent visitors, *favela* hostel guests, family stay guests, and visitors spending longer periods of time in rented houses, apartments or hostels), such technique contributed to the previously addressed representativeness of the sample.

As far as the survey instrument is concerned, a self-administered questionnaire was adopted, aiming at capitalising on the advantages of such format. Self-administered questionnaires are relatively quicker and less expensive, besides giving more time for respondents to complete it. Consequently, questionnaires tend to yield a higher coverage compared to case studies or interviews (Churchill, 1999). The option for such format also aimed at avoiding interviewer bias. The respondents filled out the questionnaire in relative privacy, as the researcher couldn't see which options they were marking, and they still had access to the researcher should they have any doubts regarding the questions. This type of questionnaire also allowed the researcher to apply the survey to several tourists simultaneously, in situations such as the line for Santa Marta's cable car, gatherings in Michael Jackson's Space, and moments in which tourists were gathered waiting for their guide or driver. To capitalise on this, and building on the experience acquired during the pre-test, the researcher carried a backpack with 10 A5 sized clipboards (as mentioned in the description

of the questionnaire layout, the questionnaire was printed in both sides of an A5 sheet) and at least as many pens, in order to allow respondents to fill out the questionnaire with relative convenience. In order to avoid a potential refusal to respond, and thus, increase response rate, when approaching respondents, the researcher explained that filling out the questionnaire took in average three minutes, which had been corroborated during the pre-test.

Having the issues related to the application of the questionnaire been clarified, the next section summarises the strategy employed to analyse the collected data.

4.6.3   Analysis strategy

The analysis procedures adopted in the quantitative phase of the investigation aimed at evaluating and testing the proposed film-induced slum tourism model. This was done through factor analysis, including both exploratory (EFA) and confirmatory (CFA), under the principles of Structural Equations Modelling (SEM). For the measurement model, as done in previous works employing SEM to tourism studies (i.e., Eusébio, Vieira, & Lima, 2018), EFA was used for measure purification, while the CFA was further employed to assess dimensionality, reliability, and discriminant validity. Those procedures allowed for the proposition of the final structural model, which was then tested and compared to alternative models, also through SEM.

These procedures were carried out with the aid of two statistical software packages. IBM SPSS (Statistical Package for Social Sciences) 24 was employed for the EFA, while SPSS AMOS (Analysis of Moment Structures) 22 was employed for the CFA procedures. The latter was also employed for the SEM, that is, for testing the structural model and comparing it to rival models. AMOS is an added SPSS module that serves the specific purposes of performing SEM, Path Analysis, and CFA, which cannot be achieved with SPSS alone. The software is currently the most used analysis tool for SEM in social sciences and tourism, having been employed in many recent studies examining the film tourism phenomenon (Connell & Meyer, 2009; Kim, *et al.*, 2014; Kim & Assaker, 2014; Quintal & Phau, 2014; Rajaguru, 2013), as well as other tourism related topics (Assaker, Vinzi, & O'Connor, 2011; Chang, 2014; Chen, 2014; Chen & Peng, 2014; Kim *et al.*, 2014; Lee & Gretzel, 2012; Lee, Gretzel, & Law, 2010; Mohamad, Ghani, Mamat, & Mamat, 2014; Quintal & Phau, 2014; Wang *et al.*, 2013).

SEM procedures allow the researcher to consider both observed and latent variables simultaneously (Byrne, 2001; Hair, Anderson, Tatham, & Black, 1998), as well as to express direct,

indirect, and total relationships between independent and dependent variables. This also applies to cases in which a variable is at same time dependent in one relationship, while independent in another (Hair *et al.*, 1998). In this context, in SEM, models are tested through a simultaneous analysis of the whole variables system, which measures its goodness of fit, that is, the extent to which a model is consistent with the data. In this context, in a rough simplification, the higher the goodness of fit, the stronger statistical support is provided to the hypothesised associations among variables (Byrne, 1998). Considering those characteristics, as well as the fact that SEM has proven to have more statistical advantages than multiple regression when it comes to establishing the "best fitting" model (Cheng, 2001), the researcher concluded that it consists in the most adequate model testing technique to be employed in the present study.

4.6.4   Sample characteristics

Along the period of 22 days, in which the field research for the main survey took place, a total of 380 questionnaires were applied to tourists in Santa Marta, Vidigal, Morro da Babilônia, and Rocinha, yielding 313 valid responses. Regarding nationality, the most represented were the British (13.1%), followed by French (12.5%), Australians (11.5%), Germans (8.9%), Americans (5.4%), and Chilean (5.1%), as summarised in Figure 4.3 In terms of geographical origin, as implied by the above-mentioned nationalities distribution, the great majority of tourists came from Europe (62.6%), followed by Latin America (13.7%), Oceania (12.8%), Anglo America – US and Canada – (5.4%), Asia (3.2%), and finally, Africa (2.2%), as summarised in Figure 4.4. Regarding gender, females were slightly more numerous, with a 57% to 43% ratio (Figure 4.5). Concerning age, there is a trend towards the lower ranges, being 18 to 25 the most dominant (37.4%), followed by 26 to 35 (28.4%). However, other age groups are still well represented, as showed in Figure 4.6. This is reflected on the professions, as 28% of the respondents are students. As no categories were previously defined to professions, the rest of the sample is divided in many other professional titles, although "Retired" (7.9%) stands out in second place, as shown in Figure 4.7.

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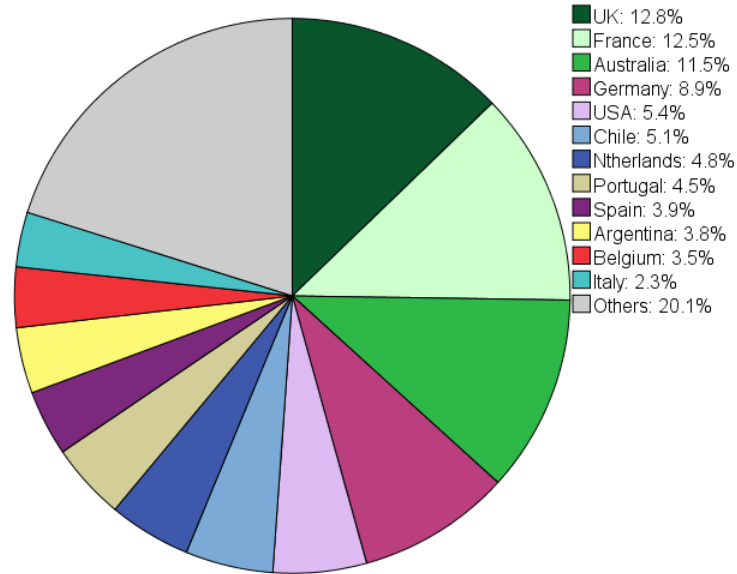
Figure 4.3: Nationality of respondents
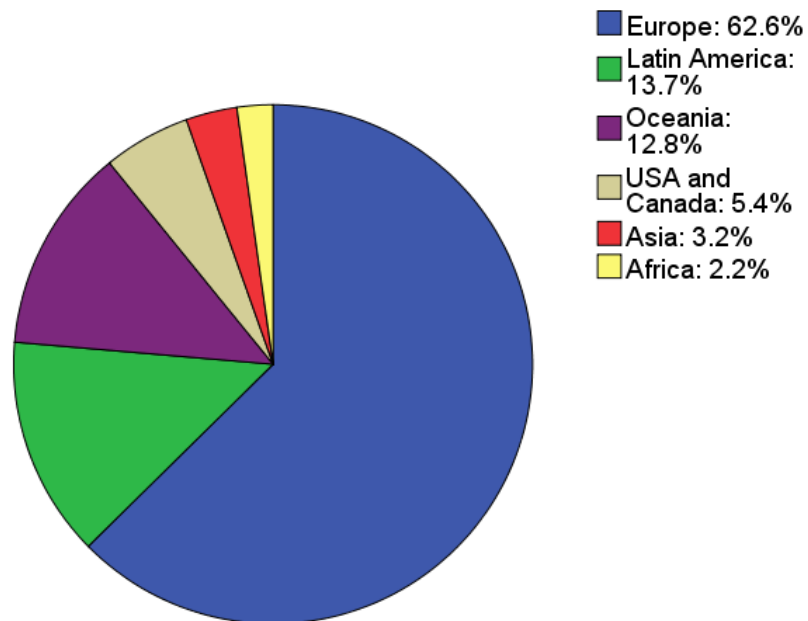
Figure 4.4: Nationalities grouped by continent/region

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Female: 57.1%
Male: 42.9%
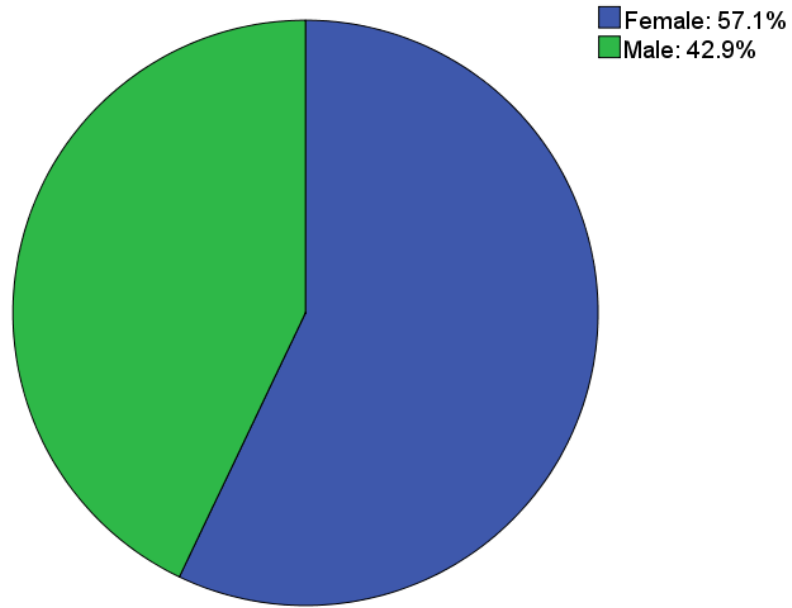
Figure 4.5: Gender of respondents

18-25: 37.4%
26-35: 28.4%
36-45: 10.9%
46-60: 13.4%
61+: 9.9%
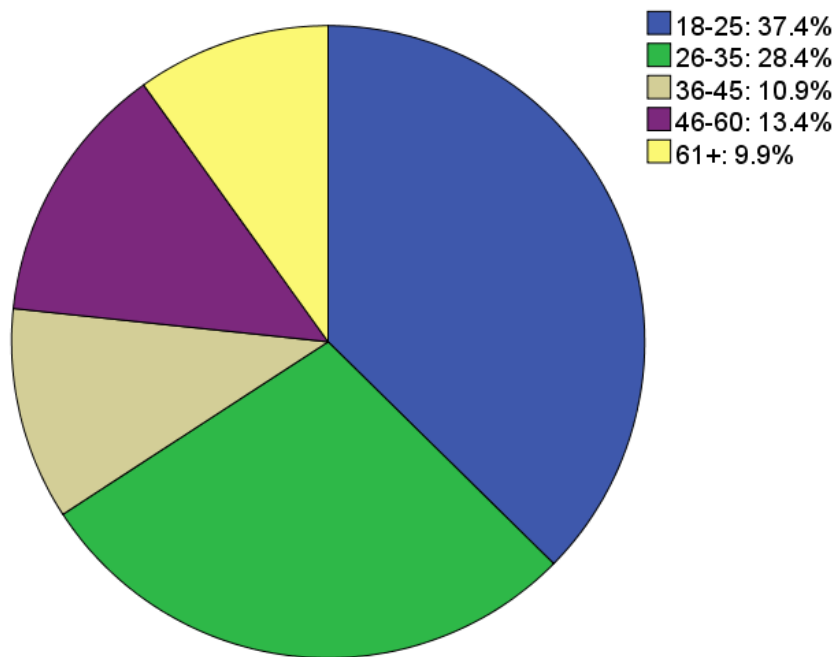
Figure 4.6: Age of respondents

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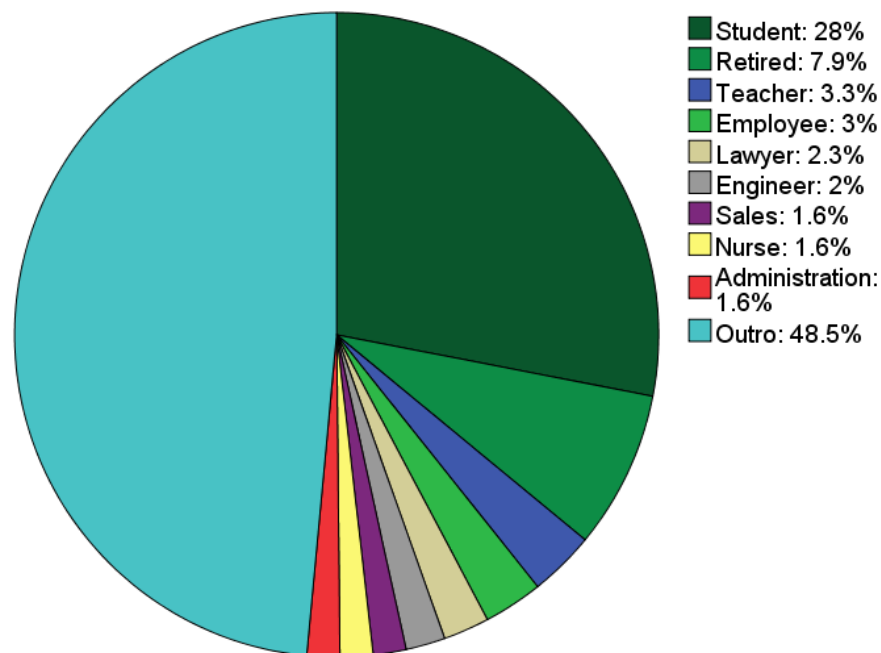
Figure 4.7: Professions of respondents

Respondents typically visited the favelas where the data collection took place, as expected, since those are the ones where the slum tourism activities are more frequent and representative. Examples of other communities that have been mentioned are Santa Teresa (which is actually a regular neighbourhood surrounded by many different *favelas*, causing tourists to often refer to it as one big *favela*), Complexo do Alemão (which, like Rocinha, is a big complex of many independent communities), Mangueira, Pavão Pavãozinho, and Vila Canoas. Regarding the circumstances of visits to those *favelas*, 43% of respondents participated in an organised tour, 31% visited them independently, 31% hired a local guide for themselves or their own group, 7% stayed in hostels or other accommodation in a *favela*, and 3% were spending an extended time period in a *favela*. It must be noticed that respondents could choose more than one option, as they could have visited other *favelas* prior the occasion in which they filled out the questionnaire, or even the same one in another circumstance, hence the sum of the mentioned categories exceeds 100%. Finally, 72% of all the approached visitors remembered seeing some film or other audio-visual product that took place in or portrayed a *favela*. This is the portion that constituted the actual sample that served as basis for the model testing procedures.

Concerning the sample's representativeness of the population of interest, due to the absence of reliable data regarding the total population, as explained in section 4.6.2.1, a calculation of a minimum number that would render it the desired representativeness was not possible. In this

context, in addition to the adoption of a purposive sample, in which some key characteristics were carefully judged aiming at maximising representativeness, the actual number to be achieved by the final sample was calculated with reference to the analysis methods, as explained in Chapter 6. Regarding possible non-response bias, due to the nature of the survey administration, there is no data to support its absence, as the non-response percentage was not registered. However, refusal to respond was extremely rare, and the majority of cases in which visitors could not respond were due to external factors, such as their bus arriving, or their guide telling them they could not spare any more time. Therefore, it is believed that non-response bias is not an issue in the present survey.

4.7 Conclusion

The present chapter started with a brief restatement of the study's goals, which was followed by a discussion on philosophical stances and epistemological issues, a statement of the philosophical approach adopted in the study, and an outline of the research design. This last part covered the methodological choices and steps carried out in both the exploratory, qualitative phase of the investigation, and in the quantitative stage. On the former, issues regarding sampling, the employed interview guide, analysis strategy, and qualitative data analysis were addressed. Regarding the quantitative phase, the chapter approached issues of response format and data collection, finalising with the exposition of sample characteristics.

Having the issues and choices regarding methodology been addressed and justified, the next chapters concern the empirical results of the qualitative and quantitative phases of the investigation.

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5 Qualitative data analysis: the model proposal

The present chapter discusses findings from the exploratory, qualitative study, which resulted on the proposal of a *Film-induced slum tourism motivations* model. The first section addresses the model's key-constructs, which include two endogenous variables (the slum tourism motivation dimensions): *Experiential motivations* and *Learning motivations,* and two exogenous variables (film determinants): *Place and Personality* and *Performance*. The second section describes the model itself, and discusses the correspondent proposed hypotheses.

5.1 key-constructs

Findings derived from the content analysis of the material collected in the exploratory phase of the research suggested that tourists who visit the *favelas* of Rio de Janeiro have different motivations. Some of those reinforce potential motivations mentioned by previous studies on slum tourism, while some add to the set of motivations normally associated with the phenomenon, thereby suggesting theoretical contributions. Regarding film determinants inducing visit motivations, interviewees' answers suggest the need for an adaptation of Macionis's (2004) 3 Ps outline, which includes context specific items within the originally proposed factors.

In this context, the constructs proposed for integrating the *film-induced slum tourism motivations* model, based on the patterns emerged from the combination of literature and the impressions provided by slum tourists who visited Rio de Janeiro's *favelas*, include: 2 dimensions of slum tourism motivations (endogenous variables); and 2 film determinant factors potentially affecting those dimensions (exogenous variables). The following sections describe each of those constructs.

5.1.1 Experiential motivations

A significant part of the motivations demonstrated by interviewees can be classified under the umbrella of experiences. Those motivations vary from simply escaping everyday routine to having a meaningful experience through the exchange of knowledge with locals. They include a total of 9 items, which are described as follows.

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5.1.1.1 Novelty

Novelty is present as an item in several seminal tourist motivations models that apply the *Push-Pull* approach. For instance, *Novelty*, alongside *Education*, integrates the *cultural* category in Crompton's (1979) model of leisure travellers' motivations. Accordingly, the item in included amongst the *Pull* motivation factors of overseas tourists travelling to France, Japan and West Germany, as shown by Yuan and McDonald (1990). Moreover, in Oh *et al*.'s (1995) study, *Novelty/adventure seekers* figures amongst the marketing segments to which Austrian tourists were assigned according to their motivations; while *Novelty seekers* appears amongst the segments of German tourists in Baloglu and Uysal's (1996) replication of the same study, as well as amongst the segments (based on *Push* factors) of Japanese overseas tourists, in a similar study carried out by Cha *et al*. (1995). Additionally, in Crompton and McKay's (1997) study, *Novelty/regression* is included as a motivational domain for tourists who attend events in festivals.

Novelty is also present in studies specifically examining film tourists' motivations. Starting with the seminal work on the topic, *Novelty* appears in Macionis's (2004) list of internal drivers, being associated with the motivations of both *Serendipitous film tourists* and *General film tourists*. Therefore, the item is only absent in *Specific film tourists*' motivations, which are driven by more specifically film-connected factors. In Macionis and Sparks's (2009) study, *Novelty* appears alongside *Fantasy* and *Prestige* in the refined list of internal drivers of film tourists' motivations, and is described as related to visiting the filming location as a way to have a unique and new experience. In contradiction with the previously mentioned study, *Novelty* appears, alongside *Fantasy*, as the two motivations that tend to be high for *Specific film tourists*. Moreover, *Novelty* figures amongst the *Push* motivations of film tourists visiting Suomen Filmiteollisuus Oy film village, and *Novelty seekers* figures amongst the film tourist segments in the study carried out by Suni and Komppula (2012). Finally, *Novelty* also appears as a motivational factor for film tourists visiting Seville, Spain (Oviedo-García *et al*., 2016), in which case it was described as having a unique and unequalled experience through the visit of film sites.

Although not defined as "*Novelty*", the act of having a unique experience is also pointed out by scholars as part of slum tourism's appeal. In this context, Freire-Medeiros and Menezes (2013) refer to the uniqueness of slum tours when addressing the role of elements typically seen, in other contexts, as inhibiting factors, such as perceived risk and the presence of drug dealers. In sum, *Novelty* is seen both as an item of general tourists' motivations, in many studies on the topic; and

as a specific item of film tourists' motivations. Moreover, its nature, although not with this exact nomenclature, has been described as a motivation for slum tourists.

In the present study, *Novelty*, as a motivation for visiting the *favelas*, was expressed by several interviewees who described their motivation as being related to experiencing something totally new, that they had never experienced before. For example, an American tourist, lodged in Favela Experience hostel, in Vidigal, said:

> *"…the idea of staying in one* (referring to a favela) *really appealed to me. It really, it seemed like something new and exciting, that I'd never done before… and yeah… just something… something really different and something cool…"*

Accordingly, focusing on the fact that she had never had the opportunity to see a place like a *favela* in the country where she was born and raised, a German visitor said:

> *"I mean it's 6 % of Brazilian population is living in slums, so I think it's quite a lot, especially when you come from a country like Germany, you know? You don't grow up, like, you don't see this. It does not happen that way, you know?"*

5.1.1.2 Film-induced specific (FIS)

This item represents the most direct and tangible way in which films can induce visitations to the portrayed destination. The decision to regard film connection as a potential motivation to slum tourists is backed up by slum tourism literature. In this context, a summary of studies suggesting that connection, and illustrating the potential role of films in tourists' motivations to visit slums, specifically to see something they saw in a film, is necessary, and will be presented in the following paragraphs.

As an example of scholars liking both phenomena, Mendes (2010) associates the growth of slum tourism with a voyeuristic fascination with the spectacle of poverty, which in the case of India, has been boosted by the film *Slumdog Millionaire*, as also corroborated by Meschkank (2011) and Privitera (2015). Accordingly, Diekmann and Hannam (2012) found similar characteristics on tours through Indian slums and films depicting them, and suggested that both films and tours were focused on visual stimuli. Therefore, the expectations of both film viewers and tour goers were to gaze rather than to participate.

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The connection between film elements and slum tourism motivations is more evident within the studies specifically addressing the case of Brazilian *favelas*. Starting with the role of films in the image of the *favela*, Freire-Medeiros (2007) cites a CNN news report according to which the film *City of God* (2002) produced a sexy and cool image of a violent *favela* (p. 64). Accordingly, as pointed out by Dovey and King (2012), the image of Rio incorporates the *favelas*, which are a well-known attribute of the city, duo to the cool aspect added to it by pop culture, especially films, which arguably is a factor attracting tourists to them.

Concerning the role of films in attracting tourists to Brazilian *favelas*, Freire-Medeiros (2006, 2007, 2009) interviewed *favela* tour operators, which all attributed the international success of *City of God* as a large responsible for international tourists' interest in visiting the *favela*. In yet another study on the topic, Freire-Medeiros (2011) highlights the fact that tourism in Rocinha, the biggest Brazilian *favela*, takes place since the early 1990's, but experienced a substantial increase after the film's international release in 2003. Freire-Medeiros (2011) explains that the touristic *favela* and the cinematic one influence and are influenced by each other, in a feedback loop. The touristic *favela* carries the representations proposed by the film, while the cinematic *favela* is inspired on the vocabularies of tourism and potential travellers' demands.

Finally, regarding the specific role of films on the motivations of tourists visiting *favelas*, as pointed out by Williams (2008), *favela* tours have become a huge draw for foreign tourists, partly due to their fascination with the drug culture as portrayed in *City of God*. Such view is reinforced by Freire-Medeiros (2009), who states that some tourists are only interested in experiencing the violent environment that they associate to the *favela* duo to films they have seen. Moreover, Freire-Medeiros (2011) adds that, when considering tourism in the *favelas*, violence and risk represent not just a background or a possibility, and much less an impeditive factor, but are main features highly anticipated by tourists' viewing of *City of God*.

In regard to other types of audio-visual products, namely video clips, Cardoso *et al*. (2003) observes that the filming of Michael Jackson's *They don't care about us* in Morro de Santa Marta was an important landmark of the image shifting of *favelas* from mere poor areas in some third world country, to a place associated with hype and cultural trends, which took place in the 1990's. According to Freire-Medeiros (2009), such image shift, as well as the video itself, resulted in the attraction of a significant flux of tourists to the *favelas*.

The theoretical contributions addressed above suggest the adequateness of the proposition of a model connecting film determinant factors of tourist motivations to slum tourism motivations. In the present exploratory, qualitative investigation, *FIS* was indicated by several interviewees who mentioned things they had seen on films and video-clips as motivations to visit the *favela*, or as the information source through which they learned about the *favela*, as exemplified by a Belgian volunteer in a social impact hostel (Favela Experience Hostel), who said that the source of her previous knowledge about the *favelas* was:

> "the really stereotyped vision from, like, the film 'Cidade de Deus'".

Other types of screen products were also found to play a role in tourists' motivations. Namely, video-clips, as mentioned by a Romanian student, who, when asked about what had motivated her to visit Santa Marta, answered:

> "Ok, like this one, specifically this one, because it's famous, because of Michael Jackson…"

Michael Jackson's statue is actually not depicted in the video-clip, as it was built years later, as a homage to the artist and the video itself. However, it is still a screen-product related element influencing visitors' motivations. Additionally, another type of screen product should also be highlighted: soap operas, or *telenovelas*, which are a relevant element in Brazilian pop-culture and are exported to many countries, and therefore, might motivate visitors. In this context, it did not come as a surprise that soap-operas were mentioned by a Russian housewife, who made their role on her visit motivation quite clear:

> "I was raised with these 'telenovelas', series, which was done here. When I was child, 7, 10, 7 to 10 years old, I saw a lot of movies regarding these favelas. (…) I was raised in the Soviet Union, and it was just something to entertain us. (….) Heroes in these favelas, who were raised here and, so, I was curious to see (…) Yes, I can say clearly I did it because I was looking soap operas."

5.1.1.3 Escape

Like *Novelty*, *Escape* also appears as an item in several previous tourist motivations models. For example, it is one of the ends in the dichotomy presented in Iso-Ahola and Allen's (1982) social-psychological model of tourist motivations (the other is *Seeking*). In this context, *Escape* is described

as "*the desire to leave the every-day environment behind oneself*" (Iso-Ahola & Allen, 1982, p. 261). Accordingly, while as mentioned earlier, *Novelty* is one of the *Cultural* motivations in Crompton's (1979) model of tourists' motivations, *Escape from a perceived mundane environment* figures amongst the *Social-psychological* motivations, which, unlike the cultural ones, are unrelated to destination attributes. In Yuan and McDonald's (1990) model of *Push* and *Pull* motivations of overseas travellers, on the other hand, *Escape* appears alongside *Novelty* amongst the *Pull* factors. Moreover, *Escape* also figures as a *Pull* factor in Uysal and Jurowski's (1994) study, whose findings suggested that luxury elements have little appeal to tourists with such motivation, which can be satisfied by inexpensive second homes or cabins. Since the visits to *favelas* can arguably be regarded as the counterpoint to luxury in tourists' experiences, the arousal of such motivation in interviewees' answers may corroborate such findings, particularly as far as accommodation in concerned, since *favela* hostels are relatively inexpensive, while providing an experience that contrasts with guests' everyday reality. Moreover, *Escape* also appears as a *Pull* factor in Turnbull and Uysal's (1995) study on the motivations of German tourists travelling to North, America, Caribbean, and South America, along with *Cultural experiences* and *Re-experiencing family*. Highlighting the relevance of *Escape* in tourists' motivations, Crompton and McKay (1997) argue that Iso-Ahola's (1982) *Escape-Seeking dichotomy* model dimensions are "*similar generic categories to the Push (Escape) and Pull (Seeking) forces*" (p. 428). In this context, Crompton and McKay (1997) regard *Escape* as embracing the very concept of *Push* motivations, rather than being one single item. Finally, *Escape* is also regarded as a *Push* motivation in Klenosky's (2002) model. It is also worth to mention that authors (Crompton, 1979; Crompton & Mackay, 1997; Iso-Ahola, 1982; Macionis, 2004; Riley & Van Doren, 1992) normally agree that the *Push* factors of *Nostalgia* and *Escape* are more relevant than the *Pull* factors.

Escape is also often associated with film tourism motivations. Riley and Van Doren (1992), for instance, emphasise that viewers' desire to visit attractions portrayed by films are associated not only with their physical environment, but also with reasons of pilgrimage, escape and nostalgia. Moreover, although not specifically referring to *Escape* as a motivational item, Couldry (1998) states that film and TV locations are examples of Baudrillard's hyper reality, since they represent simulacra in which model and reality are confused in a world where access to unmediated reality is impossible. In this context, such hyper-reality offers the opportunity of experiencing a mediatised reality onsite, and thus, fleeing from one's own everyday reality. In this context, *Fantasy or Escape* is featured as a *Push* factor in Macionis's (2004) list of internal drivers of film tourists' motivations.

Moreover, although not conceptualised as a motivational item, the concept of escape is also mentioned in the context of slum tourism motivations by Steinbrink (2012), who observes that a deep gaze into poverty may indeed lead to the striven of experiencing something different from everyday life. In sum, like *Novelty*, *Escape* is included as an item in various tourists' motivations models, as well as in studies specifically addressing film tourists' motivations. Moreover, the concept is also often mentioned as a possible motivation of slum tourism.

In the present research, the motivation of *Escape* was demonstrated by tourists who stated to have decided to visit the *favela* to experience something different from what they are used to. For example, a Belgian economy student said:

> *"I really wanted to experience something else than what I'm used to in Belgium."*

Also focusing on the fact that the *favela* is different from what they are used to in their countries, a student from East Timor, answering to the very question of what had motivated him to visit the *favela*, said:

> *"I would say because… it's like I hardly see this kind of places."*

Accordingly, a Danish student said:

> *"It's hard to explain, I think, because… it's something else. It's definitely something else, and something that… you have to experience."*

5.1.1.4 Artistic

Art-related motivations are not generic film tourist motivations, or even generic tourist motivations, although films are actually artistic expressions by concept. Indeed, a search on Scopus's database did not result in any study specifically addressing artistic interests to tourists' motivations. Therefore, this item is context specific to the examined settings of tourism in *favelas*, and potentially to slum tourism as a whole. This specific motivation emerged through the impressions of tourists who stated that their interest in visiting the *favela* was intrinsically connected to seeing and experiencing its artistic production.

A Chilean designer, for example, said:

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> *"No sé, la cultura igual, porque hay mucha música acá, teatro… Esto sí que he buscado yo, en verdad."*

> *("I don't know, the culture as well, because there is a lot of music here, theatre… This is what I have sought, actually".)*

Accordingly, addressing her experience in Vidigal, a Belgian student said:

> *"*Vidigal *is a special place, they have a lot of creativity here, a lot of art, artists, music, graffiti, ehh… theatre, things like that, so for me it's a really nice place to be."*

Moreover, the exploratory study also showed that many visitors to the *favela* are artists themselves, and visit the *favela* to carry out artistic endeavours. This was the case of an Argentinian graffiti artist who was a long-term guest in *Babilônia Rio Hostel* and had gone to Rio to live off his art; a couple of Argentinean street artists (jugglers) who are constantly travelling and decided to spend some time in Morro da Babilônia, also living off their art; and a Colombian industrial designer and plastic artist who was spending an extended period in Vidigal to take part in artistic projects.

5.1.1.5 Experience a different environment (EDE)

The desire to see physical destination attributes, such as landscapes and architecture, that is, experiencing a new environment, seems to play a relevant role in tourists' motivations. Such assumption is based on the appearance of this nuance as a *Pull* factor in several tourist motivations models. In Crompton's (1979) model of *Cultural* and *Psychological* motivations, for instance, *Environment* is equivalent to a significant part of the former. In Yuan and McDonald's (1990) model, it relates to *Culture and history* (which can be materialised in architecture, for example) and *Wilderness* and *Cosmopolitan environment*. Accordingly, in Turnbull and Uysal's (1995) model, it relates to *Heritage*, *Culture*, and especially *City enclave*; on Oh *et al*.'s (1995) model, it would relate to the *Culture/history seekers* segment; and on Klenosky's (2002) model, it matches the *New/Unique environment Pull* factor. The latter is the one that best translates the conceptualisation of the item described here, as it does not refer simply to the destination physical attributes as a *Pull* factor, but to the desire of experiencing a totally different environment.

In this vein, *EDE* is regarded here as a subset of *Novelty* and *Escape*, translating tourists' desire to experience something new (*Novelty*) and different from what they are used to (*Escape*) through

visiting a new environment. In this context, *EDE* is not regarded here as a *Pull* factor, as in Klenosky's (2002) example, but rather as a *Push* factor. Therefore, it refers not to the potential of visual aspects *per se* in attracting tourists, but to tourists' urge to see something new and different from their usual environment. Such view is backed by Klenosky (2002), according to whom *Push* and *Pull* factors should not be viewed as operating entirely independently of each other. In other words, people may travel because they are pushed by their own internal forces, and simultaneously, pulled by the external forces of the destination attributes, in the present case, its physical environment.

On what concerns specifically to slum tourism motivations, Freire-Medeiros (2011) and Dyson (2012) observe that that the visual aspect is considerably relevant. In sum, *EDE*, relates to both *Novelty* and *Escape* as tourists' motivational items. In this context, the concept is related to items in several film tourists' motivations models, and is also suggested a relevant facor in slum tourists' motivtiaons.

In the present exploratory, qualitative study, *EDE* has been expressed by tourists who mentioned the desire to see visual elements of the *favela* on site, especially the houses and the way they are built, as well as the landscapes. Examples are abundant. An Argentinian cook, for instance, said he wanted to see:

> *"…como era el paisaje, como eran las estructuras, los edificios, están todos como se fuese un caos…"*

> *("…how the landscapes looked like, the structures, the buildings, they are all kind of chaotic…")*

Accordingly, a Belgian businessman stated that he wanted to see:

> *"what it looks like, from inside."*

Moreover, highlighting the difference between the *favela* and their usual environment, and thus evidencing the connection with the *Escape* item, a student from East Timor said:

> *"like, this kind of labyrinths, you know? Like, this kind of uphill and downhill, you know? I hardly see this kind of terrain and it's cool, like, that people are living here and all. (…) the view, all this stuff. Nature, more nature."*

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5.1.1.6 Culture/Interaction

This item is associated with tourists' desire or need to interact and gain knowledge about the culture and way of life of locals, which is directly or indirectly pointed out by several authors analysing tourist motivations. First, *Cultural motivations* is one of the two categories in Crompton's (1979) conceptualisation of tourists' motivations (the other is *Socio-psychological motivations*). Specifically addressing activities related to this item, Iso-Ahola (1982) mentions "*learning about other cultures*" (p. 260) as one of the ways in which tourists can seek personal rewards. Moreover, Iso-Ahola (1982) mentions "*varied and increased social interactions*" (p. 260) as a way in which tourists can seek interpersonal rewards. Also, *Culture and history* figures amongst Yuan and McDonald's (1990) model of overseas tourists' motivations; *Cultural experiences* is amongst the *Push* factors, while *Culture* is amongst the *Pull* factors in Turnbull and Uysal's (1995) model; *Culture/History seekers* features in Oh *et al.*'s (1995) motivational segments of Austrian tourists; *Cultural and shopping* services is one of the factors affecting college students in Sirakaya and Mclellan's (1997) work; *Cultural exploration* figures amongst Crompton and McKay's (1997) motive domains; and *historic/cultural attractions* is one of the *Pull* factors on Klenosky's (2002) means-end oriented approach.

As far as slum tourism is concerned, it has been suggested that culture, in the sense of people and their costumes and lifestyle traces, is as a central observational scheme, largely responsible for visitors' motivations. To address such association, it is necessary to bear in mind what is considered the historical precursor, or as put by Steinbrink (2012), the forerunner of slum tourism: slumming, which differentiates from slum tourism for being engaged by the city's own bourgeoisie, rather than by tourists. If in Victorian London, where the phenomenon was originated, the appeal of the ghettos was much more associated with a voyeuristic 'othering' and even eroticisation of the economically disadvantaged, normally wrapped in welfare and charity concerns. In New York, although the practice was brought by British tourists, and adopted by the local upper class as a fashionable English trend, it quickly developed a different character. Besides being less subject to moral judgment and having an urban tourism aspect (as it had been started by tourists) slumming in New York was intrinsically linked to the city's image of a cosmopolitan metropolis, in which slums were sights worth seeing because they were conceived as an expression of the city's heterogeneity, full of contrasts and diversity. In this context, culture, which in these settings was intrinsically related to ethnicity, was the focus on slum tours, where tourists could compare the slum with other parts of town, as well as New York itself to their own towns.

Other specific role of culture, or rather of sub-cultures, is mentioned by several authors as an attraction factor of slums. Zerva (2015), for example, describes Los Angeles gang tours as an activity that takes tourists in a bus into LA ghettos to have a close contact with the city's gangster culture through an insight into the local graffiti world and testimonials from ex-gang members. Accordingly, Williams (2008) states that the *favela* became a huge draw for foreign tourists, in part due to the fascination with the drug culture. A role of culture closer to the concept embodied by *Culture/interaction* here is used in the promotion of slum tours, such as the ones in Jakarta, which the company Realjakarta (2015) describes as culture embedded tours through the city's poor quarters, normally hidden from tourists. Finally, presenting a concept that more clearly translates the present idea of *Culture/interaction*, George and Booyens (2014) conclude that, in the case of township tourism, in South Africa, tourists are generally interested in more culture-based, ethical, learning experiences, and active engagement with residents. This is in line with Rolfes's (2009) results, according to which, although tourism in poor urban areas is often criticised for exploiting and commoditising poverty for touristic consumption, operators in South Africa, India, and Brazil claim that these tours aim to dissocialise poverty as the main characteristic of those places by offering alternative observational schemes, which can be culture, ethnicity, or economisation.

In the present study, the role of *Culture/interaction* was expressed by tourists who stated that interacting with and learning about the local culture was amongst their goals when visiting the *favela*. For example, an Argentinian cook and entrepreneur said:

> *"Bueno, de… principio, eh…. la mayor motivación fue conocer todo este mundo nuevo, que... había en los morros… de Rio de Janeiro, y de conocer que es lo que pasaba allí a dentro, como eran las personas (…) la mayor motivación fue conocer, e intentar entrar en la cultura. (…) Bueno, como las… las personas viven, que hay detrás de estas construcciones, estas personas, que les motiva a estas personas estar acá, hablar con ellas, intentar conocer un poco más."*

> *("Well, in… in the beginning, uh… the greatest motivation was knowing all this new world that… there was on the hills… of Rio de Janeiro, and know what happens in there, how the people is (…) the greatest motivation was knowing and getting into the culture. (…) Well, how the… how the people live, what there is behind those building, these people, what motivates them to be here, talk to them, try to comprehend a little bit more".)*

Accordingly, a Colombian artist said:

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"Tener un contacto con la comunidad.";

("Being in touch with the community.")

Focusing on the experiential aspect of this contact with the community, and thus providing empirical justification for the placement of this item amongst the experiential motivations, a Belgian student said:

"I wanted to know how the people live here… hum… and for me it's an experience."

5.1.1.7 Search for authentic experiences (SAE)

As Zerva (2015) observes, authenticity is a multifaceted concept when applied to tourism. That's particularly true when considering film tourism, in which different facets of authenticity are mixed, namely, that of the destination itself, and that of the place as a film location (Jones & Smith, 2005). Authenticity integrates Macionis's (2004) model of film tourists' motivations, according to which its importance for tourists decreases as the one of film connection increases. That is because, being film locations a simulacrum in which model and reality are confused (Couldry, 1998), when the film connection is relevant to visitors' motivations, the real-world authenticity is replaced with by the fabricated authenticity of the film connection, such as in the case of New Zeeland with and *The Lord of the Rings* (2001, 2002, 2003) (Buchmann, 2010; Jones & Smith, 2005), as perfectly illustrated in the slogan "New Zeeland is Middle Earth".

In the context of slum tourism, previous studies directly or indirectly suggest that authenticity plays a role in visitors' motivations. Frisch (2012) and Dyson (2012) argue that authenticity is a central aspect of slum tourism motivations. Additionally, Steinbrink (2012) observes that results from the studies of Rolfes (2009) and Meschkank (2011), according to which poverty is amongst the main points evoked in township tours in South Africa and slum tours in India, respectively, contradicts common sense about what tourists seek. Steinbrink (2012) continues by observing that, although a deep gaze into poverty may indeed lead to the striven of experiencing something different from everyday life, the wish to see something different usually refers to something nice, while poverty is a negative element of any country afflicted by it. It could be argued that, since it does not satisfy the need to experience something nice, poverty's appeal to tourists is partially explained by the opportunity it gives them to experience something authentic. Indeed, Privitera (2015) highlights that, in contrast with the regular tourist, who travels with the purpose of learning or gaining

information, a slum tourist seeks some kind of emotional pleasure, and is interested in experiencing reality, or gaining authenticity insights. Accordingly, Zerva (2015) characterises Los Angeles gang tours as offering a chance to experience authenticity.

Regarding tourism in *favelas*, which has been conceptualised as reality tourism, Freire-Medeiros (2009) states that its distinctive identity is based on the supposedly authentic, interactive, and extreme character of the encounters, mainly between visitors and locals, that it promotes. Corroborating this argument, Meschkank (2011) concludes that *favelas*, as well as townships and slums, are more than places of poverty, and can also be considered places of reality and authenticity.

In the present work, *SAE* has been demonstrated by two groups of tourists. The first includes those who stated that they were motivated to know the "real *favela*" and the "authentic *favela*", rather than what media or tour guides want to transmit, or even than the impression they get as outsiders, reflecting Privitera's (2015) description of what slum tourists search.

For example, highlighting her desire to have a more authentic impression than that one gets in a first sight as a visitor, an English student said:

> *"the motivation was kind of, trying to (…) meet somebody and maybe find out what the actual real favela is like, rather than what's just on the outside."*

Additionally, her German friend suggested that even the *favela* that they visited (Vidigal) was not "authentic enough":

> *"(…) I mean not here, that's why, that's why I feel this is a really touristy favela, slum, whatever you wanna call it, so…. I expected it to be less touristy, you know, when I booked it originally, like "wow, I'm in City of God" But I was interested in more, like… yeah really going back down there, and not like that…"*

The second group included tourists who reject everything that they consider touristic, or "touristy", and regard the visit to a *favela* as an authentic experience, or the opposite of a "touristy" activity. As an example, a German mechatronic engineer said:

> "It's more just more local, and less touristic (referring to the *favela*). (…) the touristic stuff I think is really annoying (laughs). Cause they don't reflect, say uh…. Yeah, they're weird things.

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Accordingly, an American student said:

> *"… I thought it would be a really great thing, that was a little bit different than the regular touristy stuff. (…) it was just (…) really nice and a great, you know, authentic, I guess, experience? that sort of stuff."*

Other answers also suggested that: 1. some visitors' impressions of everything touristic as unauthentic and commoditised also extend also to *favela* tours (those visitors were normally lodged in *favela* hostels, but not taking part in tours); 2. some visitors don't identify with the label "*favela* tourist" and don't want to be viewed as one, as they regard it as referring to a consumer of commoditised culture. Moreover, some tourists even questioned the authenticity of their own first hand, non-intermediated experience in the *favela*, which they thought could as well be manipulated. These impressions highlight visitors' desire to experience authenticity.

5.1.1.8 *Experiencing more than regular tourists (EMT)*

Consisting in tourists' desire to see and experience what most tourists do not, *EMT* reflects a facet of the original slumming in London. According to Steinbrink (2012) such phenomenon was originated in the context of London's massive population expansion of 600% in less than 100 years, which resulted in a geographical segregation of rich and poor populations. In this context, Londoners no longer knew every part of the city by their own experience, and merely imagined what was on the other side. Such idea of the other side is present in the discourse of tourists who claimed to want to see what most people do not, what media and city tours do not show. The idea of going beyond what is readily available and offered for tourist consumption is also embraced in the way slum tours are promoted, as expressed by Realjakarta (2015), which claim to offer "hidden tours", implying they are hidden from mainstream visitors, difficult to find, and thus, arguably authentic. The conceptualisation of slum tours as reality tours by Freire-Medeiros (2007, 2009) can also be regarded as a theoretical antecedent of *EMT*, as reality tourists seek an authentic experience by going beyond the controlled environments to which regular tourists are often limited.

As an example of such motivational item, an American traveller said:

> *"(…) porque era un… era una parte de Brasil que no todos pueden ver, porque normalmente se quedan en Ipanema,* Copacabana*, Leblon."*

("(…) because it was a… it was a part of Brazil that not everyone sees, because normally they stay in Ipanema, Copacabana*, Leblon.").*

Accordingly, a Mexican translator said:

"(…) la televisión siempre te muestra Ipanema, Copacabana *y así… Y aquí fue darme cuenta de que existe algo más"*

("(…) Tv always shows you Ipanema, Copacabana *and so on… and here I realised that there is something else").*

Moreover, a German Olympics volunteer expressed her desire to experience even more than the "regular *favela* tourists" in the following passage:

"I think is to actually get a real experience, like, in real life, is if you actually know someone there, who is maybe respected, then you get to talk to people that you would usually never to, you know?"

5.1.1.9 Dark motivation

The idea of *Dark motivation* derives from Freire-Medeiros's (2007, 2009) concept of dark tours, which in turn, is based on Foley and Lennon's (1996) definition of dark tourism, as addressed in section 3.2.2. This kind of motivation is often associated both with historical slumming (Steinbrink, 2012), and contemporaneous slum tourism motivations (Meschkank, 2011; Rolfes, 2009; Privitera, 2015). In the present exploratory work, evidence of *Dark motivation* within tourist's statements were quite rare. Violence was indeed frequently mentioned by visitors, but not that often as a main element of their motivation. Instead, it was more common that tourists stated that the *favelas* were depicted as violent by news and media, but their experience had led them to deconstruct that image. Several tourists indeed stated to have been motivated by the portrayal of violence. However, they seemed to aim at confronting such portrayal with their own first-hand experience, rather than being interested in seeing the violence for its own sake. Those statements have been considered as evidence of another motivation item: *Confronting media*, which is included as a *Learning motivation*. In a rare example of a tourist clearly stating to be attracted by the context of violence itself, a German student said:

"Also, violence. It's about… yeah, just, even being here is like, where I was on the other side, just… with, like, the police walking around with AK47s, uh… I mean it's quite… interesting."

Later, however, he suggested that his interest in violence was related to learning objectives, as he mentioned his interest in learning about the influence of corruption and the police's role in the *favelas*.

Accordingly, a Mexican student said:

"Si, cuando, cuando vi la película – City of God – … yo dice… 'uhmmm… se ve peligroso, pero, me gustaría conocer'".

("Yes, when I saw the film – City of God – … I said … 'uhmmm… it looks dangerous, but I'd like to visit it'".)

It is worth noticing that both tourists mentioned films while expressing such motivation, which reinforces its consideration as an item in a *Film-induced slum tourism motivations* model. Due to the low number of mentions, which were not particularly assertive regarding poverty and violence as a motivation, *Dark motivation* would not be considered eligible to integrate the model in a study based solely on the empirical data. However, other considerations were made. It has been taken into account, for instance, that slum tourists' supposed *Dark motivation* is the main responsible for criticism on the phenomenon, and moral judgement of the tourists, as well as of practitioners. In this context, interviewees could have hidden or disguised such motivations to avoid a potential judgement from the researcher (although a neutral and non-judgemental posture was adopted), or to convey an image of what they probably believe is "the good kind of *favela* tourist". Moreover, as the present study is grounded in a combination of previous literature and empirical evidence, it was also considered that Freire-Medeiros (2009) presents a conceptualisation in which dark tours are emphatically featured as one of the two existing types of reality tours in *favelas*, which is also corroborated by other previously cited authors. Complementarily, it was considered that even if the item showed not to fit in the model in a further phase of analysis, it would be a stronger argument against its association to slum tourism, and particularly to tourism in *favelas*. In this context, the item was kept, leaving either its confirmation or exclusion to the quantitative phase. However, given that many other types of motivations emerged from the interviews, rather than a main dimension, as suggested by Freire-Medeiros's (2007, 2009) conceptualisation, it was considered, as presented here as a single item within *Experiential motivations*.

Taking into account the theoretical antecedents of the items addressed in this section, along with the broad empirical evidence gathered through the interviews, *Experiential motivations* is considered eligible as a slum tourism motivation dimension in the proposed model.

Having the items of *Experiential motivations*, been exposed and discussed, the next section addresses the other dimension of slum tourism motivations: *Learning motivations*.

5.1.2 Learning motivations

The motivational items addressed above apply to tourists to whom the experience of being in a *favela*, whether its appeal is simply experiencing something new, or being where "regular tourists" do not dare going, is an end in itself. The other motivational dimension encompasses items that concern slum tourists to whom the experience of visiting a *favela*, more than providing an immediate joy and a valuable memory, is mainly a way to get first-hand knowledge and understanding about a range of subjects related those environments. In this context, Learning Motivations encompass six items, which are described as follows.

5.1.2.1 Confronting media

Confronting media translates the motivations of tourists who regard the visit to a *favela* as an opportunity to have a first-hand experience of it, so they can see for themselves whether the image portrayed by media, more often negative and associated with violence, poverty, and drug trafficking, corresponds to what they see. Having a first-hand experience of places portrayed in media, namely in films, has been suggested as a film tourism motivation factor by Oviedo-García *et al*. (2016), who analysed the motivations of film tourists in Seville, and obtained 5 factors, including *Film-site experiences*, described as being "*related to recreate it, feel its atmosphere, and first-hand experiences related to the film*" (p. 10). Accordingly, addressing James Bond inspired media pilgrimages, Reijnders (2011) states that such pilgrims compare the Bond world with the real world. Indeed, in both cases, tourists merely seek to physically be in the film locations and have experiences related to symbolic meanings transmitted by the films. In the case of James Bond, for example, as Reijnders (2011) mentions, such experiences are built around performing masculinity traits, and thus defining one's own masculine identity. In other words, they are probably not interested in verifying the veracity of the media content, since they are expected to be aware of its fictitious nature.

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In the case of slum tourism, several studies mention a potential transformation on the image tourists have of slums caused by their visit. However, such transformation is viewed as an outcome of the visit, rather than as a motivation. For example, while addressing trade-offs between positive and negative outcomes of tourists in *favelas*, Freire-Medeiros (2009) suggests that tourists have a better insight into the dwellers' lives, learn that the *favela* is actually an organised place with working businesses and a vibrant social and cultural life, and that it is not all about misery and violence (as often portrayed by media). Accordingly, a similar effect of visits to poor and marginalised urban areas is pointed out in studies examining tourism in Mumbai's slums (Dyson, 2012) and Johannesburg's townships (Rolfes, 2009). Generally, in all three cases, tourists arrive full of prejudices and mostly negative associations from their previous mediatised interactions through films and news reports, which tend to get deconstructed, or at least counter-balanced, with positive associations.

In sum, having a first-hand experience of a place previously experienced only through media is viewed as a motivation of general film tourists; while the transformative effect of a place's image in the mind of the visitor is addressed as an outcome of tourist visits to slums.

As an example of such desire to confront the image portrayed by media, an Indian cook said:

> *"I've come to Brazil one time before, in 2013, and I always wanted to visit a favela, because people had really bad views about it, and I wanted to see for myself if a favela is actually a bad place to be or a good place to be."*

Interviewees also demonstrated that this critical view on media was actually part of their world view, rather than just being triggered by the context of the *favela*. A Mexican software consultant, for instance, said:

> *"So, because I don't trust what movies say, right? I don't trust what the news say, so I wanna, I wanna go there myself and experience."*

Accordingly, a Belgian economy student, who was doing internship in a *favela* hostel, said:

> *"(…) for me they are films, I wanted to see with my own eyes, how it is here. (…) to see with my own eyes, because eh… Don't want to see it in the films, because it's really about sensation, and… things like that, so I wanted to see with my own eyes."*

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5.1.2.2 Gaining insight

Gaining insight refers to tourists' desire to understand broader social-economic issues of a city or a county through a visit to its slums. Gaining insights about general issues within cities or countries where the visited slum is located is superficially mentioned by previous authors as a possible motivation of slum tourists. Privitera (2015), for example, mentions gaining authenticity insights into power relations amongst the possible goals of slum tourists. The promotional material of a social travel program called Beyond Borders' Transformational Travel, which is cited by Whyte *et al.* (2011), states that they send travellers to Haiti to stay with poor Haitian families' houses and learn more about their struggle to organise a better life, as well as gain an insight about their faith, struggles, and joys. Additionally, Whyte *et al.* (2011) list different types of poverty tourism, which include: *Poverty tourism as side trips*, consisting of conference participants, for instance, taking a day off to wander around and experience the host place's poor communities in order to gain an additional insight towards it. Moreover, Whyte *et al.* (2011) also mention *Poverty tourism as field trips*, which are organised slum walking tours carried out by a professor and his students during an academic trip, also with learning objectives.

As an example of this motivation within the present exploratory case study, a French bank employee said:

> "For me to see where 20% of the population live in Rio; and to understand what favela is."

Accordingly, a German Olympics volunteer said:

> "…it's very interesting to see, like, what are the problems in Brazil, in their politic system, in their economy, whatever you wanna call, with all the corruption."

5.1.2.3 Interest in reinvested profits (IRP)

IRP is one of the motivational items in the present model that fit Freire-Medeiros's (2009) conceptualisation of social tours in *favelas*, which is one of the two kinds of favela tours, according to this author, the other being dark tours. As mentioned earlier, dark and social tours motivations indeed emerged through the impressions provided by tourists. However, since the exploratory study also suggested several other related motivations, they are viewed as items within broader dimensions, rather than main dimensions themselves. Mentions to social motivations resulted in

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the consideration four items, the present being the first. In this context, *IRP* refers to tourists' concern about whether the profits from tourism are reinvested in the community for the sake of improving its inhabitants' life standards.

Reinvesting profits from tourism is suggested as a positive outcome of slum tourism (Freire-Medeiros, 2009), often employed as a counter argument to critics who claim that the activity is harmful to the host communities. Indeed, the practice is amongst Horák *et al*.'s (2014) suggestions for the use of tourism as a tool for poverty alleviation, as well as amongst Achwal's (2010) six rules to make slum tourism more empowering. In the case of tourism in *favelas*, the previous works of Freire-Medeiros (2009, 2011) showed that some tourists were indeed disappointed to learn that a very small portion of the profits from tourism were actually invested back for the sake of the population's well-being. This suggests that learning about these issues is amongst their motivations.

Within the present study, this suggestion has been corroborated by interviewees who mentioned that they were aware, or believed, that the money from tourism is reinvested in the community or earned by its inhabitants through services such as tour guiding or souvenir commercialisation. This was expressed, for instance, by a German business manager, who said:

> "*But I think it's a bit weird* (referring to the existence of tours in favelas)*. But the… the money goes to people who live there which (…) is nice.*"

5.1.2.4 Interest in social projects (ISP)

An interest in helping the economically disadvantaged populations of slums has been pointed out as a characteristic of some slum tourists (Williams, 2008), and donations to such projects are mentioned as another positive outcome of tourism in *favelas* (Freire-Medeiros, 2009). Particularly in the case of Brazilian *favelas*, improvements to the life of locals often come through the action of social projects, which search for resources and employ voluntary work to try and provide infrastructure, leisure, education, and other resources locals lack. In this context, slum tourism resulting in donations to local social projects are mentioned, along with the previously addressed reinvested profits, as another positive outcome of slum tourism, particularly in the case of *favelas* (Freire-Medeiros, 2009). However, to date, tourists' interest in such projects has not yet been addressed as an element of motivation for slum tourism. Such interest emerged within the present study, therefore, considering the relevant role social projects and Non-Governmental Organisations

play in the social dynamics of *favelas*, it is considered here as a context-specific nuance of slum tourism motivations. As an example of such motivation, a Belgian economy student said:

"(…) particularly in the Favela, because I know that there are a lot of social projects here and, that's what I really want to do."

Though not specifically mentioning social projects, an English student stated to be interested in knowing:

"(…) what social enterprises there are… Because usually, in an area like this, if they're not supported by governmental… or…organisations, or they're… they're… discriminated against, they go to like, other areas in the city. Then, it's quite interesting to see them having to start something their own, it is … really interesting."

5.1.2.5 Improving inhabitants' life conditions (ILC)

ILC refers to tourists' desire to explore and learn about how the life standards of locals could be enhanced through their first-hand experience in the *favela*. To the extent of the literature reviewed for the present investigation, despite the previously addressed interest in social issues, there is no mention to this specific interest as a motivational item of slum tourists. Therefore, it is potentially an original theoretical contribution of the present work.

In the context of the exploratory, qualitative study, such motivation was expressed by visitors who stated to be interested in knowing what could be done to improve the life quality of the local population, such as an English student, who said:

"Just to see if they're not able to do it themselves, to get themselves out of there. What could, maybe, other countries do to help as well."

Accordingly, his German friend later suggested:

"Oh yah, because the single persons, people, whatever, like, they cannot do anything about the situation… they don't have the education to get out of there, you know? To change the political system. Because, like, how, it's gonna take ages, if even like, Brazil has to change the structure from the bottom, if we're talking for example Brazil, because there's just too much corruption and 'uneducations' that people cannot even really decide and do something

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against the government, like "hey, I don't want all of this stuff going on". They would have to completely, I think, personally, if I'm allowed to say that, they would have to completely wipe out all the politicians that are there right now and build a new education system. It cannot be that you have to pay so much money to get some kind of education. I'm sure that those people in favelas… they cannot do this. So, it's just like: it will never change, if it stays like that."

5.1.2.6 Learning and empathy

Learning and empathy is the last of items that fit Freire-Medeiros's (2007, 2009) concept of social tours. It relates to tourists' desire to learn about locals' life and see things from their point of view, or frame of reference, in other words, to show empathy towards them. This is a counterpoint to the ego-centric view that Cocks (2001) suggests have been adopted by 19th century New York *slummers*, and Dovey and King (2012) mentioned as potentially being also present in the gaze of modern slum tourists, as addressed in section 3.2.1. Although such empathic view towards dwellers is indeed pointed out by Pearce (2012) as an outcome of visits to slums, it has not yet been regarded by previous studies as a motivation to those visits. In the present exploratory study, however, this motivation emerged within the impressions provided by tourists through the interviews, potentially resulting in one more potential theoretical contribution of the investigation. In this context, the motivation was expressed by tourists who stated to be interested in knowing more about how people survive and support themselves and their families in such unfavourable conditions; as well as those who demonstrated a sensitive view upon the dwellers, trying to explore the roots of their social-economic situation. For example, a Belgian student said:

"(…) you have not so much infrastructure here, the government doesn't care about people who live here, things like that. I want to know how they survive. (…) I want to see how people; some people are really suffering in the favela…"

Accordingly, an English student said:

"… they're not supported by government… or…organisations, or… they're… they're… discriminated against (…) Then, it's quite interesting to see them having to start something their own, it is … really interesting."

Considering the theoretical background of most of the addressed items, combined with the empirical evidence that emerged through the semi-structured interviews with slum tourists, *Learning motivations* is considered eligible as a dimension of slum tourism motivations.

Having the dimensions of slum tourism motivations been detailed, the next sections are concerned with the explanation of the film determinants.

5.1.3   Place & Personality

As addressed earlier in section 2.3.2, a seminal theoretical contribution regarding film tourists' motivations is provided by Macionis (2004), who proposes a differentiation between *Place*, *Performance*, and *Personality* as films' elements influencing *Pull* factors of tourists' motivations. In the present study, film tourism motivations are being examined in the specific context of slum tourism. This implies some particularities, amongst which the type of films influencing visitors' motivations, namely films highlighting elements such as poverty and violence, which are not normally considered within film tourism studies. In this context, it was concluded that the 3 Ps framework needed a contextualisation to the examined settings, which was done through an exploratory case study aiming to bring freshness to an already studied topic (Eisenhardt, 1989) by contextualising it to new settings.

A major adaptation on the 3Ps outline for the examined context is the consideration of *Place* and *Personality* as a single factor. This is because, based on the impressions provided by visitors in the *favelas*, it has been inferred that items corresponding to both factors in Macionis's (2004) original model influenced viewers' visit motivations in the same manner, through an hedonistic appeal embeedded in contemplation and adventure. That means that the *favela* seduced viewers through items of both factors by exposing them to a an interesting place with interesting people. That contrasts with the apparent role of the *Performance* items, which seems to sensitise viewers by inducing empathy with the dwellers.

In this context, regarding the items of *Place*, the case study results suggest that they do not deviate significantly from the original framework proposed by Macionis (2004), consisting of *Landscapes*, *Scenery*, and *Cultural attractions*, which is consistent with the items adopted by Shani *et al*. (2009) to measure film elements' influence on visit intentions. However, as expected, the specific film elements corresponding to each of those items, due to the mentioned particularities of the films influecncing toursitsts to visit *favelas*, are completely context specific.

On what concerns to the *Personality* items, however, the exploratory study suggested that they were totally different from those originally proposed by Macionis (2004), as well as those addressed by the other cited film tourism studies. This highlights the importance of carrying out an exploratory case study in order ensure that the right variables are considered (Shah & Corley, 2006). While in the original outline, *Personality* consisted of *cast*, *characters*, and *celebrities*, in the current settings, it focuses on the characters. Therefore, the specific items were: *Friendly characters*, *Way of life of characters*, and *Hard-working characters*. Probably, the reason for this exclusion of *cast* and *celebrities* lies indeed in the contexts' specificities. In most film tourism contexts analysed by previous studies, including those in which the 3 Ps outline was employed, the films influencing viewers' intentions to visit the portrayed destinations feature well-known actors, who often are world-wide celebrities, and have a series of associations in the minds of the audience, which are transferred to the locations (Busby *et al.*, 2013). Meanwhile, films set in *favelas* are mostly Brazilian, and feature only Brazilian actors who do not have much visibility outside the country. In the exploratory study, for instance, the most mentioned film by interviewees was *City of God* (2002), followed by *Elite Squad* (2007, 2010) and *Fast and Furious 5* (2011). *Elite Squad* indeed features Wagner Moura, which participated in some international films, such as *Elysium* (2013), as well as the Netflix series *Narcos* (2015). However, he is far from being easily recognizable by the average international film viewer through his role in *Elite Squad*. Besides, tourists might have watched *Elite Squad* before the actor started his international carer (the mentioned film and series were released many years – 5 and 7, respectively – after *Elite Squad*). On what concerns to *Fast and Furious 5*, however, it is indeed an exception to that rule, as it does feature world-wide famous actors, such as Paul Walker. However, it is the only film featuring international celebrities amongst the ones mentioned by tourists, and their association with the place might be not strong enough to trigger viewer's motivations. In fact, the only interviewee who mentioned Paul Walker did it merely to refer to the character he played. That being discussed, the context specific items of *Place & Personality* obtained by the exploratory study are addressed as follows.

5.1.3.1 Landscapes

Landscapes is an example of an original 3 Ps item that perfectly applies to the context of slum tourism motivations. The consideration of the showcasing of a location's landscapes potentially affecting film viewers' motivations to visit them is present since the very first studies analysing the film tourism phenomenon (Riley & Van Doren, 1992; Tooke & Baker, 1996), and has been measured through experimental studies (De Araújo & Loureiro, 2015; Shani *et al.*, 2009; Soliman, 2011) and

case studies (Euroscreen, 2012; Pan & Tsang, 2014) on the topic. In the present exploratory study, the role of *Landscapes* emerged through the impressions of tourists who stated that the film elements of *favelas* that had caught their attention and awakened their interest to visit it were the typical elements of *favelas'* landscapes, as expressed by an Argentinian cook, who said:

"Ah… la imagen, la imagen de las casas, en los morros, en las 'callesitas'. Sí, como acá."

("Ah… the image, the image of the houses, on the hills, the Little streets. Yes, just like here")

Also focusing on the built landscape, a Mexican software consultant said:

"because/well, one of the things that interested me is how they build the favelas, right? Because it's like a labyrinth, they just build as they go, so… it's interesting to see how they're all put together, why they don't all fall apart."

Highlighting natural elements of *Landscapes*, rather than the built ones mentioned in the previous quotes, an American traveller (who preferred to talk in Spanish, as he was accompanied by his Chilean girlfriend) said:

"(…) porqué los paisajes, la sierra, porque eso es una cosa que me gusta mucho en Brasil, las montañas, la mezcla de todo, la selva, la ciudad, la playa, la mezcla. Pero era eso, como, antes de venir mira un poco de las pelis".

("…because the landscapes, the ridge, because this is something that I like a lot in Brazil, the mountains, the mixture of everything, the jungle, the city, the beach, the mix. But this was it, like, before coming, you see a little bit in the movies.")

5.1.3.2 Scenery

Scenery is also present in seminal studies on film tourism (Beeton, 2005), and as has been measured as a film factor determining film locations' attraction by Euroscreen (2012), Pan & Tsang (2014), and Oviedo-García *et al*. (2016). It is worth to clarify here that *Scenery* is closely related to *Landscapes*, or to physical destination attributes in general, and the limits between them is not properly defined in film tourism studies. Therefore, in the empirical ground, the difference between them is far from clear, as when people talk about the elements that called their attention in a film, it is hard to interpret if it was the film-place connection or the portrayal of the place itself that

motivated them. In this context, for the purposes of the present investigation, mentions to *Scenery* (within the interviews) were considered as those in which interviewees talked about the place in the context of the film (e.g., describing a scene), while mere descriptions of the place shown in the film were considered as mentions of *Landscapes*. That being clarified, in the present exploratory study, the role of *Scenery* in tourists' motivations to visit the *favelas* emerged within the answers of interviewees who not only mentioned elements of the place portrayed in film, but associated them with the films' plot or specific scenes. As an example of association of a place with a film's plot, an Indian chef said:

> *"(…) well, for one, there was a, one of the guys in one of the films was living in one of the favelas because he was trying to escape from the police."*

As an example of association of the place with a specific film scene, and expressing a desire to recreate that scene, which has been suggested by Oviedo-García *et al*. (2016) as a film tourist motivation, a Malaysian student said:

> *"I only remember fast and furious (…) Ah hehe. They jumping around the houses like (…) that's cool (…) Yeah, I'm gonna jump in these… But I would break the roofs"*

5.1.3.3 Cultural attractions

As addressed in section 2.2, since audio visual products favour the depiction of scenic attractions more than of cultural ones, the latter receive less attention in film tourism studies. However, *Cultural attractions* is indeed employed as an item of film-induced visit intention by Shani *et al*. (2009). Moreover, it is included in several general tourists' motivations models (Crompton & McKay, 1997; Klenosky, 2002; Sirakaya & Mclellan, 1997; Turnbull & Uysal, 1995), and is viewed as an item of interest in several slum tourism studies (Freire-Medeiros, 2009; George & Booyens, 2014; Williams, 2008; Whyte *et al.*, 2011; Zerva, 2015).

Within the present exploratory study, *Cultural attractions* have been mentioned as a film element that induces visit motivations to the *favelas* by several tourists. Before quoting some of the occurrences of this film motivational item within the interviews, it must be clarified that, for the purposes of this study, *Cultural attractions* were considered as being based on immaterial cultural elements, excluding material heritage, such as constructions, since those integrate the *Landscapes* item. That being clarified, as an example of cultural attraction, a Portuguese biochemistry

researcher, when talking about the elements in films that made her interested in visiting the *favela*, said:

> *"(...) o local, as festas típicas das favelas, por exemplo: como os bailes funks"*

> *("(...) the place, the typical parties of the favelas, for example: like the funk balls")*

Moreover, a Chilean graphic designer said:

> *"(…) y además de eso, me gusta mucho porque hay mucha cosa cultural…*

> *("(…) Besides, I like it because there is a lot of cultural stuff…")*

And her American boyfriend said:

> *" (…) y especialmente este ritmo de 'bum cha cha bum cha cha' todo este (…) funk"*

> *("(…) and specially this rhythm like 'boom cha cha boom cha cha' all this (…) funk".)*

The three items addressed so far correspond to those originally proposed by Macionis (2004) as integrating the *Place* factor, which, as addressed earlier, has been included alongside *Personality* as a single film determinant in the proposed model. In this context, the next three items correspond to *Personality*.

5.1.3.4 Friendly characters

As addressed in section 2.2, the attachment to characters is regarded as one of audio-visual products' elements influencing visit motivations in film tourism studies. Such role is particularly strong in the case of TV-series (Connell, 2005; Connell & Meyer, 2009; Euroscreen, 2003; Iwashita, 2008; Kim *et al*., 2008; Kim *et al*., 2009; Su *et al*., 2011; Tooke & Baker, 1996; Ward & O'Regan, 2009), but often also present in the context of feature films (Dung & Reijnders, 2013; Frost & Laing, 2013; Oviedo-García *et al*., 2016). Particularly relevant to the present study, characters have been associated with the effect of controversial films on the portrayed location's attractiveness by Shani *et al*. (2009), and in the specific context of Brazilian *favelas* by Loureiro and de Araújo (2015). This latter work's results suggest that characters might play a significant role in *Film-induced slum tourism motivations*, which is corroborated by the empirical evidence collected within the present study. The role of the friendly aspect of characters to visitors' motivations was expressed by tourists

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who mentioned this characteristic as an element in films that made them interested in visiting the *favela*. A French communication manager, for instance, said:

> *"Eh… People were friendly, eh… it's kind of micro-economy, solidarity."*

Getting into a films' plot to exemplify the "niceness" of people in the *favela* portrayed in films, an Indian Chef said:

> *"(…) And… he was actually being protected by the Brazilian people, from the… from the police, from the foreign police. So, it's not… it's not bad."*

5.1.3.5 Way of life of characters (WOL)

Despite the acknowledged importance of characters in inducing film tourism motivations, the way of life of those characters, in particular, is not addressed by any previous film tourism study. In this context, its inclusion in the proposed model represents a potential theoretical contribution of the present investigation. There are, however, parts of tourist motivation (and film tourists' motivation) theories to which a possible effect of *WOL* could be associated, such as Dann's (1977) approach to the world of travel as one of fantasy, and the very concept of escape (Crompton, 1979; Crompton & McKay, 1997; Iso-Ahola, 1982; Klenosky, 2002; Macionis, 2004; Riley & Van Doren, 1992; Uysal & Jurowski, 1994; Turnbull & Uysal, 1995; Yuan & McDonald, 1990) within tourists' motivations, as minutely discussed in section 2.3.2.

Within the present exploratory work, *WOL* was suggested as a film determinant of slum tourism motivations by visitors who stated that it was the aspect, or one of the aspects, in films portraying *favelas* that caught their attention or aroused their interest in visiting the place. For instance, an Indian chef said that what caught his attention about the *favela* in films was seeing:

> *"how people are living".*

Accordingly, a Brazilian chef said:

> *"(…) relata... relata o cotidiano, né? A rotina (…) o sobe e desce das pessoas, (…) parece que é a mesma coisa, parece que é a mesma vivencia, do linguajar, das gírias, da vestimenta das pessoas, da comida que se come, da música que se houve..."*

("(...) It portrays… portrays the every-day life, right? The routine (...) people going up and down, (…) it looks like it's the same thing, it looks like the same experience, of the language, of the slangs, of people's clothes, of the food they eat, the music to which they listen…").

Similarly, a Mexican translator said:

"(…) que es una forma diferente de… una forma de…. ¿Como decirlo? Una forma diferente de vivir en Brasil."

("(…) It is a different way of… a way of … how can I say? A different way of living in Brazil.")

5.1.3.6 Hard-working characters (HWC)

HWC is another item that, although related to characters, and consequently to the *Personality* factor of films, has not been mentioned in any previous film tourism study. In this case, the cause for this absence seems to be explained by this item being a context specific aspect of films portraying the *favelas*, which, again, highlights the adequateness of an exploratory case study to ensure that the right variables are considered (Shah & Corley, 2006). Films portraying *favelas* normally present, in a romantic way, characters that were born in a very underprivileged position, face many difficulties, from hunger to lack of proper education and a violent environment, and ultimately must struggle to survive and have some success in life. This is the case, for example, of Rocket (Buscapé), in the *City of God* (2002), who is the archetype of the hard working/witty character in *favela* set films. He is a young boy from Cidade de Deus (a habitational complex to which former inhabitants of *favelas* were sent in the context of the removal policy, as addressed in section 3.2.3.1, which ultimately became a more isolated flat *favela*) who dreams about being a professional photo journalist, in a time when a war of factions was taking place in the *favela*. Living in Cidade de Deus in such a time can hardly be viewed as a benefit, given the danger of being killed by a lost bullet was constant. However, Rocket uses his intelligence and social skills, also counting on a bit of luck, to take advantage of such situation to do a journalistic cover of the shootings and take pictures of the bandits, and thus managing to climb the stairs in his career in a local newspaper. A similar kind of character is also found in other films mentioned by the interviewees, such as Laranjinha and Acerola, in *City of men* (2002), also young boys who count on wit and luck to have their way in life; André Mathias, in *Elite Squad II* (2010) (although he is a significantly different character, who does not live in the *favela*, he ends up being "on their side" against militia cops), an honest an idealist cop who does not agree with the corruption in the police and truculence against

the *favela* dwellers; Doca, in *Alemão* (2014), a simple pizza place owner who ends up stuck in the middle of a battle; and even Mané Galinha, also in *City of God*, an ex-soldier who tries to live a normal worker life as a bus ticket collector, until he is forced into the war between factions. The mental mechanism through which this profile of characters might influence viewers' visit motivations is unknown and beyond the scope of the present study. However, the item indeed emerged through the answers of some interviewees, who mentioned those characters as something that caught their attention and aroused their interest in the *favela*, as well as the hard-working aspect of people in *favelas* as something that appeals to them. For example, a Colombian artist and product designer said:

> *É uma comunidad, ¿sí?, de gente que trabaja, de gente trabalhadoras. (…) las personas siempre en busca… emprendiendo, a pesar de que, el gobierno en Brasil da más poder a… a los ricos, los que tienen poder, E deixa mais pobre quem é pobre… os caras estão aí, trabalhando forte.* (he mixed Portuguese and Spanish in his answer).

> *("It is a community, right? Of people who work, of hard-working people. (…) The people always seeking… being entrepreneurs, despite the government in Brazil giving more power to… to the rich, the ones who have power, and leaving the poor even poorer… these guys are out there, working hard.")*

Accordingly, a Dutch student said:

> *"… citizens would take the rights in their own hands, like uh "Hey, we can build a home ourselves", and "Hey, we uh… we don't need the government, or regulated stuff". It's very like, everybody does the thing, actually. Uhmm, I think there are a lot of strong people living there."*

Also, a Brazilian cook said:

> *Eu entendi que... é um lugar... extremamente empreendedor. As pessoas aqui são extremamente empreendedoras, se você andar pelas favelas, (...) você vê cada porta de casa vendendo um produto, desde alimentício, até necessidade, como... capinha de celular, como... qualquer outra coisa de, de, de... necessidade, então eu acho que eles... são pessoas extremamente batalhadoras. Eles têm acho que um trabalho fixo, mas é uma... renda extra... São pessoas que.... meu... são pessoas extremamente inteligentes, que se tivessem um cargo*

em empresas, poderiam ser desenvolvedores de alguma coisa nova, (...) porque, nem todos copiam todos, você vê: não é todo mundo que vende só churrasco, não é todo mundo que vende só sorvete, ou só pizza. Cada um vende o seu, e tem coisas muito distintas uma da outra, então (...). É isso, eu vi que são pessoas extremamente inteligentes, educadas."

(I understood that... it is a place... of extreme entrepreneurship. People here are extremely entrepreneurial. If you walk around the favelas (…) you see that on each door of each house, they sell a product, which ranges from food to daily use items, like… cell phone cases, like… any other item, so I think they… are extremely hard-working people. They might have a day job, but… they find an extra income… Those are people that… man… those are extremely smart people, who would develop something new if they were in a position (…) because they don't just copy each other, you see: not everyone sells barbecue, not everyone sells ice-cream, or pizza. Each person does their thing and there are very different things, so (…) That's it, I saw that people are extremely smart.")

Such views somehow resemble the situation reported by Nisbett (2017) regarding tourists' impressions of slum tours in Darhavi shaped by the romanticised, positive neoliberal portrayal provided by tour guides, as addressed in section 3.2.1. However, tourists in Rio's *favelas* did not show the signs of alienation from reality that the author describes. For example, they see dwellers' entrepreneurship more as a reaction to their lack of resources and the lack of attention they receive from the state, acknowledging the problem rather than purposefully ignoring or simply not seeing it.

Considering the empirical evidence that emerged through the exploratory study, as well as the theoretical antecedents of items, particularly the ones corresponding to the original *Place* factor, *Place and Personality* has been considered eligible for integrating the proposed model of *Film-induced slum tourism motivations*.

Having the items of *Place & Personality* been presented, the next section deals with the description of the items pertaining to *Performance*.

5.1.4   Performance

Within the 3 Ps outline that provides the theoretical basis for the proposition of the items associated with film tourism motivations in the present work, *Performance* relates to the film's plot,

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theme, and genre. On the settings analysed by the present investigation, the exploratory study has suggested that, apart from *The experiences lived by the characters*, the items of *Performance* in the examined settings are totally context specific. Therefore, once again the adequateness of an exploratory case study to contextualise existing theories to a new context (Eisenhardt, 1989) is reinforced. The other two items that emerged as being encompassed by *Performance* were *The suffering and poor conditions faced by characters* and *The violence portrayed in the films*, whereas many interviewees showed a desire to check whether it corresponds to the truth. Once more, this significant difference seems to be explained by the profile of films portraying *favelas*, which is addressed in the previous section. Most films analysed in film tourism studies attract visitors to their locations through *Performance* elements such as joyous experiences lived by characters, an adventure packed plot, or a romance theme. In the case of films shot in *favelas*, however, the themes are typically centred on drug trafficking and poverty; the experiences lived by the characters normally include traumatic ones; and the genre is dominated by violence. In this context, it is expected that those are the *Performance* elements that emerge when visitors talk about the role of films in their motivations. That being discussed, the *Performance* items obtained through the combination of the available literature with the insights provided by the exploratory study are presented as follows.

5.1.4.1 The violence portrayed in the films (VPF)

VPF is a clearly context specific item of *Performance*. As addressed earlier, unlike most films analysed in film tourism studies, violence is the element that stands out in *favela* set films. Therefore, it is expected that the item also emerges when visitors address the aspects of films that awakened their interest or curiosity regarding the *favela*. The interest aroused by the violence in the films can be interpreted as a dark tour motivation, as conceptualised by Freire-Medeiros (2009). On the other hand, it can also be viewed as associated to the *Learning motivations* addressed in section 5.1.2, namely with *Confronting media*, as some interviewees seemed to be curious about the violence depicted in the film, in the sense that they wanted to confront that image with the one obtained through their own first-hand experience, which also applies to what is shown in other media, such as news. Interviewee's impressions about their motivations suggest that the second option is more likely to be true.

VPF, as an item that might generate visit motivations, was expressed, for example, by an Argentinian photographer who said:

"muchas armas, esto se ve, en las películas, en realidad."

("lots of guns, that's what you see in the films, actually").

Accordingly, an Argentinian graffiti artist said:

"Es solo que, es una información que, que no puedes ignorar y, te queda, ¿no? Y, sí, también que cuando vi tanta policía, tantas armas… Sí, asocia que… que es un poco cierto."

("It's just that, it is an information that you cannot ignore, and… it sticks, you know? And yes, also, when I saw so much police, so many guns… Yes, you associate that… you think it's kind of true.")

Finally, highlighting the idea of the desire to confront that image transmitted by films, a Mexican software consultant said:

"So, because I don't trust what movies say, right? I don't trust what the news say, so I wanna… I wanna go there myself and experience. (…) They only show… drug addicts and… police shooting people… (…) But, yeah, you need to trust is you."

5.1.4.2 *The suffering and poor conditions faced by characters (SPC)*

SPC is evidently context specific, and therefore, has not been addressed by any previous film tourism study. As mentioned earlier, the things that happen to characters and potentially result in turning the film's location appealing to its viewers are typically good, such as living a great adventure or being involved in an exciting romance. In the case of films portraying *favelas*, however, lead characters often go through a lot of suffering due to the conditions in which they live, where poverty is normally combined with a violent and dangerous environment. In this context, this element did emerge through the impressions provided by interviewees. In this context, *SPC* could be interpreted in two possible ways: as an indicator of motivations for the visits conceptualised by Freire-Medeiros (2009) as *dark tours*, in the sense that people would be willing to have a voyeuristic gaze upon the dwellers' suffering; or to those referred to as *social tours* within the same conceptualisation, in the sense that people feel sensitised by the characters' suffering, which they believe reflects the lives of real people living in *favelas*, and thus want to learn more about it and potentially do something to help. The impressions provided by interviewees suggested that the second possibility is more likely to be true, not only on what concerns to their mentions of that item

per se, but to their general motivations and the view of the *favela* and the trip. In this context, *SPC* was expressed, for instance, by a Belgian student, who said:

> *"I want to see how people… some people are really suffering in the favela".*

The item was also expressed by a French fruit seller, who said:

> *"(…) was extreme poverty, with uh… rich people, uh… uh… living just next to very wealthy people, but in very… very poor conditions."*

Visitors also seem to be captivated by the contrast between suffering and more positive elements of characters' lives, as expressed by a Mexican software consultant, who said:

> *They only show… drug addicts and… police shooting people… Well I guess like, "Cidade de Deus" (City of God) is also like, a love sotry…*

5.1.4.3 The experiences lived by characters (ELC)

This last item is the closest to the definition of *Performance* in the original outline proposed by Macionis (2004), which included the film's plot, theme, and genre. In this context, *ELC* is more closely related to the films' plots, however, more focused on how the characters live the specific events that integrate the plot than on how the story is developed along the film. In other words, the item focuses on the people and their experiences, rather than on the story *per se*. Unlike most films analysed by film tourism studies, films that take place in *favelas* portray mostly traumatic experiences lived by its characters, which at first sight, can hardly be viewed as potentially attracting viewers to the portrayed places. However, as discussed in section 3.2.3.2, such experiences can potentially generate or increase motivations to both types of reality tour – *social tours* and *dark tours* – as conceptualised by Freire-Medeiros (2007, 2009). Besides, as addressed in several previous film tourism studies (Frost, 2010; Reijnders, 2010; Riley & Van Doren, 1992), they can also attract viewers by generating empathy with characters.

In the present exploratory case study, the role of the empathy caused by *ELC* in visit motivations has been expressed by tourists who demonstrated a desire to see (or even make their family see) the world through the eyes of those suffering people. In a specific example of having one's family put themselves in the place of the characters or the people living in the *favela*, a Romanian market researcher said:

"…and we wanted to show to our daughter how is it here, so she can value what she has and not take for granted. Because sometimes, you know, if… now, the children have… they're considering like, by default, like, the things that they have."

Besides, as demonstrated earlier, some visitors also stated to be attracted by soap operas, which, as TV-series, also provide a repetitive and extended contact with the place and the characters, being more likely to generate empathy (Connell, 2005; Connell & Meyer, 2009; Euroscreen, 2003; Iwashita, 2008; Kim *et al.*, 2008; Kim *et al.*, 2009; Su *et al.*, 2011; Tooke & Baker, 1996; Ward & O'Regan, 2009). The attraction caused by the empathy generated through soap operas was expressed by a Russian housewife, who, talking about elements of soap operas that awakened her curiosity about the *favela*, said*:*

"Yes, I can say clearly I did it because I was looking soap operas. (…) Uh… Because it was a lot of communities, and (…) they live in such conditions, but they have to live like this. And they have kids, and they pass through lots of things, and try to come to a better life, maybe, some of them, tomorrow."

Considering the theoretical background on the role of empathy with the characters as a mechanism through which audio-visual products can attract viewers to their locations, combined with the empirical evidence that emerged through the exploratory case study pointing to the three addressed items, *Performance* was considered eligible to integrate the proposed model of *Film-induced slum tourism motivations*.

Having the endogenous and exogenous constructs been addressed, the next section is concerned with the structure of the proposed model of *Film-induced slum tourism motivations*.

5.2 The proposed *Film-induced slum tourism motivations* model

Subsequently to the above presented description, Table 5.1 presents a list of the constructs included as potential elements of the proposed model, along with their definitions. The proposed conceptual framework of *Film-induced slum tourism motivations* that has emerged from the combination of literature with qualitative empirical data is described in detail in the present section. The model includes two exogenous variables – *Place & Personality* and *Performance* – and two endogenous ones – *Experiential motivations* and *Learning motivations*.

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Experiential motivations and *Learning motivations* are the dimensions that combine to form slum tourism motivations, and each is formed by a set of individual motivational items, as described in sections. To provide a more detailed summary of those dimensions, Table 5.2 presents a list of the individual items that integrate it, along with their definitions and the previous works that, combined with the empirical evidence that emerged through the exploratory study, served as the basis for their proposal.

Table 5.1: Potential Film-induced slum tourism motivations key constructs

Construct	Definition	References
Experiential motivations	Visitors' motivations related to having different experiences, mainly those that contrast with their everyday reality	Original construct, based on previous works (Baloglu & Uysal, 1996; Cha *et al.*, 1995; Crompton, 1979; Crompton & McKay, 1997; Dyson, 2012; Foley & Lennon, 1996; Freire-Medeiros, 2009, 2011; Iso-Ahola, 1982; Klenosky, 2002; Macionis, 2004; Meschkank, 2011; Oh *et al.*, 1995; Privitera, 2015; Riley & Van Doren, 1992; Rolfes, 2009; Sirakaya & Mclellan, 1997; Steinbrink, 2012; Turnbull & Uysal, 1995; Uysal & Jurowski, 1994; Williams, 2008; Yuan & McDonald, 1990; Zerva, 2015) and empirical evidence
Learning motivations	Visitors' motivations related to gaining insight about the lives of people living in slums, and potentially being sensitised and willing to help	Original construct, based on previous work (Cocks, 2001; Dovey & King, 2012; Dyson, 2012; Freire-Medeiros, 2009, 2011; Gartner, 1994; Horák *et al.*, 2014; Oviedo-García *et al.*, 2016; Pearce, 2012; Reijnders, 2011; Rolfes, 2009; Whyte *et al.*, 2011; Williams, 2008) and empirical evidence
Place & Personality	Destination and scenery attributes and characters' personality and lifestyle portrayed in the films and other audio-visual products	Adapted from the two items originally proposed by Macionis (2004); justified by Butler (1990), Kim and Richardson (2003), and Riley and Van Doren (1992); and further reinforced by Balli *et al.* (2013); Butler (2011), Lee *et al.* (2008) Mitchell and Stewart (2012), O'Connor and Kim (2014), and especially, Hahm and Wang (2011), Hudson *et al.* (2011), Shani *et al.* (2009), Soliman (2011), and Wong and Lai (2013)
Performance	Films' and other audio-visual products' plot, theme, and genre	Originally proposed by Macionis (2004); justified by Riley and Van Doren (1992); corroborated by Shani *et al.* (2009)

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Table 5.2: Potential experiential motivations and learning motivations individual items

Item	Definition	References
Experiential motivations		
Novelty	A new or unfamiliar experience	(Baloglu & Uysal, 1996; Cha *et al.*, 1995; Crompton, 1979; Crompton & McKay, 1997; Macionis, 2004; Macionis & Sparks, 2009; Oh *et al.*, 1995; Oviedo-García *et al.*, 2016; Suni & Komppula, 2012; Yuan and McDonald, 1990)
Film-induced specific (FIS)	Slum tourists' motivations related to specifically seeing something they saw on a film or other audio-visual product	(Diekmann & Hannam, 2012; Dovey & King, 2012; Freire-Medeiros, 2006, 2009, 2011; Macionis, 2004; Mendes, 2010; Meschkank, 2011; Privitera, 2015; Williams, 2008)
Escape	The act of fleeing from one's routine	(Crompton, 1979; Crompton and McKay, 1997; Iso-Ahola & Allen, 1982; Klenosky, 2002; Macionis, 2004; Riley & Van Doren, 1992; Steinbrink, 2013; Turnbull & Uysal, 1995; Uysal & Jurowski, 1994; Yuan & McDonald, 1990)
Artistic	Motivations related to music, graffiti, theatre and other art forms	Original item (context specific), based solely on the empirical evidence.
Experience a different environment (EDE)	Motivation related to physically being in a new and unfamiliar place with particular characteristics	(Baloglu & Uysal, 1996; Crompton, 1979; Dyson, 2012; Freire-Medeiros, 2011; Klenosky, 2002; Turnbull & Uysal, 1995; Yuan & McDonald, 1990)
Culture/interaction	Tourists' desire or need to interact and gain knowledge about the culture and way of life of locals	(Crompton, 1979; Crompton & McKay, 1997; George & Booyens, 2014; Iso-Ahola & Allen, 1982; Klenosky, 2002; Rolfes, 2009; Sirakaya & Mclellan, 1997; Steinbrink, 2013; Turnbull & Uysal, 1995; Williams, 2008; Yuan & McDonald, 1990; Zerva, 2015)
Search for authentic experiences (SAE)	Visitors' desire to experience something genuine and spontaneous, rather than planned and prepared for tourist consumption	(Buchmann *et al.*, 2010; Freire-Medeiros, 2009; Jones & Smith, 2005; Macionis, 2004; Meschkank, 2011; Privitera, 2015; Rolfes, 2009; Steinbrink, 2012; Zerva, 2015)
Experience more than regular tourists (EMT)	Tourists' desire to see and experience what most tourists, and often even the residents, do not	Original item (context specific), based on Freire-Medeiros (2009) and Steinbrink (2012)

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Dark motivation	Tourists' desire to visit a slum for the thrill achieved through being in a place associated with violence; or with a voyeuristic gaze upon the poor	Proposed by Freire-Medeiros (2009), based on Foley and Lennon (1996); also addressed by Meschkank (2011), Rolfes (2009), and Steinbrink (2012)
Learning motivations		
Confronting media	Visitors' desire to confront the image portrayed by media with their first-hand experience	Original item (context specific), based on Dyson (2012), Freire-Medeiros (2009), Oviedo-García *et al*. (2016), Reijnders (2011), and Rolfes (2009)
Gaining insight	Tourists' desire to learn about and understand broader social-economic issues of a city or a county through a visit to its slums	Original item (context specific), based on Privitera (2015), and Whyte *et al.* (2011)
Interest in reinvested profits (IRP)	Tourists' interest on whether the profits from tourism are reinvested in the community	Original item (context specific), related to previous studies' (Achwal, 2010; Freire-Medeiros, 2009, 2011; Horák, *et al.*, 2014) results
Interest in social projects (ISP)	Tourists willingness to learn about the social projects that aid dwellers	Original item (context specific), based on Freire-Medeiros (2009), and Williams (2008)
Improving inhabitants' life conditions (ILC)	Visitors willingness to learn about ways in which locals' life conditions could be improved	(Freire-Medeiros, 2009)
Learning and empathy	Visitors' desire to learn about locals' life and see things from their point of view	(Cocks, 2001; Dovey & King, 2012; Pearce, 2012; Whyte *et al.,* 2011)

Accordingly, *Place & Personality* and *Performance* are film elements acting as determinants of slum tourism motivations, and each of those is also formed by a list of individual film items. Aiming at presenting a more detailed summary of those variables potentially integrating the proposed model, Table 5.3 features a list of the individual items included in each of the two factors, along with their definitions and the previous studies that based their proposal.

Table 5.3: Potential Place & Personality, and Performance individual items

Item	Definition	References
Place & Personality		
Landscapes	Landscapes portrayed in the film and other audio-visual products	(Euroscreen, 2012; Loureiro & de Araújo, 2015; Pan & Tsang, 2014; Riley & Van Doren, 1992; Shani *et al*., 2009; Tooke & Baker, 1996)
Scenery	Films' and other audio-visual products' scenery	(Beeton, 2010; Euroscreen, 2012; Oviedo-García *et al*., 2016; Pan & Tsang, 2014)
Cultural attractions	The cultural attractions portrayed in films and other audio-visual products	(Crompton & McKay, 1997; Klenosky, 2002; Freire-Medeiros, 2009; George & Booyens, 2014; Shani *et al*., 2009; Sirakaya & Mclellan, 1997;Turnbull & Uysal, 1995; Williams, 2008; Zerva, 2015)
Friendly characters	Characters in films and other audio-visual products who appeal to viewers due to their friendly personality	Original item (context specific), based on previous literature (Frost, 2010; Oviedo-García *et al*., 2016; Reijnders, 2011; Shani *et al*., 2009; Su *et al*., 2011) and empirical evidence
Way of life of characters (WOL)	Characters' appeal to viewers due to their different lifestyle	Original item (context specific), based on previous literature (Dann, 1977; Iso-Ahola & Allen, 1982; Macionis, 2004; Riley & Van Doren, 1992) and empirical evidence
Hard working characters	Characters' appeal to viewers due to them being hard working	Original item (context specific), based solely on empirical evidence
Performance		
The violence portrayed in the films (VPF)	Films' display of violence, potentially instigating viewers to confront such reality with their first-hand experience	Original item (context specific), based on Freire-Medeiros (2009) and empirical evidence
The suffering and poor conditions faced by characters (SPC)	Films' and other audio/visual products' display of people submitted to suffering and poor living conditions	Original item (context specific), based on Freire-Medeiros (2009) and empirical evidence
The experiences lived by characters (ELC)	Experiences in general portrayed in the film, both negative - related to the other two items - and positive – related to a sense of adventure and freedom	Adapted from Macionis (2004)

The film determinant factors – *Place & Personality* and *Performance* – are an adaptation from the three factors originally proposed by Macionis (2004) in the general context of film tourism, replicated and corroborated by many further film tourism studies mentioned in Table 5.3. Therefore, as far as those variables are concerned, the exploratory case study aimed at verifying

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their applicability and provide insights about the necessary adaptations to the examined settings. Regarding the dimensions of slum tourism motivations – *Experiential motivations* and *Learning motivations* – no previous study has structurally addressed such constructs. In this context, the proposition of these dimensions, as well as their respective individual items, relied more heavily on the empirical evidence that emerged through the exploratory case study, which was combined with previous studies that addressed related topics, as explained in sections 5.1.1 and 5.1.2. In this context, the first theoretical contribution of the proposed model refers to the structural analysis of slum tourism motivations. In part for being a controversial topic that often raises moral anxiety and precipitated criticism, the global phenomenon of slum tourism does not receive the academic attention it deserves. Moreover, most of the existing work on slum tourism comes from disciplines such as sociology and geography, while analyses of this topic from the stance of tourism studies are particularly scarce. In this context, the model proposed in the present study represents a first initiative of a pragmatic examination of the motivations of tourists who engage in this practice, aiming at finding their main dimensions.

The model, however, goes beyond a structural analysis of slum tourism motivations, as it also addresses the role of audio visual products as their determinants, from which an additional theoretical contribution emerges. Although the influence of cinema and other audio-visual products on tourism does receive some academic attention, studies investigating films' effects on specific tourist markets or phenomena are still scarce. In the case of slum tourism, on which, as implied earlier, research in general is already scarce, studies dedicated to examining the effect of films in motivations to such type of tourism are absent. In this context, finding the main dimensions of slum tourism motivations, as well as the elements of films (and other audio-visual products) that act as their determinants, are the two main theoretical contributions of the proposed model, which is visually summarised in Figure 5.1.
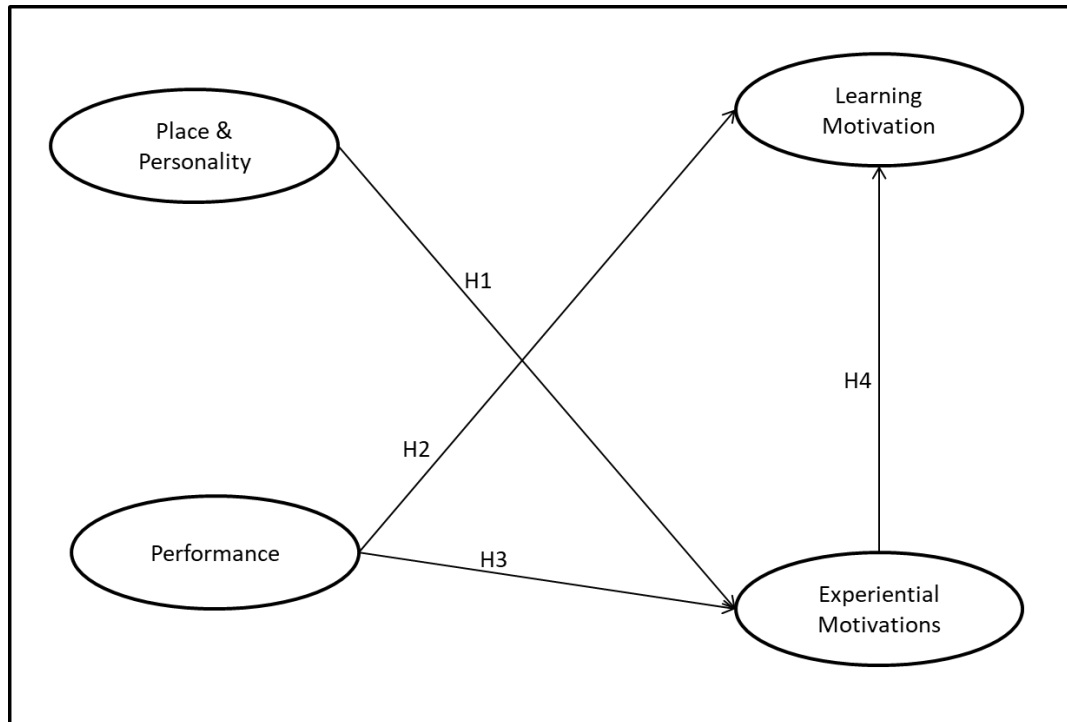
Figure 5.1: The proposed model of Film-induced slum tourism motivations

Having the proposed model been detailed, a description of the research hypotheses is presented as follows.

5.2.1 Proposed hypothesis

Identifying the connections between constructs, analogously to selecting these constructs, is a difficulty frequently faced by researchers. The exploratory work undertaken in the present investigation, combined with the literature review, was of major importance to overcoming this problem, since it provided an in-depth look on the topics pertained within the research topic – slum tourism motivations and their film determinants – based on information provided by slum tourists themselves. This analysis resulted in the constructs presented here: the dimensions of slum tourism motivations – *Experiential motivations* and *Learning motivations* – and the film elements that act as their determinants – *Place & Personality* and *Performance*.

Starting by the dimensions of slum tourism motivations, *Experiential motivations* are related to visitors' desire to live new experiences through the visit to a slum, especially those that contrast with their everyday life; while *Learning motivations* are related to gaining insight about the lives of people living in slums, as well as potentially willing to help improve these people's life conditions

through as an outcome of the visit. In terms of *film determinants*, *Place & Personality* encompasses both original *Place* and *Personality* factors, as proposed by Macionis (2004), whereas *Place* concerns location attributes, scenery, and destination attributes; and *Personality* encompasses characters, cast, and celebrities. In the context of films portraying *favelas*, *Personality* items focus on the characters' features, while cast and celebrity are not relevant, probably due to the lack of internationally famous actors in such films. Finally, *Performance*, in the original 3 Ps outline, consists in films' plot, theme, and genre. In the context of films portraying *favelas*, these items are mostly related to violence and traumatic experiences, but also include elements of adventure and freedom. Considering those definitions, as well as the specific motivational items included in each variable, four research hypotheses were proposed.

Experiential motivations include *SAE*, which refers to visitors' desire to experience something genuine and spontaneous, rather than planned and prepared for tourist consumption; and *EMT*, which refers to visitors' desire to see and experience what most tourists, and often even the residents (of Rio), do not. The items of *Place & Personality* offer potential fulfilment for those desires, for example, through unique landscapes, including both the ones seen from the viewpoints, including natural and built environment of the city; and the unique landscapes of the *favela*, with its unique and spontaneous building style. Besides, *Cultural attractions*, which is also included in *Place*, potentially affects the *Artistic* motivation. Accordingly, character related items can also potentially affect such motivations. For instance, *Friendly characters*, *WOL*, and *HWC* arguably influence viewers' desire or need to interact and gain knowledge about the culture and way of life of locals, on which consists the item *Culture/interaction*, included in *Experiential motivations*. In this context,

<u>H1: The effect of *Place & Personality* is positively associated with *Experiential motivations*</u>.

The items included in *Performance* sensitise spectators to the life conditions faced by the characters, and consequently, by the populations of *favelas*. This is particularly applicable to the *SPC*, as well as to *ELC*, since, as addressed in section 5.1.4, and illustrated by respondent's quotes, those experiences are mainly related to suffering. This sensitising aspect is a relevant facet of many of the items encompassed by *Learning motivations*, such as: *ISP*, *ILC*, *IRP,* and *Learning and empathy*. These items are the ones that correspond to the motivations of what Freire-Medeiros (2009) conceptualises as social tours, and refer to visitors' desire to contribute to the improvement

of life conditions in the visited community. Such desire is arguably affected by the sensitising effect of the mentioned *Performance* items. Therefore,

H2: The effect of *Performance* is positively related to *Learning Motivations.*

The experiences of characters in films and soap operas also motivate viewers to visit the locations aiming at having similar or related experiences. In the case of *favelas* as film locations and tourist attractions, this can be translated into tourists' desire to experience the unique landscapes of such places, as well as their unique cultural environment. Moreover, it is related to experiencing these places as a way to flee from one's own routine and fulfil an adventurous endeavour by experiencing what "regular tourists" do not. In this context, the items *Novelty*, *Escape,* and *EDE* are probably affected by *Performance* in general. Moreover, *SAE* and *EMT* are arguably affected by *The experiences lived by the characters*, their life conditions, and the context of violence, which contrast with how Rio de Janeiro is promoted to conventional tourists, but still awakens the desire for the authentic and "non-touristy", as expressed by many interviewees. Thus,

H3: The effect of *Performance* is positively related to *Experiential motivations*.

Finally, although, for analysis purposes, *Experiential* and *Learning motivations* are conceptualised here as two distinct constructs, in the context of slum tourism, they are intrinsically connected, as the learning comes from the first-hand experience. Tourists interested in learning about the *favela* normally have already acquired some knowledge through literature, internet, documentaries, and other second-hand sources, which aroused their desire to obtain some first-hand knowledge through their own experience. In this context, the proposal of two distinct dimensions lies in the belief that some tourists are motivated by the experience *per se*, and thus are moved more by the items encompassed by *Experiential motivations*; while others are interested in those experiences as a way of gaining knowledge, and thus, are more affected by the items of *Learning motivations*. However, *Experiencing* and *Learning* are far from being two totally distinct motivations, and the latter is arguably affected by the former. Therefore,

H4: *Experiential motivations* are positively related to *Learning motivations*.

As implied earlier, such hypotheses refer to respondents' perceptions, and their proposal is the result of the researchers' interpretation of such perceptions, combined with the literature review.

In this context, to be considered as consolidated theory, they needed to be tested through rigorous methodological procedures, which are described in the next chapter.

5.3   Conclusions

The present chapter discussed the qualitative phase of the data analysis conducted in the present study. The findings consist mostly in the interpretation of tourists' impressions about their own motivations to visit Rio de Janeiro's *Favelas*, and thus, to engage in slum tourism. As addressed in the methodology (Chapter 4), such interpretation was carried out through an analysis strategy that, in a broad sense, can be characterised as case study, namely a multiple case study. Regarding the analysis method, the qualitative data was interpreted through within-case and cross-case analysis, which was done with the aid of qualitative analysis software *QSR Nvivo 11 Pro*.

The main goal of this interpretation of tourists' impressions about their motivations to visit *favelas* was identifying underlying dimensions of slum tourism motivations and their respective individual items; as well as those referring to films' role as determinants of those motivations. To this end, contributions from previous studies within those topics were also considered. In this context, the exposition of the qualitative analysis is organised in such a way to expose and explain each of those individual items, which are the key-constructs of the proposed *Film-induced slum tourism motivations* model. As addressed throughout the chapter, the model encompasses two endogenous variables, which consist in the dimensions of slum tourism motivations: *Experiential motivations* and *Learning Motivations*; and two exogenous variables, which consist in film elements that act as determinants of the mentioned slum tourism motivations: *Place & Personality* and *Performance*.

In the case of slum tourism motivations, the qualitative study had a higher weight in the items' formulation (as compared to previous literature), due to the lack of specific studies structurally addressing the construct. Regarding the film determinants, validated scales were available, which is why previous literature had more relevance when compared to slum tourism motivations. However, due to the specificities of the slum tourism phenomenon, which implies a different profile of films influencing tourists' motivations, as well as a different set of motivations, those scales had to be adapted, based on insights from the exploratory study. Those adaptations include, for instance, joining *Place* and *Personality*, originally two different factors in Macionis's (2004) 3Ps

outline, in one single factor; as well as the replacement of the mentioned conceptualisation's individual items with context specific ones.

The chapter then moves on to the description of the proposed model, which consists in the addressed items and factors organised in a structure that includes probable causal links between them. Such links include those between endogenous and exogenous variables, as well as those between the two endogenous variables. Finally, the chapter ends with the justification of the research hypotheses. The structural model, as well as its specific hypotheses, were tested through rigorous quantitative methods, which are minutely addressed in the next chapter.

6   Quantitative data analysis: the model testing

The present chapter addresses the testing procedures of the proposed *Film-induced slum tourism motivations* model, which is carried out through Exploratory (EFA) and Confirmatory Factor Analysis (CFA), under the principles of Structural Equations Modelling (SEM). Following the logical sequence of the model development process described in Chapters 4 (*Methodology*), and 5 (*Qualitative data analysis: the model proposal*), the present chapter addresses the assessment of the constructs, as well as of the structural model itself. To this end, first, a discussion on procedural decisions regarding the analysis strategy and data screening procedures is presented. The next section is concerned with the measurements employed to collect data on the variables included in the model, namely the slum tourism motivation dimensions and their film determinants. The chapter then moves on to the description of the assessment component of the model, which, in turn, is divided in two main parts: assessment of exogenous variables (film determinants), and assessment of endogenous variables (slum tourism motivations). Accordingly, each of those parts is further divided into four classes of tests: dimensionality, convergent validity, reliability, and discriminant validity. Finally, the last section is concerned with the descritpion of the structural model's assessment, which includes three parts: assessment of model fit and path estimates, power testing, and evaluation of alternative models.

6.1   Procedural considerations

The measurement model evaluation was carried out through EFA and CFA. EFA was first employed for measure purification, which naturally, was done from a traditional perspective, that is, a non-confirmatory one. Then, following the principles of SEM, CFA was employed to assess dimensionality, convergent validity, reliability, and discriminant validity. Subsequently, the structural model was tested, and then validated, through a fit comparison with rival, alternative models. Both procedures were also carried out with SEM.

In terms of statistical software, IBM SPSS (Statistical Package for Social Sciences) 24 was used to perform EFA, and SPSS AMOS (Analysis of Moment Structures) 22 was employed for the CFA, as well as for testing the structural model and the rival models through SEM. As addressed in more detail in section 4.5.4, of the Methodology chapter, AMOS is an added SPSS module that serves the specific purposes of performing SEM, Path Analysis, and CFA, and is currently the most used analysis tool for SEM in social sciences and tourism. SEM allow for the consideration of both observed and

latent variables simultaneously (Byrne, 2001), as well as for the expression of direct, indirect, and total relationships between variables; even when a variable is, at the same time, dependent in one relationship, and independent in another (Hair *et al.*, 1998). Therefore, it tests models though a simultaneous analysis of the whole variable system, which measures its goodness of fit, that is, how consistent the model is with the data. Moreover, SEM has shown, as concluded by Cheng (2001), to have more advantages than multiple regression in terms of establishing the best fitting model.

Prior to carrying out the above-mentioned steps, several decisions had to be made. The first of those refers to the employed extraction method within the SEM procedures, which was principal components, a data reduction technique that allows for the identification of linear combinations of items that explain the maximum possible variation (Iacobucci, 2001; Stewart & Iacobucci, 2001). Although there was an indication for a probable factor structure underpinned in the conceptual framework, EFA was useful as a preliminary tool for the definition of the dimensional structure, as suggested by Gerbing and Anderson (1988). Moreover, the constructs encompassed by the theoretical model either had to be adapted to the context of slum tourism (in the case of film determinants), or were mostly based on insights from the exploratory, qualitative study, with only indications from previous studies, but no validated scales (in the case of slum tourism motivations). In this context, EFA was essential to ensure that a plausible factor structure was being proposed within the model. DeVellis (2003) stresses the importance of such procedure by stating that employing non-confirmatory factor analysis to find a factor structure can be even more encouraging to the researcher than the results of a confirmatory factor analysis, as in the latter, the software is given a heavy hint about the expected result. Additionally, EFA also served the purpose of measure purification. Finally, it is relevant to observe that, as suggested by a review of studies employing both EFA and CFA for building and testing models (Gerbing & Anderson, 1988; Steenkamp & Van Trijp, 1991), reducing a set of measures with the goal of defining preliminary scales, and subsequently submitting them to test and validation through CFA, is generally accepted as a valid procedure in the literature.

Also concerning EFA, the rotation method to be employed had to be decided. It has been considered that orthogonal rotations are associated with models in which components are uncorrelated, while oblique rotations are indicated for models in which there are correlations among factors (Green *et al.*, 1988; Iacobucci, 2001; Malhotra, 1996). As in the present study, there are theoretical insights from previous works, as well as empirical results from the exploratory, qualitative phase of the research, suggesting probable relationships among the latent variables, an oblique rotation method

– Varimax – was employed. The choice for this particular method is supported by its use in previous studies in the topic (of tourist motivations, whereas some specifically address film tourists' motivations) with similar goals and procedures (Fodness, 1994; Hahm & Wang, 2011; Iso-Ahola & Allen, 1982; Kim, 2012a, 2012b; Kim, *et al.*, 2014; Kim, Kim, & Heo, 2015; Kim, Lee, & Chon, 2010; Kim, *et al.*, 2014; Kim & Richardson, 2003; Kim *et al.*, 2007; Oviedo-García *et al.*, 2016; Quintal & Phau, 2014; Sirakaya & Mclellan, 1997; Suni & Komppula, 2012; Tasci, 2009).

Several other choices regarding SEM procedures also had to be made, namely on the issues of type of input matrix, estimation technique, and set of indices for accessing overall model to data fit. Due to the structural model's relatively low level of complexity, levels of abstractions were not an issue within the present study. On what concerns to the type of input matrix, the choice is, basically, between using a correlation or a covariance matrix. The matrix of choice was the latter, which was supported by several reasons. First, as defended by Hair *et al.* (1998), such type of matrix should be employed in cases where the aim is to test a proposed theoretical framework, such as in the present study. Also, as observed by Bentler, Bagozzi, Cudeck, and Iacobucci (2001), this type of matrix is in line with most of the statistical theory behind SEM, which was developed considering its use. The covariance matrix has also been recommended by Baumgartner and Homburg (1996) for all future analysis. Specific technical reasons also favour the use of the covariance matrix. For example, as stressed out by Bentler *et al.* (2001), covariance structure models, which are an alternate denomination for Structural Equation Models, also have standardised solutions. Therefore, employing a covariance matrix provides a correlation metric, representing one more advantage associated with this choice. Another technical reason is the fact that, as also observed by Bentler *et al.* (2001), generally, the chi-square tests and standard errors are not correct when a correlation matrix is used.

Concerning the estimation technique, the choice was for Maximum Likelihood (ML), which is the default method in SPSS, SPSS AMOS, and most other statistical packages, and is widely used in social sciences (Anderson & Gerbing, 1988; Baumgartner & Homburg, 1996; Bollen, 1989; Diamantopoulos & Siguaw, 2000). With samples consisting of at least 100 observations, ML consistently produces efficient estimations (Anderson & Gerbing, 1988; Steenkamp & Van Trijp, 1991), and is quite robust against moderate violations of the normality assumptions (Diamantopoulos & Siguaw, 2000).

The last procedural decision concerns the set of indices for accessing the overall model to data fit. For that decision, the study relied on the suggestions of Vieira (2009), who proposes a set of seven indices. The first index is the chi-square statistic, which according to Bagozzi and Heatherton (1994), Baumgartner and Homburg (1996), and (Ping, 2004), has indeed been the most widely used. It basically compares the hypothesised model and the data (Bagozzi & Heatherton, 1994) by testing the null hypothesis that the deviation of the variance-covariance matrix in relation to the sample occurs exclusively due to sampling error (Bagozzi & Heatherton, 1994). Therefore, the chi-square result expresses the discrepancy between model and data. In this context, significant values mean a strong divergence between model and data, and consequently, that the model should be rejected. As observed by Baumgartner and Homburg (1996), however, the chi-square goodness of fit tends to reject model fit as the sample increases, even when there is just a slight divergence from model to data, which limits the index's applicability. Therefore, as Bagozzi and Heatherton (1994) highlight, it is good practice to use additional fit measures. Considering that, Vieira (2009) proposes the adoption of six additional indices, which were also reported in the present work: the ratio of χ^2 to degrees of freedom (χ^2/df), the Root Mean Square Error of Approximation (RMSEA), the Goodness of Fit Index (GFI), the Adjusted Goodness of Fit Index (AGFI), the Non-Normed Fit Index (NNFI), and the Comparative Fit Index (CFI). A description of all used indices, along with suggested cut-offs is summarised in Table 6.1.

Having all such decisions been made, the first actual procedure to be undertaken once the data was collected was a data screening, which was carried out prior to the actual model estimation testing. It aimed at preparing the data, making sure it did not have any irregularity that would compromise the test results. Such procedure is described in the next section.

Table 6.1: Description and thresholds of goodness of fit indices used in the assessment of both measurement model and structural model
Source: adapted from Vieira (2009)

Fit index	Description	Cut-offs
χ^2	Measures the discrepancy between the hypothesised model and the data; tests the null hypothesis that the estimate covariance matrix deviates from the sample variance-covariance mix exclusively duo to sampling error.	p>.05
χ^2/df	As the χ^2 is sensitive to sample size, it is only meaningful if the degrees of freedom are also considered. Therefore, this index is the ratio of χ^2 to the number of degrees of freedom.	2 or 3 to 1
RMSEA	Indicates the degree to which the model fits the population covariance matrix, considering the degrees of freedom.	<.05: good fit; <.08: reasonable fit.
GFI	Compares the predicted square residuals with that from the actual data; does not consider degrees of freedom.	<.90
AGFI	GFI adjusted for the degrees of freedom.	<.90
CFI	Indicates how well the model fits as compared to a baseline model, normally the null model; not adjusted to the degrees of freedom.	<.90
NNFI	Indicates how well the model fits as compared to a baseline model, normally the null model; not adjusted to the degrees of freedom, and can take values higher than 1.	<.90

6.2   Data screening procedures

The first precaution taken as part of the data screening process was checking for errors in the matrix. In the cases in which errors were detected, the original questionnaire was consulted and the error was corrected, as suggested by Churchill (1999) and Green *et al*. (1988). Additionally, the matrix went through a close inspection, aiming to search for extreme values that could endanger the results by causing distortions, which were not found.

The next necessary step in the data screening process was to deal with missing values. There are several possible approaches to this task: the substitution approach, the imputation approach, the model-based procedures, and the listwise approach. As observed by Hair *et al*. (1998), each method has advantages and disadvantages. Additionally, von Hippel (2004) points out that the solutions

offered in statistical packages, such as the listwise and pairwise deletion, the regression imputation, and the expectation-minimisation, which in the case of SPSS, are included the Missing Value Analysis options, seem to be insufficient and lead to bias in the analysis. Nevertheless, provided that the proportion of missing values is not too high, like in the case of the present study, as the analysed matrix contained around 0.5% missing values, listwise case deletion is considered an appropriate procedure (Hair *et al.*, 1998), and therefore, was the selected approach to missing values in the present study.

Another important consideration in SEM is the normality assumption, since the technique is rather sensitive to data distribution characteristics, particularly concerning departures from multivariate normality. As observed by several authors (Baumgartner & Homburg, 1996; Hair *et al.*, 1998; Steenkamp & Van Trijp, 1991), severe violations of the normality assumption might inflate chi-square statistics, leading to bias in values that are critical for determining coefficient significance, as well as affecting standard errors. Accordingly, as per Cortina, Chen, and Dunlap (2001), one of the assumptions of the ML estimation method is the normal distribution of variables. Considering the importance of this issue, normality tests with reference to skewness and kurtosis values, as suggested by Bollen (1998), were carried out in SPSS for each item integrating the factors within the measurement and structural models. All the variables had significant p-values in both Kolmogorov-Smirnov and Shapiro-Wilk tests, which suggests a possible departure from normality. Accordingly, Skewness and Kurtosis values were both significant. In this context, Bollen's (1989) conclusion about ML being robust in relation to several types of violation of the multivariate normality assumption, was considered. It was also considered that, according to Barnes, Cote, Cudeck, and Malthouse (2001), normally distributed variables are rare, and in strict terms, the question is probably a non-issue. The same authors add that data coming from 7-point scales, which is the case of the variables included in the proposed model, are typically not normally distributed. In fact, their distribution is often skewed toward one of the ends, uniform or, in some cases, even bimodal. In the case of the items measured in the present study, the first possibility was the most frequent situation. In this context, Barnes *et al.*'s (2001) suggest that, for practical purposes, provided that the sample distribution in the variables is not wildly non-normal, it does not pose an impediment for the use of ML, as in most situations, the results will probably be reliable. Considering those contributes, within the present study, the option was not to transform non-normally distributed variables, as such procedure, as suggested by Anderson, Lodish, and Weitz (1987) and Gassenheimer, Davis, and Dahlstrom (1998), would cause more problems than the

violation of the normality assumption itself, since the meaning of actual responses would be changed.

In terms of sample size, the final sample contains a sufficient number of observations to allow for the estimation of parameters. According to Baumgartner and Homburg (1996), the estimation and testing methods in SEM are based on asymptotic theory. Therefore, the validity of the parameter estimates, as well as of the test statistics, depend on large samples. There is little empirical and theoretical indication regarding how many observations a sample should contain to be considered large in this context. However, an accepted rule is that, under normal distribution theory, there should be a ratio of number of cases to free parameters of at least 5:1 to guarantee the trustworthiness of parameter estimates; and a ratio of 10:1 would be ideal for this scenario.

Such criterion has indeed been satisfied by the sample collected in the present study, as the structural model contains 27 parameters, which is less than a fifth part of the total sample: 207. The ideal 10:1 ratio, however, could not be achieved because as a significant part of the retrieved questionnaires had to be discarded, prior to the data screening. Analogous to the exploratory, qualitative study, only the goal of assessing slum tourists' motivations was explained to participants, while the objective of assessing the influence of audio-visual products was not mentioned to avoid bias. In this context, considering that the questionnaire would be delivered to visitors in general, the filter question about whether the respondent had seen any film, TV-series, soap opera, or video clip that takes place in a *favela* has been placed after the items of slum tourism motivations. This decision was based on the observation that such data (on slum tourism motivations) has value in itself, and the study would not be harmed by the collection of additional questionnaires with only those items filled in. Moreover, some responses from Brazilian tourists were also collected, and later discarded, which further contributes to the discrepancy between the total amount of questionnaires collected and the valid sample. Therefore, the original sample included 380 cases, which was more than enough to satisfy the most stringent criterion. However, after excluding the observations that did not include the items on film determinants (as they had been filled in by people who did not recall having seen any audio-visual product that takes place in a *favela*), which are the exogenous variables in the structural model, as well as those from Brazilian tourists, and those with errors or blank fields (excluded during the listwise deletion), the sample significantly decreased to 207. The final sample, however, is still large enough to satisfy the 5:1 ratio, and in close vicinity of the ideal 10:1 ratio, and thus adequate for generating trustworthy parameter estimates.

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The last procedure of data screening was a test for common method bias, which, according to Podsakoff and Organ (1986), may lead to inflated estimates of the relationships between constructs if data retrieved from the same set of informants is used to measure both dependent and independent constructs. Therefore, making sure such is not the case in the collected sample provides extra scrutiny to the research results. Amongst, the several available approaches for testing common method bias, in the present research, following the example of Podsakoff and Organ (1986) and Podsakoff, MacKenzie, Lee, and Podsakoff (2003), this task was conducted through Harman's single-factor test, which is one of the most widely used by researchers. Also justifying such choice, it has been considered that some *a priori* procedural precautions had been taken, namely protecting respondents' anonymity and reducing evaluation apprehension, planning question order, and improving (and adapting) scales measures, which are also suggested by Podsakoff *et al*. (2003). Concerning the functionality of the test, Podsakoff *et al*. (2003) explains that in cases in which there is a substantial amount of common method variance, either a single factor will emerge from the EFA, or although two or more factors emerge, one general factor will explain the most part of the covariance among measures. In the present study, the EFA resulted in a multiple factor solution, in which no general factors emerged. According to Podsakoff *et al*. (2003), only one of these conditions is required. In this context, it can be inferred that, as in the present investigation, both criteria are fulfilled, common method bias does not represent a problem.

Having the decisions regarding the analysis strategy, as well as those related to data screening procedures been described, the next section address the measurements employed to assess the items that integrate the model.

6.3   Measurements

The constructs included in the proposed model have been defined in previous chapters (see Table 5.1, in page 188, for the list of constructs, and Tables 5.2 and 5.3, in pages 189 and 191, for their individual items and respective definitions), which also included the justification for their inclusion. The present section addresses the operationalisation of those constructs using a quantitative questionnaire.

The scales employed to measure the constructs were a mix of pre-existing scales adapted to the examined context and new scales proposed by the researcher, building on the available literature,

but relying heavily on insights from the qualitative study. The pre-existing scales that were adapted to the examined settings are those employed to measure film tourism motivation *Pull* factors. For those, Macionis's (2004) 3 P's outline was adopted, as it is a seminal contribution to the topic, and is acknowledged and replicated by most subsequent studies on film tourism motivations and films' influence on visit motivations. As explained in due to the specific scenario examined by the present study, adaptations had to be made to Macionis's (2004) original items, and those were based on insights from the exploratory study.

The new scales proposed in the present study are those employed to measure slum tourism motivations. As also explained in section 4.5.2, previous studies do not provide any set of variables underpinning such construct, but only indications of what those motivations might be. Moreover, such indications are either assumptions subjectively made by their authors, or secondary insights from studies with other main goals. In this context, the researcher took those conceptualisations as a starting point to address those motivations with slum tourists themselves, and based on the impressions provided by them, proposed a list of slum tourism motivations items. Both sets of scales are described as follows.

6.3.1 Place & Personality

Place and *Personality* were originally conceptualised as two separate factors on Macionis's (2004) 3 Ps outline. Such conceptualisation has been addressed in detail in section 2.3.2 of the literature review, and revisited in section 5.1.3 of the model proposal. For the readers' convenience, the concepts of *Place* and *Personality* are here reiterated: *Place* refers to the location attributes, scenery, and destination attributes, such as landscapes and weather; and *Personality* relates to the film's cast, characters, and celebrities (stars). The proposition of *Place* by Macionis (2004) was justified in the works of Butler (1990), Kim and Richardson (2003), and Riley and Van Doren (1992), which suggest that films are indeed effective as motivational *Pull* factors for tourists. This has been further reiterated by Balli *et al.* (2013), Butler (2011), Mitchell and Stewart (2012), O'Connor and Kim (2014), and especially Hahm and Wang (2011), Hudson *et al*. (2011), Shani *et al*. (2009), and Soliman (2011). The proposition of *Personality* did not have any concrete theoretical antecedent when proposed by Macionis (2004), but has been further reinforced by Lee *et al*. (2008), and Wong and Lai (2013). It should be stressed out that none of the cited studies performed a structural analysis, or even an exploratory factor analysis of the items included in *Place* and *Personality*, but simply employed them as originally proposed, sometimes with minor adaptations, as in the case of

Shani *et al*. (2009). The collected data was then submitted to very simple statistical treatments, such as T-tests and ANOVAs. More sophisticated studies, resulting in validated scales and path models have only been performed with the *Push* factors of film tourism motivations, also proposed by Macionis (2004), which are not suitable for the present study, as tourists' inner motivations observed are those of slum tourism. Naturally, films' *Pull* factors had not been applied to the context of slum tourism either. Therefore, the adaptations made in the present study are totally data driven, relying heavily on the insights from the exploratory study.

Results from the qualitative phase of the investigation suggested that, for the purposes of testing the influence of audio-visual products on tourists' motivations in the specific context of slum tourism, context specific elements had to be adopted. In the case of *Place*, the items were equivalent to those proposed by Macionis (2004) – *Landscapes*, *Scenery*, and *Cultural attractions* – but the specific elements corresponding to each of those were context specific, reflecting the typical landscape and cultural features of the *favela* portrayed in films. In the case of *Personality*, the items were totally context specific, and were concentrated on the characters, as tourists' impressions suggested that cast and celebrities had no relevance in the context of films that take place in or portray *favelas*. Moreover, insights from visitors suggested that those two elements worked as a single factor in the context of film-induced slum tourism, as they both consisted in elements that seduced the viewers through an hedonistic appeal, as opposed to *Performance*, which sensitises them, appealing to their empathy towards *favelas'* inhabitants. Taking those facets into consideration, six items were employed to measure *Place & Personality*: *Landscapes*, *Scenery*, *Cultural Attractions*, *Friendly characters*, *Way of life of characters (WOL),* and *Hardworking characters*. The questionnaire items employed to measure *Place & Personality* items are listed in Table 6.2.

Although these items integrate the same factor within the present investigation, they are hereafter referred by the abbreviations "PLA" and "PERS" followed by their respective number. This aims at emphasising that they correspond to two different factors in Macionis's (2004) original outline, and that the choice for joining them in a single factor was not resultant exclusively from qualitative data interpretation, but also subjected to quantitative scrutiny through EFA and CFA.

Table 6.2: Items employed to measure Place & Personality

Item	Description	Film element
PLA1	The landscapes shown in the film(s)	*Landscapes*
PLA2	The physical characteristics of the *favela* shown in the film(s) (the houses, the alleys, the geography, the colours…)	*Scenery*
PLA3	The cultural attractions shown in the film(s)	*Cultural attractions*
PERS1	The friendly people from the *favela* seen in the film(s)	*Friendly characters*
PERS2	The way of life of characters in the film(s)	*Way of life of characters (WOL)*
PERS3	The hard-working people from the *favela* seen in the film(s)	*Hard-working characters (HWC)*

6.3.2   Performance

Performance is the last of Macionis's (2004) film *Pull* factors influencing viewers' motivations to visit the places they depict or represent, and consists, as addressed earlier, in films' plot, theme, and genre. The proposition of *Performance* in the original 3 Ps outline found support on previous contributions by Riley and Van Doren (1992), and was further reiterated by Shani *et al*. (2009). Within the present study, following the example of the previously addressed item, *Performance* was also composed mainly by context-specific items. This is due to the specific characteristics of most films portraying *favelas* (including all films mentioned by at least several tourists during the interviews), in which plot, theme, and genre are typically related to violence and drug trafficking. Therefore, building on the insights from the exploratory study, in order to adapt the variable to the examined settings, those items were substituted for *The Violence portrayed in films (VPF)*, *The suffering and poor conditions faced by the characters (SPC)*, and *The experiences lived by characters (ELC)*. Table 6.3 lists the three items employed to measure performance in the questionnaire, which are hereafter referred to through the abbreviation "PERF" followed by their respective number.

ELC is the closest item to those proposed in the original conceptualisation, corresponding, in this case, to context-specific film elements. Meanwhile, the other two are totally context specific, with no direct relation to Macionis's (2004) original items. It must also be observed that, according to visitors' impressions, *VPF* is a learning instigating element – that is, tourists showed an interest in verifying whether that image of violence corresponded to the truth – rather than a motivation for what Freire-Medeiros (2007, 2009) conceptualised as dark tours. Accordingly, insights from the

interviews suggest that *SPC* sensitises viewers and instigates them to know the depicted reality in person, and potentially make a difference in people's lives; rather than being a stimulus for a voyeuristic gaze upon the poor.

Table 6.3: Items employed to measure Performance

Item	Description	Film element
PERF1	I wanted to see for myself whether or not the violence portrayed in the films corresponded to the truth.	*The violence portrayed in films (VPF)*
PERF2	The suffering and poor conditions faced by characters sensitised me.	*The suffering and poor conditions faced by characters (SPC)*
PERF3	The experiences lived by characters.	*The experiences lived by characters (ELC)*

6.3.3   Experiential motivations

As addressed earlier, there was no prior systematisation of the dimensions of slum tourism motivations, but only indications from previous studies about what those motivations might be. The most solid of those conceptualisations is provided by Freire-Medeiros (2009), who does not refer specifically to slum tourism motivations, but classifies tours in *favelas* in two types according to participants' motivations. In this context, tours in *favelas* are conceptualised as reality tours, which in turn, can be divided into social tours and dark tours. While social tours' motivations indeed stand out within the semi-structured interviews, mentions to dark tour motivations were not clear and direct. Nevertheless, considering the available theoretical background, such motivation type was considered in the proposed model, however not as a main dimension, as suggested by Freire-Medeiros's (2009) conceptualisation, but rather as a single item included in a dimension: *Experiential motivations*. In this context, *Experiential motivations* include those motivations related to visitors' desire to have unique, meaningful, and enjoyable experiences during their visits to a slum. Therefore, besides the mentioned dark facet, represented by *Dark motivation*, the variable includes eight more items, which are based on the combination of previous literature – mainly on tourists' motivations and film tourists' motivations – and insights from the exploratory study.

Some of those additional items are based on previous tourists' motivations and film tourists' motivations models, and supported by previous slum tourism studies. *Novelty*, for instance,

appears in tourists' motivations models proposed by Yuan and McDonald (1990), Cha *et al.* (1995), Oh *et al.* (1995), Baloglu and Uysal's (1996), and Crompton and McKay's (1997); as well as on Macionis's (2004) and Macionis and Sparks's (2009) list of internal drivers for film tourists' motivations; and in the film tourists' motivations models proposed by Suni and Komppula (2012) and by Oviedo-García *et al.* (2016). Accordingly, *Film-induced specific (FIS) motivations* finds support on Macionis's (2004) classification of film tourists' according to the relevance of film for their visit motivation, as well as on slum tourism studies (Diekmann & Hannam, 2012; Dovey & King, 2012; Freire-Medeiros, 2006, 2009, 2011; Mendes, 2010; Privitera, 2015; Williams, 2008) that associate increases in visitation of slum tourism attractions with the release of successful films. *Escape* is also present in tourists' motivations models proposed by Crompton (1979), Iso-Ahola and Allen (1982), Yuan and McDonald's (1990), Turnbull and Uysal's (1995), and Uysal and Jurowski's (1994); is mentioned in the seminal film tourism study of Riley and Van Doren (1992), appears on Macionis' (2004) list of internal drivers of film tourists' motivations; and is suggested as potentially affecting slum tourists' visit desire (Steinbrink, 2012). Variables similar to what is conceptualised here as *Experience a different environment (EDE)* integrate tourists' motivations models by Crompton (1979), Klenosky (2002), Oh *et al.* (1995), Turnbull and Uysal (1995), and Yuan and McDonald (1990); and also finds support in slum tourism studies (Dyson, 2012; Freire-Medeiros, 2011). Moreover, *Culture/interaction* is also grounded in Crompton's (1979), Iso-Ahola's (1982), Yuan and McDonald's (1990), Oh *et al.*'s (1995) Turnbull and Uysal's (1995), Sirakaya and Mclellan's (1997), Crompton and McKay's (1997), and Klenosky's (2002) models of tourists' motivations; as well as on contributions from slum tourism studies by Williams (2008), Rolfes (2009), Steinbrink (2012), George and Booyens (2014), and Zerva (2015). *SAE* is not grounded in any particular tourist motivation studies, but finds support in Macionis's (2004) model of film tourists' motivations, as well as in studies on the role of authenticity in film tourism (Buchmann, 2010; Jones & Smith, 2005), and in contributions from slum tourism studies (Freire-Medeiros, 2009; Meschkank, 2011; Privitera, 2015; Steinbrink, 2012; Zerva, 2015). Finally, *Experiencing more than regular tourists (EMT)* is theoretically grounded only in slum tourism studies (Freire-Medeiros, 2009; Steinbrink, 2012). On the other hand, the item *Artistic motivations* does not have any theoretical support, and results solely of context specific nuances of the examined settings grasped through the exploratory study. A more detailed discussion of those items and their respective theoretical antecedents is provided in section 5.1.1, in the previous chapter. Table 6.4 lists the questionnaire items employed to measure experiential motivations. All items of slum tourism motivations are hereafter referred to through the abbreviation "STM" followed by their respective number.

Table 6.4: Items employed to measure Experiential motivations

Item	Description	Motivation
	Complete the sentence "*I came to the favela to…*"	
STM1	…see and/or do something new that I had never seen or done before.	*Novelty*
STM2	…specifically see things I saw on films/movies tv-series, soap operas or music videos.	*Film-induced specific (FIS)*
STM3	…experience something different from what I'm used to.	*Escape*
STM4	…enjoy music and/or other artistic expressions.	*Artistic*
STM5	…see its landscapes structures buildings and colours.	*Experience a different environment (EDE)*
STM6	…meet locals, see their way of life and experience their culture.	*Culture/Interaction*
STM7	…experience a "non-touristy[4]" and authentic part of Rio.	*Search for authentic experiences (SAE)*
STM8	…see a part of Brazil that not everyone sees.	*Experiencing more than regular tourists (EMT)*
STM9	…hopefully see action, armed people, drug dealers and police work.	*Dark motivation*

[4] The word "*touristy*" was employed in the questionnaire because it was frequently employed by interviewees during the qualitative study. Therefore, its use on the questionnaire aims at reflecting the same meaning tourists had in mind when responding the interviews, communicating it in their own frame of reference.

6.3.1   Learning Motivations

The other dimension of slum tourists' motivations, *Learning motivations*, is underpinned by a learning seeking orientation of visitors, ranging from comparing the image of *favelas* portrayed by media with that resultant of their first-hand experience, to empathically seeing things from locals' point of view. *Learning motivations* also include those motivations related to Freire-Medeiros's (2009) conceptualisation of tours in *favelas* as reality tours. In this context, while *Experiential motivations* included an item that referred to the motivation of what Freire-Medeiros (2009) had conceptualised as dark tours, *Learning motivations* include those to the other type of reality tours: social tours. However, unlike dark tour motivations, social tour motivations did stand out within the semi-structured interviews. Different motivational facets related to the desire of acquiring social awareness and the interest in the life conditions of *favela* dwellers have emerged from tourists' impressions about their motivations. In this context, instead of a single item, four items related to social motivations were included in the proposed model. Nevertheless, like dark tour motivations, they still were not considered as a main dimension, as there were two other items equally underpinned by the mentioned learning seeking orientation, which the author of the present study considered that should be aggregated to the same factor. In this vein, *Learning motivations* includes six motivational items, which are all originally proposed in the present study, and find partial support in film tourists' motivation models, as well as in suggestions from slum tourism studies. The latter, however, do not regard them as part of tourists' motivations, but as aspects present in their experiences or in the dynamics of slum tourism.

In the case of *Confronting media*, for instance, the tourist motivation related to having a first-hand experience in a place previously seen in films is indeed included in Oviedo-García *et al.*.'s (2016) tourist motivation model, as well as mentioned by Reijnders (2011), however, not in the context of confronting the image portrayed by films and other media with the one obtained through that experience. Such image transformational aspect of slum tours is also pointed out by Freire-Medeiros (2009), Rolfes (2009), and Dyson (2012), however, as an outcome, and not as a motivtion for such tours. *Gaining insight* is supported by observations in slum tourism studies (Privitera, 2015; Whyte *et al.*, 2011) as an aspect of slum tourists' experiences; and so is *Interest in reinvested profits* (*IRP*) (Achwal 2010; Freire-Medeiros, 2009; Horák *et al.*, 2014) and *Learning and Empathy* (Pearce, 2012; Whyte *et al.*, 2011). Finally, *Interest in social projects* (*ISP*) and *Improving inhabitants' life conditions* (*ILC*) find some support in Freire-Medeiros (2009), but not as motivational items, and

rely more heavily on insights from the qualitative study. Table 6.5 lists the questionnaire items employed to measure *Learning motivations*.

Table 6.5: Items employed to measure Learning motivations

Item	Description	Motivation
	Completing the sentence "During my stay in the *favela*, I would like to learn…"	
STM10	…If it's really as violent as media makes it seem.	*Confronting media*
STM11	…about its social dynamics and understand it better.	*Gaining insight*
STM12	…if the profits from tourism are reinvested in the community.	*Interest in reinvested profits (IRP)*
STM13	…About Social projects that help people in the community	*Interest in social projects (ISP)*
STM14	…how people's living conditions could be improved.	*Improving inhabitants' life conditions (ILC)*
STM15	…more about how people from the community support themselves and their families.	*Learning and empathy*

Having the measurements for the dimensions of film determinants and slum tourism motivations been addressed, the next section concerns the assessment of the measurement model.

6.4 Assessment of measurement model for exogenous variables: film factors

The previous section detailed the measurements for the dimensions of slum tourism motivations and their film determinants. Given the insufficient validation of those scales by previous studies – in the case of slum tourism motivations – as well as the significant adaptations made in the context of the present study – in the case of film determinants – it couldn't be assumed by default that such configuration of items was reliable. In this context, an EFA was performed in order to verify whether

those items were actually grouped as proposed in the model, before moving on to the model testing *per se*.

The EFA conducted with the 9 items measuring film aspects affecting visit motivations rendered a two-factor solution. An examination of values for Bartlett's test of sphericity (p = .000) and Kaiser-Neyer-Olkin measure of sampling adequacy (KMO = .842) suggests that factor analysis is adequate for exploring this data, as those values are strong and significant. The decision to retain those factors was aided by the evaluation of both the eigenvalues and the scree plot, which explained a total variance of 63.32%, which according to Hair *et al*. (1998), in an acceptable value. Regarding communalities, no item presented particularly low values, suggesting that none should be excluded, which was corroborated by the examination of inter-items correlation. Moreover, all the items loaded significantly, with only PERF1 (*The violence portrayed in films – VPF)*) presenting a value lower than .6 (.524), which, considering that it correlated significantly with the other items pertaining its factor, does not represent a cause for its exclusion. Regarding the remaining factors, the next lowest loading was showed by PERF 3 (*The experiences lived by characters – ELC*), with .687, which also correlated significantly with other items in its factor. The two film factors, their respective items, and their loadings, explained variance, and Cronbach's alphas are summarised in Table 6.6.

The content meaning of the questions employed to measure the items of film factors influencing visit motivations was based on Macionis's (2004) 3Ps (*Place, Personality, and Performance*) approach, with the necessary adaptations to the examined settings of tourism in Brazilian *favelas* that resulted from insights of the exploratory, qualitative study. As explained in section 5.2, such insights suggested that, in the case of films portraying *favelas*, *Place* and *Personality* items share a seducing/thrilling nature, while *Performance* items appeal to viewers' empathy towards characters, and consequently, *favelas*' populations. Therefore, the first two were merged into a single factor. Reinforcing the adequateness of this decision, *Factor 1* included the exact items that correspond to *Place* and *Personality* in Macionis's (2004) original outline, that is, all the PLA and PERS items described in 6.3.1, and was therefore named *Place & Personality* (hereafter referred to in tables through the abbreviation "P&P"). The factor grouped items related to *Landscapes* (Euroscreen, 2012; Shani *et al*., 2009; Soliman, 2011), *Scenery* (Oviedo-García *et al*., 2016; Pan & Tsang, 2014) and *Cultural attractions* (Crompton & McKay, 1997; Klenosky, 2002; Sirakaya & Mclellan, 1997; Turnbull & Uysal, 1995); as well as those regarding the attractiveness provided by film characters (Dung & Reijnders, 2013; Frost & Laing, 2013; Oviedo-García *et al*., 2016). Accordingly, *Factor 2*

encompassed the items originally associated with *Performance*, in this case, experiences related to violence and poverty, but also associated with a sense of freedom, lived by the characters (Freire-Medeiros, 2009; Frost, 2010; Reijnders, 2010; Riley & Van Doren, 1992), that is, the PERF items described in 6.3.2. Therefore, was named *Performance* (hereafter referred to in tables through the abbreviation "PERF", like the items it encompasses).

Table 6.6: Principal Component Analysis for film factors influencing visit motivations

Measurement (*item*)	F1* Place & Personality	F2* Performance
PERS1: The Friendly people from the *favela* shown in the film(s) (*Friendly characters*)	.801	
PLA3: The cultural attractions shown in the film(s) (*Cultural attractions*)	.794	
PERS3: The hard-working people from the *favela* shown in the film(s) (*Hard-working characters – HWC*)	.748	
PERS2: The way of life of the characters in the film (*Way of life of characters – WOL*)	.731	
PLA2: The physical characteristics of the *favelas* seen in the film(s) (the houses, the alleys, the geography, the colours…) (*Scenery*)	.712	
PLA1: The landscapes in the film(s) (*Landscapes*)	.701	
PERF2: The suffering and poor conditions faced by characters sensitised me (*he suffering and poor conditions faced by characters – SPC*)		.890
PERF3: The experiences lived by the characters (*The experiences lived by characters – ELC*)		.746
PERF1: I wanted to see for myself whether or not the violence portrayed in the film(s) corresponded to the truth (*The violence portrayed in films – VPF*)		.714
All values significant at p<.05; Values <.04 have been supressed.		
Explained variance	48.9%	14.8%
Cronbach's Alpha	.868	.738

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6.4.1   Dimensionality tests for film factors influencing visit motivations

The importance of unidimensional measurement for theory testing and development is stressed out by Anderson and Gerbing (1988), who state that a fundamental condition for assigning meanings to estimated constructs is that the measures used as alternate indicators for each of those constructs are acceptably unidimensional. That means that each set of alternate indicators must have only one underlying trait or construct in common. As shown by Hunter and Gerbing (1982) and Rubio, Berg-Weger, and Tebb (2001), EFA gives an insufficient, but valuable, indication of a model's adequacy, which should be tested through CFA. In the present case, EFA suggests a structure composed by two factors: *Place & Personality* and *Performance*, which account for the influence of films on visit motivations. In this context, the measures used as indicators for each of those constructs should be unidimensional. Therefore, the object of analysis is whether unidimensionality holds for each factor or dimension (Steenkamp & Van Trijp, 1991). In this context, SEM was deemed useful for clarification purposes, and thus, was performed on the items relating to film determinants, aiming to unveil whether there is support for the factor structure, as well as for the unidimensionality of each construct.

The overall model fit statistics provided by *AMOS* indicate a good model fit, and suggest the unidimensionality of the constructs, as they are within the generally acceptable thresholds. Indeed, although the Chi-Square test is close to significant (χ^2 = 32.895; p = .083), the ratio chi-square/degrees of freedom is below 2 (df = 23; χ^2/df = 1.430) – according to Cote, Netemeyer, and Bentler (2001), a ratio between 2 and 3 to 1 normally indicates an acceptable fit. Moreover, the Goodness of Fit Index (GFI = .967), the Adjusted Goodness of Fit Index (AGFI = .935), the Non-Normed Fit Index (NNFI = .961), and the Comparative Fit Index (CFI = .99), as well as the Root Mean Square Error of Approximation (RMSEA = .046), all indicate good fit, as per Diamantopoulos and Siguaw (2000) and MacCallum, Browne, and Sugawara (1996). Table 6.7 summarises the CFA results for film factors, encompassing the correlation between factors, the composite reliability and the average variance extracted, which were computed for each construct.

These results seem to suggest sufficient support for the factor structure, as well as for the unidimensionality of each construct. However, it is advisable to further investigate potential threats to unidimensionality, of which possible indicators are a number of absolute values above 2.58 in the matrix of standardised residuals, or modification indices above 5 (Anderson & Gerbing, 1988; Gefen, 2003). The former may mean that he model might not satisfactorily estimate the

relationship between a given pair of variables. The cut-off accepted as "standard" is a standardised residual above 2.58, corresponding to a p-value <.01 (Gerbing & Anderson, 1988; Steenkamp & Van Trijp, 1991). In cases in which *AMOS* indicates potential dimensionality problems, unidimensionality can be improved by tackling the most problematic pairs of items.

Table 6.7: CFA for film factors influencing visit motivations

Items and standardised factor coefficients*	Place & Personality	Performance
PLA1: The landscapes in the film(s) (*Landscapes*)	.61	
PLA2: The physical characteristics of the *favelas* seen in the film(s) (the houses, the alleys, the geography, the colours…) (*Scenery*)	.63	
PLA3: The cultural attractions shown in the film(s) (*Cultural attractions*)	.73	
PERS1: The Friendly people from the *favela* shown in the film(s) (*Friendly characters*)	.74	
PERS2: The way of life of the characters in the film (*Way of life of characters – WOL*)	.75	
PERS3: The hard-working people from the *favela* shown in the film(s) (*Hard-working characters – HWC*)	.84	
PERF1: I wanted to see for myself whether or not the violence portrayed in the film(s) corresponded to the truth (*The violence portrayed in films – VPF*)		.70
PERF2: The suffering and poor conditions faced by characters sensitised me (*The suffering and poor conditions faced by characters – SPC*)		.66
PERF3: The experiences lived by the characters (*The experiences lived by characters – ELC*)		.99
*All values significant at p<.05		
Average variance extracted	.51	.50
Composite reliability	.86	.74
Goodness of Fit statistics $\chi2$ = 32,895 (p = .083); df = 23 ($\chi2$/df = 1.43); RMSEA = .046; GFI = .967; AGFI = .935; NNFI = .961; CFI = .99		
Correlation between factors	P&P ↔PERF: .53	
$\chi2$ differences for Standard vs. Non-discriminant CFA models (Δdf=1, p=.000)	P&P ↔PERF: - 417	

In this case, the addition of error covariances between items in the same factor is the most commonly used and accepted way of improving model fit (Baumgartner & Homburg, 1996; Diamantopoulos & Siguaw, 2000; Ping, 2004). Pairs of items must be analysed individually, as a high degree of shared variance between a pair of items may affect the shared variance between other pairs. However, as Gerbing and Anderson (1988) observe, the researcher must be cautious in order to avoid either causing the over fitting of the model, or conducting CFA in a data driven fashion, rather than adopting theory as the main driver of the analysis. In the present case, following the mentioned tendency regarding tackling unidimensionality issues in CFA, error covariances between items were employed to address such issues. In this context, errors of three pairs of items – PLA1 (*Landscapes*) and PLA2 (*Scenery*), PERF1 (*VPF*) and PERF3 (*ELC*), and PLA3 (*Cultural attractions*) and PERS3 (*HWC*) – were co-varied to reduce the degree of shared variance between those items, and thus, improve the factors' unidimensionality and model fit. Considering the effect of this measure, standard residuals above 2.58 represent less than 6% of the total pairs of the standard residuals matrix. Accordingly, modification indices above 5.0 are also less than 6% of total pairs. Considering the exposed model fit results, as well as the fact that items loaded strongly and significantly to only one factor each, data suggests evidence of unidimensionality for each of the two dimensions of film factors influencing visit motivations: *Place & Personality* and *Performance*. Nevertheless, unidimensionality is, according to Anderson and Gerbing (1988), a crucial and necessary, however not sufficient condition for construct validity and reliability. Therefore, the necessary steps were taken to verify the issues of convergent and discriminant validity, which are addressed in the following sections.

6.4.2 Convergent validity tests for film factors influencing visit motivations

An indicator of convergent validity in first order models is the fact that each observable variable loads significantly (which means that coefficients are more than twice as great as the standard error) on the latent variable that they are supposed to measure (Anderson & Gerbing, 1988; Hair *et al.*, 1998; Steenkamp & Van Trijp, 1991). This is the case both for the six items of *Place & Personality* and for the three items of *Performance*. The model's convergent validity is also reinforced by the substantial loadings for all items. The most common standard for a substantial loading is that it should be larger than .50 (Hildebrandt, 1987; Steenkamp & Van Trijp, 1991), which is the case of all items in the present model. However, Garver and Mentzer (1999) suggested a benchmark of .70 for a parameter estimate to be considered as exhibiting substantial magnitude. Such benchmark is indeed achieved by most of the parameter estimates, exceptions being PLA1

(*Landscapes*), PLA2 (*Scenery*), and PERF2 (*SPC*). Moreover, according to Steenkamp and Van Trijp (1991), a good general fit of the model, which is the case of the proposed model, further corroborates the evidence of convergent validity. The CFA model with factor loadings, chi-squares and error covariances is depicted in Figure 6.1.
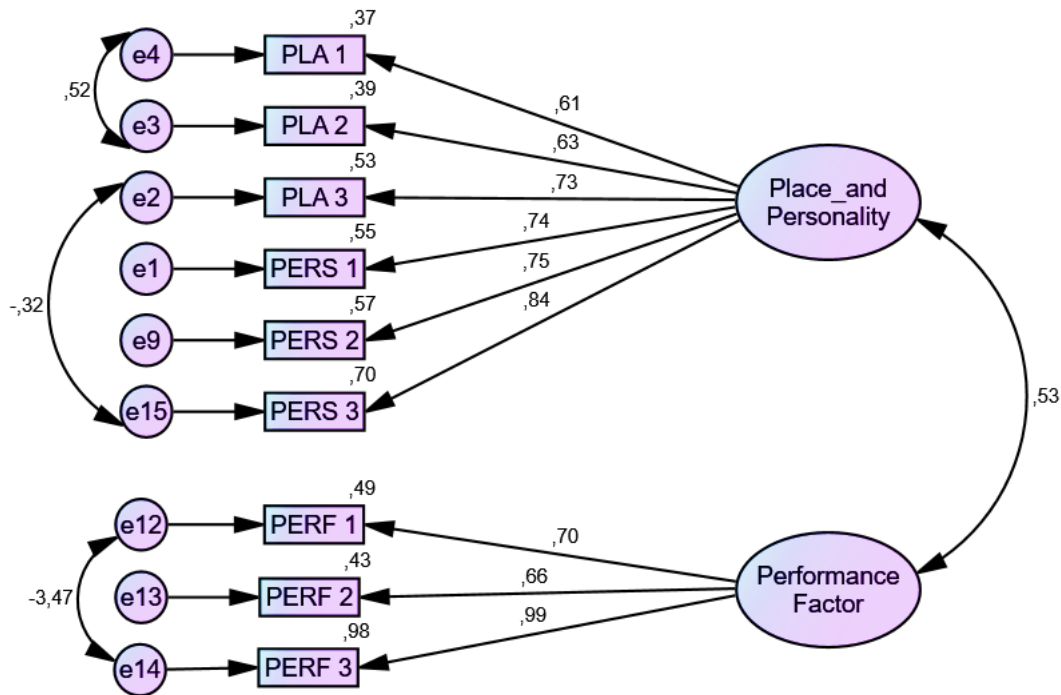
Figure 6.1: CFA diagram for film factors influencing visit motivations

6.4.3   Reliability tests for film factors influencing visit motivations

Considering that, according to Steenkamp and Van Trijp (1991), constructs can have acceptable reliability even if they do not meet the criteria for convergent validity, in the present work, reliability was analysed only after the assessment of unidimensionality and convergent validity. Accordingly, it has been considered that, according to Gerbing and Anderson (1988), Cronbach's alpha must be assessed only after unidimensionality has been ensured, namely because, as observed by Hunter and Gerbing (1982), if the scale is not unidimensional, the estimate of the cluster score's reliability provided by the coefficient alpha is biased. Moreover, as stated by Hunter and Gerbing (1982), a set of items might be interrelated (which means that they show internal consistency) even if they are not homogeneous (meaning they are not unidimensional). As shown in Table 6.6, in page 216, Cronbach's alphas of both factors are above .70, which is Nunnally's threshold for factor reliability, suggesting they are indeed reliable. Moreover, as shown in Table 6.7, in page 218, composite

reliability test results exceed the cut-off of .60 proposed by Bagozzi and Yi (1988) in both factors, which further reinforces the constructs' acceptable reliability, representing an additional evidence.

6.4.4 Discriminant validity tests for film factors influencing visit motivations

Results also suggest support for the model's exogenous variables – film factors – discriminant validity. First, the correlation between the factors is below .70, which according to Ping (2004), indicates that the measures are distinct. Correlations are indeed significantly different from unity, which according to Steenkamp and Van Trijp (1991), is an evidence of discriminant validity.

Moreover, to examine Chi-Square differences between the standard model and the "non-discriminant" model (i.e., the model with the correlations between factors constrained to 1.0), different CFA models were performed for each pair of constructs. In this context, the null hypothesis is that the constructs are indistinct, that is, there is no significant differences between the two models. Therefore, when such hypothesis is rejected, discriminant validity is supported. To verify this, the change in the χ^2 between the two models must be examined for each pair of constructs. As shown in Table 6.7, in page 218, in the present case, there is indeed a significant difference, which renders further support for the constructs' discriminant validity.

Finally, Fornell and Larcker's (1981) more stringent criterion of discriminant validity, according to which the average variance extracted must be above .50, is also met by both constructs. This implies that the variance explained by each factor is superior to that attributed to measurement error. It should be noted, however, that although factors are distinct, both conceptually and empirically, as corroborated by the data addressed in this section, they do share a considerable amount of variance (.53). Such situation characterises what Bagozzi and Heatherton (1994) refers to as a "weak" form of discriminant validity.

6.5 Assessment of measurement model for endogenous variables: slum tourism motivations

Unlike the exogenous variables, which consisted in film factors potentially influencing visit motivations, and featured items based on previous theory adapted to the examined settings, the endogenous variables, namely slum tourism motivations, rely less on existing theory due to the lack of validated constructs provided by previous studies. In this vein, the items were indeed loosely based on suggestions from previous studies, but relied heavily on original insights drawn from the

exploratory, qualitative phase of the investigation. Therefore, EFA was particularly necessary for these variables, as there was not a strict idea about which exact factor structure should arise, not least because indications from previous studies, namely Freire-Medeiros's (2009) conceptualisation of tourism in *favelas* as either social or dark tours, were not fully corroborated by the qualitative data collected in the previous phase of the study.

That being clarified, the EFA conducted with the 15 items originally included as indicators of slum tourism motivations resulted in a 4-factor solution. The values of Bartlett's test of sphericity (p = 0.000) and Kaiser-Meyer-Olkin measure of sampling adequacy (KMO = .751) are significant, which indicates that EFA is adequate for the data. However, there were visible problems with that solution, which indicated the exclusion of 5 items. First, items STM6 (*Culture/Interaction*) and STM10 (*Confronting media*) loaded poorly to their respective factors (less than .50), which suggested the need for their exclusion. In addition, STM4 (*Artistic*) consisted in a one item factor; while STM2 (*FIS*) and STM9 (*Dark Motivation*) formed a factor (to which STM10 – *Confronting media* – also loaded, however poorly) that did not reach reliability, as per its Cronbach's Alpha result, which was not satisfactory even after the exclusion of STM10. In this context, in the proposed model, items STM2, STM4, STM6, STM9 and STM10 were excluded. Multiple EFAs were carried out with different combinations of such five items being kept, and they all resulted in factor solutions that presented the same problems, namely items with poor loadings or factors with poor reliability.

The EFA conducted after excluding the mentioned five items resulted in two factors, which were the two first and more consistent factors in the first EFA, whereas the other two were composed by the problematic items. Once again, the values of Bartlett's test of sphericity (p = 0.000) and Kaiser-Meyer-Olkin measure of sampling adequacy (KMO = .787) are strong and significant, suggesting that EFA is indeed adequate for the data. Having no visible problems, as in the previous EFA, the analysis went on to an examination of eigenvalues and the scree plot, which supported the decision for retaining these two factors, accounting for a total variance of 53.89%. Such explained variance is not particularly high, but according to Hair *et al*. (1998), and considering the lack of validated scales, as well as the consequent fact that the items were mostly based on insights from the exploratory, qualitative study, it is still considerable for social sciences. The only items with low values of communalities were STM5 (*EDE*) and STM11 (*Gaining insight*), which pertain different factors. Most items loaded highly and significantly to their respective factors, the exceptions being the two mentioned items with low communalities, whereas both had loading

values of .577, still enough to suggest their retention. The two factors, their respective items, and their loadings, explained variance, and Cronbach's alphas are summarised in Table 6.8.

Table 6.8: Principal component analysis for slum tourism motivations

Measurement (*item*)	F1* Learning motivations	F2* Experiential motivations
STM13: Learn about social projects that help people in the community (*Interest in social projects - ISP*)	.786	
STM14: Learn how people people's living conditions could be improved (*Improving inhabitants' life conditions - ILC*)	.756	
STM12: Learn if the profits from tourism are reinvested in the community (*Interest in reinvested profits - IRP*)	.713	
STM15: Learn more about how people from the community support themselves and their families (*learning and empathy*)	.711	
STM11: Learn about its (the *favela*'s) social dynamics and understand it better (*Gaining insight*)	.577	
STM7: Experience a non-touristy and authentic part of Rio (*Search for authentic experiences - SAE*)		.807
STM8: See a part of Brazil that not everyone sees (*Experiencing more than regular tourists - EMT*)		.777
STM3: Experience something different from what I'm used to (*Escape*)		.712
STM1: See and/or do something new that I had never seen or done before (*Novelty*)		.671
STM5: See its landscapes, structures, buildings and colours (*Experience a different environment - EDE*)		.557
All values significant at p<.05; Values <.04 have been supressed.		
Explained variance	36.15%	17.54%
Cronbach's Alpha	.774	.768

Factor 1 was named *Learning motivations* (hereafter referred, when needed, through the abbreviation "LM"), encompassing items related to motivations for what Freire-Medeiros (2009) refers to as social tours, but mainly the facet regarding the will to learn about communities and broader social issues; plus, additional items related to learning, not necessarily related to the

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wellbeing of inhabitants. In this context, Factor 1, *Learning motivations*, included the following specific motivations underlined in visitors' responses within the qualitative study: *ISP*, *ILC*, *IRP*, *Learning and empathy*, and *Gaining insight*. Accordingly, Factor 2 was named *Experiential motivations* (hereafter referred to, when needed, through the abbreviation "EM"), and included the items *SAE*, *EMT, Escape*, *Novelty*, and *EDE*. The set of items that loaded into each factor is mostly consistent with what had been hypothesised based on previous literature and insights from the exploratory study. The excluded items were: STM2: "Specifically see things I saw on films/movies, TV-series, soap operas or music videos"; STM4: "Enjoy music and/or other artistic expressions"; STM6*:* "Meet locals, see their way of life and experience their culture"; STM9: "Hopefully see action: armed people, drug dealers and police work"; and STM10: "Learn if it is as violent as media makes it seem". Those items were intended to measure the following motivations: *FIS*, *Artistic*, *Culture/Interaction*, *Dark Motivation*, and *Confronting Media*, respectively. Along with the actual factors formed, the exclusion of these items also has theoretical implications, which are discussed in the next chapter.

6.5.1   Dimensionality tests for slum tourism motivations

Analogous to the procedures concerning the exogenous variables, i.e., film factors influencing visit motivations, a CFA using SEM was also conducted to test the unidimensionality of the endogenous variables, i.e., slum tourism motivation items. The overall model fit statistics in *AMOS*, namely, the Chi-Square test, which is not significant ($\chi2$ = 40.971; p = .133); the ratio chi-square/degrees of freedom, which is below 2 (df = 23; $\chi2$/df = 1.280); the Goodness of Fit Index (GFI = .964); the Adjusted Goodness of Fit Index (AGFI = .938); the Non-Normed Fit Index (NNFI = .935); the Comparative Fit Index (CFI = .985); and the Root Mean Square Error of Approximation (RMSEA = .037), all suggested a good fit. Additionally, no absolute values above 2.58 were revealed in the matrix of standardised residuals; and only one covariance value above 5.0 was observed in the modification indices, which suggests sufficient support to unidimensionality of each dimension of slum tourism motivations (*Learning motivations* and *Experiential motivations*). Moreover, all items loaded significantly on unique factors, which further reinforces the evidence of unidimensionality; and all but two, STM8 (*EMT*) and STM 11 (*Gaining insight*), loaded strongly. As in the case of the exogenous variables, error indices of some intra-construct pairs of items were also covaried in order to tackle problematic items, that is, those with high modification indices. Therefore, the mentioned results refer to the final version of the measurement model, after the addition of error covariances

for two pairs of items: STM7 (*SAE*) and STM8 (*EMT*), and STM13 (*ISP*) and STM15 (*Learning and empathy*). CFA results for slum tourism motivations are summarised in Table 6.9.

Table 6.9: CFA for Slum tourism motivations

Items and standardised factor coefficients*	Learning motivations	Experiential motivations
STM11: Learn about its (the *favela*'s) social dynamics and understand it better (*Gaining insight*)	.46	
STM12: Learn if the profits from tourism are reinvested in the community (*Interest in reinvested profits – IRP*)	.55	
STM13: Learn about social projects that help people in the community (*Interest in social projects – ISP*)	.75	
STM14: Learn how people people's living conditions could be improved (*Improving inhabitants' life conditions - ILC*)	.72	
STM15: Learn more about how people from the community support themselves and their families (*Learning and empathy*)	.84	
STM1: See and/or do something new that I had never seen or done before (*Novelty*)		.74
STM3: Experience something different from what I'm used to (*Escape*)		.72
STM5: See its landscapes, structures, buildings and colours (*Experience a different environment – EDE*)		.52
STM7: Experience a non-touristy and authentic part of Rio (*Search for authentic experiences - SAE*)		.54
STM8: See a part of Brazil that not everyone sees (*Experience more than regular tourists – EMT*)		.49
*All values significant at p<.05		
Average variance extracted	.50	.50
Composite reliability	.83	.83
Goodness of Fit statistics χ2 = 40,971 (p = .133); df = 23 (χ2/df = 1.280); RMSEA = .037; GFI = .964; AGFI = .938; NNFI = .935; CFI = .985		
Correlation between factors	LM ⟷EM: .47	
χ2 differences for Standard vs. Non-discriminant CFA models (Δdf=1, p=.000)	LM ⟷ EM: = 33,384	

As mentioned earlier, according to Anderson and Gerbing (1988), unidimensionality is a necessary, but not sufficient condition for construct validity. In this context, the next sections address the issues of convergent validity, discriminant validity and reliability.

6.5.2   Convergent validity tests for slum tourism motivations

The CFA results suggest evidence of convergent validity. First, each item loaded strongly and significantly to their respective latent variables. Also, convergent validity is reinforced by the good overall fit of the model, as well as because most loadings are larger than .50 (Hildebrandt, 1987; Steenkamp & Van Trijp, 1991) – the only exceptions being STM8 (*EMT*) and STM 11 (*Gaining insight*), as addressed in the previous section. Figure 6.2 illustrates the CFA results that offer evidence of convergent validity for slum tourism motivations dimensions.
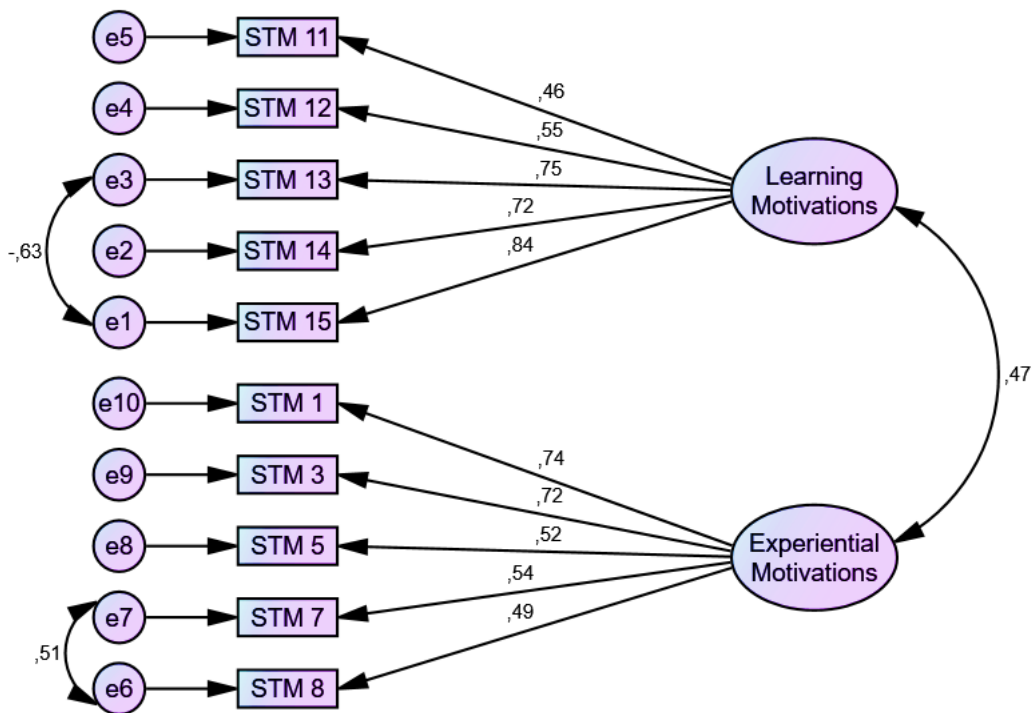
Figure 6.2: CFA diagram for slum tourism motivations

6.5.3   Reliability tests for slum tourism motivations

Analogous to the exogenous variables, reliability of endogenous variables was examined after the assessment of dimensionality and convergent validity. As shown in Table 6.8, in page 223, Cronbach's Alphas of both factors are above Nunnally's (1978) .70 threshold, which suggests adequate reliability. Moreover, as seen in Table 6.9, in page 225, composite reliabilities of each

slum tourism dimension are higher than the .60 cut-off proposed by Bagozzi and Yi (1988), further supporting their good reliability.

6.5.4   Discriminant validity tests for slum tourism motivations

CFA results also suggest evidence of discriminant validity. As seen in Figure 6.2, the correlation between the two factors does not reach .70, which according to Ping (2004), provides measure distinctness. Additionally, as seen in Table 6.9, in page 225, a significant difference is observed between the Chi-Square value in the standardised model vs. that in the non-discriminant model, that is, the version of the model in which the correlation between factors is constrained to 1.0, which consequently, has one additional degree of freedom in comparison to the standard model. Finally, as shown in the same table, the average variance extracted of both constructs is above .50, and thus, meets Fornell and Larcker's (1981) criterion of discriminant validity.

To strengthen the evidence of discriminant validity, not only of the constructs of slum tourism motivations, but across the measurement model, a series of complementary CFA models were executed. Within those, constructs were examined in pairs that had not been covered in previous CFA models, that is, those between endogenous and exogenous variables. Once more, the statistic of interest is the χ^2 difference between the standard model and the "non-discriminant" model for each pair. As shown in Table 6.10, all the χ^2 differences are significant at the p = .000 level, which provides additional evidence of reliability for all the constructs of the measurement model, encompassing both exogenous and endogenous variables.

Table 6.10: χ2 differences, standardised model vs. "non-discriminant model" – all constructs

Pair	χ2 difference*
Place & Personality ↔ Learning Motivations	24,467
Place & Personality ↔ Experiential Motivations	39,106
Place & Personality ↔ Performance	-417
Performance ↔ Learning Motivations	19,797
Performance ↔ Experiential Motivations	36,118
Learning Motivations ↔ Experiential Motivations	33,384
	*(Δdf=1, p=.0000)

This first part of the data analysis chapter described how the measurement component of the proposed model was assessed. A combination of exploratory and confirmatory factor analyses was employed to submit the constructs to tests that evaluated dimensionality, convergent validity, reliability, and discriminant validity. Results of such tests were deemed satisfactory, even considering that some of items were eliminated (5 out of 26). The process revealed two film factors influencing visit motivations and two dimensions of slum tourism motivations, as proposed in the model development. The analysis of the measurement model presented in this chapter resulted in the structural model depicted in Figure 6.3, which was then assessed through SEM procedures. The assessment of the structural model also constitutes an assessment of nomological validity (Steenkamp & Van Trijp, 1991), and is presented in the next section.
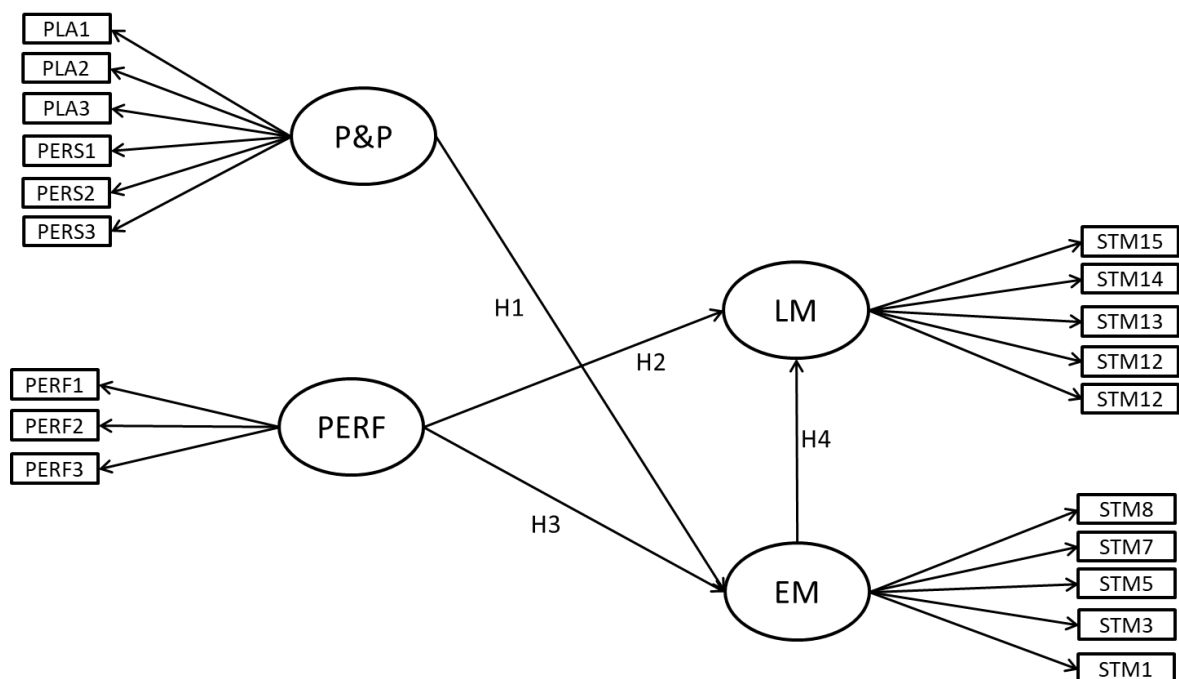
Figure 6.3: Proposed model with final items and hypothesised relationships

6.6   Assessment of the Structural model

In the previous section, the measurement model has been assessed, and an analysis of each set of constructs' unidimensionality, reliability, convergent validity, and discriminant validity has been presented. Building on the results of such analysis, in the present section, the structural model, that is, the proposed associations among the latent variables, is tested. Before moving on to the description of the testing procedures, a brief clarification about the relationships represented by the model is necessary. Although it is implicit in the nature of the present study, it must be stressed

that the hypotheses represented in the model (see Figure 6.3) refer to the perceptions of the respondents, and therefore, the proposed model illustrates causal processes, rather than causal links, between variables. According to Gerbing (1982), a causal process occurs either between people or in a person's head, and variables are procedures through which numbers or other labels are assigned to processes, therefore, they can be viewed as tools to observe causal processes. In this context, changes in variables are used to analyse changes in causal processes. For instance, stating that *Performance* has an impact on *Experiential motivations* means that differences in the value of the former are associated with differences in the causal process, e.g., the impact of an environmental event, that determine the value of the latter for each individual (Hunter & Gerbing, 1982). Ultimately, when interpreted within the analysed context, that means that the measure in which people are affected by *Performance* items is statistically related to that in which they are motivated by experiential endeavours.

Having these issues been clarified, the present section starts with an evaluation of the proposed model. Next, a brief power assessment is reported. The last part of the section, and of this data analysis chapter, addresses the model's validation, which, following Diamantopoulos and Siguaw's (2000) suggestion, is carried out from a rival models perspective (i.e., the proposed model is compared and tested against rival models).

6.6.1   Assessing model fit and path estimates

The assessment of the structural model basically consists of verifying whether the data supports the proposed conceptualisation, that is, the proposed relationships between the latent variables. To this end, this broader endeavour is broken down into more specific issues of interest. The first of those is whether the hypothesised directions of the relationships between constructs are reflected in the data, which can be verified through the signs of the respective parameters. The second issue is the strength of the hypothesised links, reflected by the estimated parameters. For the purposes of the present work, estimated parameters are considered significant at $p<.05$. Finally, the amount of variance in the endogenous variables that are explained by the respective proposed determinants is evaluated, as proposed by Diamantopoulos and Siguaw (2000), through the examination of the structural equations' Square Multiple Correlations (R^2).

Starting with the general model to fit statistics, the model's chi-square is indeed significant (χ^2 = 185.172 / p = .009). However, when the degrees of freedom (df = 142) are considered, the statistics

suggest a good fit (χ^2/df = 1.30). Accordingly, all the other overall goodness of fit statistics are within the adopted thresholds, which strengthens the suggestion of a good fit: RMSEA = 0.38, GFI = .916, AGFI = .887, NNFI = .883, and CFI = .970. These results indicate that the model fits well, as it closely represents the population of interest. Regarding the parameters that represent hypotheses within the model, the structural model test suggests that all but one of the associations between constructs were as hypothesised, as shown in Figure 6.4, and Table 6.11.
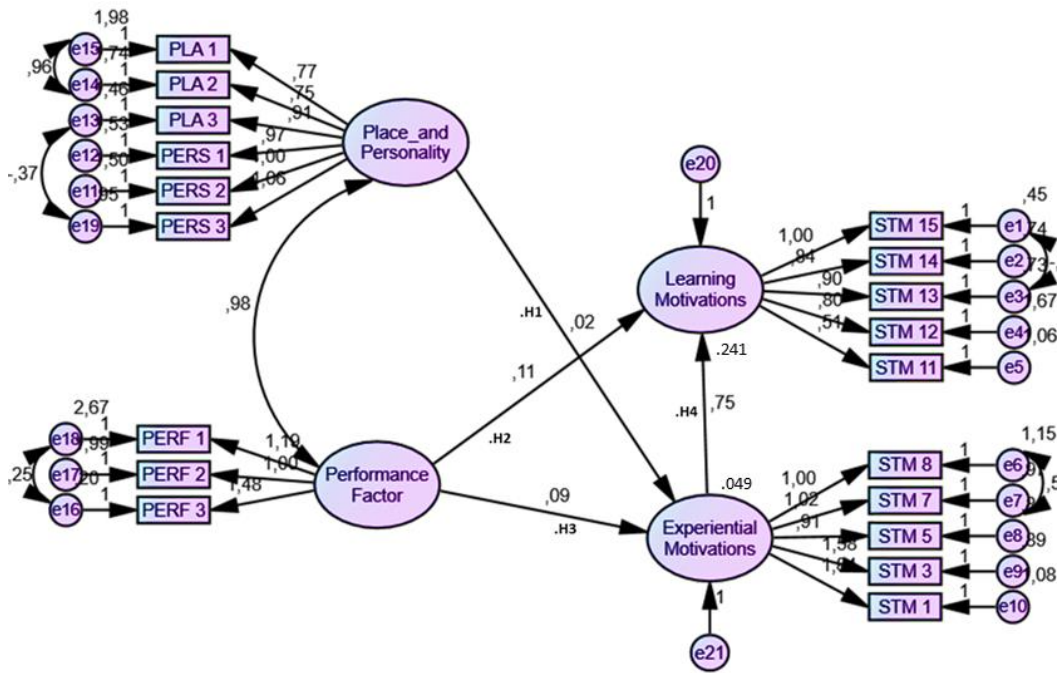
Figure 6.4: Proposed model with path estimates

Table 6.11: Results of the structural model assessment

Parameter	Estimate	SE	t-value	R^2	Hyp	p-value	Result
P&P → EM	.02	.045	.464	.049	H1	.646	Not supported
PERF → EM	.09	.047	1.99		H3	.047	Supported
PERF → LM	.11	.056	1.96	.241	H2	.050	Supported
EM → L M	.76	.173	4.37		H4	***	Supported

Although the model fits well, the effects exerted by the exogenous variables – film determinants – on the endogenous variables – slum tourism motivations – are somewhat fragile. Regarding the first hypothesis, according to which *Place & Personality* influences *Experiential motivations*, the path estimate between the two variables is low (.02). Therefore, there is not enough empirical

evidence to support the hypothesis that the exposition of the *favelas*' landscapes, architecture and cultural attractions, as well as the friendliness, way of life, and community sense of characters, inspire viewers to experience the place, although it has been suggested by the exploratory, qualitative phase of this investigation, as well as by previous studies on film tourism motivations. Considering this weak path estimate, as well as its *p* value, which is non-significant, H1 is not supported.

Regarding the relationships between *Performance* and the slum tourism motivation dimensions, as hypothesised, the results show that this film determinant – which, within the present model, refers to *The suffering and poor conditions faced by characters (SPC)*, *The violence portrayed in the films (VPF)*, and *The experiences lived by characters (ELC)* – has some effect on both *Learning motivations* and *Experiential motivations*. In other words, the data supports the hypothesis that the empathy evoked by the exposition of the poor, and sometimes dangerous, living standards of people in *favelas* instigates viewers' desire to learn more about the lives of such people, and potentially provide some benefit to them through their visit, that is, it increases *Learning motivations*. Moreover, it is also supported that such exposition inspires viewers to have a first-hand experience of this environment, which naturally, is also triggered by a sense of freedom and adventure underpinned in the experiences of characters, which contrasts with viewers' own daily routine. In other words, it affects their *Experiential motivations*.

Regarding *Performance*'s specific effect on *Experiential motivations*, the path estimate for this relationship is relatively low (.09). However, as the estimate is still significant (at p<.05), and considering the insights from the qualitative study, as well as contributions from previous research on slum tourism regarding the attraction exerted by such aspect of films (Freire-Medeiros, 2007, 2009, 2011; Williams, 2008), it has been considered enough to support H3. The determinant's relationship with *Learning motivations*, on the other hand, is stronger, not least because the global influence combines direct and indirect effects. The direct effect (.11), as seen on Figure 6.4, is the strongest path estimate between an exogenous and an endogenous variable in the model. The indirect effect (.07), which is mediated by *Experiential motivations*, although less significant, adds to the total effect, which equals .18. (see Table 6.12). Therefore, H2 is also supported.

Finally, the data also corroborates the hypothesised influence of *Experiential Motivations* on *Learning Motivations*. This relationship shows that some visitors are more moved by the experience *per se*, while others, although also eager to have such experience, regard it more as a way to acquire

first-hand knowledge that will potentially help them to have a different outlook of the world. In other words, the experience is, for some, the end, while for others, the means (to achieve knowledge). Therefore, visitors interested in learning are necessarily also interested in the experience, but the latter has a deeper meaning to them. Such rationale probably explains the high effect (.75) of *Experiential motivations* on *Learning motivations*, as both indeed have a lot in common, and have been modelled as two different variables mainly for the sake of maintaining the model's parsimony, following the structure suggested by the factorial analysis of individual motivational items, as described in sections 6.4 and 6.5. In this context, H4 is also supported. All direct and indirect effects of film determinants on slum tourism motivation dimensions, as well as among both these dimensions, are summarised in Table 6.12.

Table 6.12: Summary of structural effects

Effect on *Learning motivations*	Direct	Indirect	Total
Place & Personality		.01	.01
Performance	.11	.07	.18
Experiential motivations	.75		.75
Effect on *Experiential motivations*	**Direct**	**Indirect**	**Total**
Place and Personality	.02		.02
Performance	.09		.09

Only one parameter, the one corresponding to the relationship between *Place & Personality* and *Experiential Motivations* (H1), was not statistically significant at $p<.05$ or better. The path was also the one with the lowest estimate (.02). Regarding the remaining paths, results corroborate the links between *Performance* and *Learning Motivations*, between *Performance* and *Experiential Motivations*, and between *Experiential Motivations* and *Learning Motivations*. Therefore, while, H1 was not supported, H2, H3, and H4, all corresponding to statistically significant (at $p<.05$) estimates, were supported.

In terms of explained variance, the R^2 for the structural equations were .049 and .241, for *Experiential motivations* and *Learning motivations*, respectively. *Experiential motivations'* R^2 is particularly low, as the construct's variance is explained only by the direct effects of both film factors. Meanwhile, *Learning motivations'* R^2 is significantly higher, to which the influence of *Experiential motivations* is of great relevance. These relatively low degrees of explained variance are somewhat justified by the nature of the variables included in the model. The determinants whose roles are assessed in the present study represent just one of the many types of determinants that might affect slum tourists' motivations. In practical terms, only the effect of films as

determinants have been measured. However, it can be argued that cultural determinants, especially the level of cultural proximity, as well as socio-demographical determinants, which were beyond the scope of the present study, also play potentially significant roles on slum tourists' motivations. Therefore, it is not surprising that film determinants explain only a fraction of slum tourism motivations dimensions' variance.

Regarding the non-significant link, which corresponds to the connection between *Place & Personality* and *Experiential motivations*, proposed as H1, the estimated parameter is indeed very low, which does lead to the question of whether to include it in the model. In such cases, Diamantopoulos and Siguaw (2000) suggest that a parameter not deviating significantly from zero, which is the case, means that the researcher cannot eliminate the hypothesis that it is actually zero, and therefore, recommend fixing the parameter estimates at zero. In this context, a version of the model in which the non-significant link was excluded was tested. The model fit statistics of such version of the proposed model are also within thresholds, pointing to a good fit: χ^2 = 185.375 / p = .010, df = 143; χ^2/df = 1.296, RMSEA = 0.38, GFI = .916, AGFI = .888, NNFI = .883 and CFI = .970, as summarised in Table 6.13.

Table *6.13: Model fit statistics comparison between original model and model without non-significant link*

	χ^2	df	χ^2/df	RMSEA	GFI	AGFI	NNFI	CFI
Original model	185.172 / p = ,009	142	1.30	0.38	.916	.887	.883	.970
Modified model	185,375 /p = ,010	143	1.296	0.38	.916	.888	.883	.970

In reality, those results are virtually identical to those of the original model. While χ^2, χ^2/df and AGFI are only marginally better, however with not enough difference to suggest the exclusion of the link, RMSEA, GFI, NNFI and CFI are precisely identical. Accordingly, the exclusion of the non-significant link resulted in an equally marginal increase in the other links' path estimates. The link between *Performance* and *Experiential Motivations* (H3) increased from .094 to .106; while that from *Performance* to *Learning Motivations* (H2) went from .109 to .111. Therefore, given the statistical non-significance of the difference the link's exclusion played on model fit and parameter estimates, for the sake of model parsimony, and considering the results from the qualitative phase of the investigation, as well as previous literature, which all point to the significance of *Place & Personality* items to tourists' motivations, the link was maintained in the final proposed model.

A possible explanation for such poor role of *Place & Personality* on *Experiential motivations* is that, within the settings of the present research, the factor included items that do have an effect on such motivations, however, along with others that have a weaker effect, which dragged the whole factor's influence down.

The results presented in the present section constitute, in principle, enough evidence for the support of the proposed conceptual model by the collected data. However, to further scrutinise the suggested good fit of the model, additional analysis procedures were undertaken. In this context, the next section addresses the model's power testing.

6.6.2   Power testing

There are two main types of possible error when testing model fit. Error type I refers to the probability of rejecting a correct model, while error type II consists in the likeliness of not rejecting an incorrect model. Error type I is dealt with through the chi-square statistic, which has been addressed in the previous sections; while power testing deals with the error type II. For this reason, Diamantopoulos and Siguaw (2000) observe that the assessment of statistical power is an important, however, frequently neglected, aspect of model testing. In sum, the power of the test indicates the probability of avoiding the referred type II error, that is, the probability of not rejecting an incorrect model. Therefore, a high power of the test means that any relevant specification error would be detected. In this context, the chi-square test and the power test should be used in conjunction, so that in cases where the model presents both a non-significant chi-square and a high power, it is safe to accept it.

One of the possible ways to evaluate the power of the model is provided by MacCallum *et al*. (1996, p. 144, Table 4), who determine the minimum sample size to achieve power of .80 – which according to Diamantopoulos and Siguaw (2000), is sufficient for any practical purpose – for selected levels of degrees of freedom. The table only encompasses levels of degrees of freedom up to 100, whereas the proposed model presents 142. The minimum sample for a .80 power with 100 degrees of freedom is 132, which is clearly exceeded by the sample used in the present study (N = 207). Considering that a higher number of degrees of freedom implies a lower minimum sample size, it can be inferred that the sample used to test the proposed model is sufficient to achieve an adequate model power. This means that the probability of detecting major misspecifications is at least .80.

The general model fit statistics analysed together with the power assessment indicate that, probably, there are no relevant discrepancies between model and data, meaning that the null hypothesis that the data does not fit the model can be rejected. As a final scrutiny to this assumption, the next section deals with the comparison of the proposed model to alternative or rival models.

6.6.3   Evaluation of alternative models

The model proposed within the present study (hereafter referred to as "PM"), as explained earlier in this chapter, is based on a combination of previous literature on film tourism and slum tourism motivations, and insights from the exploratory, qualitative phase of the investigation, during which *favela* visitors were heard. Such combination of literature and first-hand, qualitative data provides the study with the credence of researchers from different fields, as well as that of the social actors experiencing the phenomenon under analysis. On the other hand, this mix of sources means that context is likely to play an important role on the observed variables. As an example, the consideration of *Place*, *Personality*, and *Performance* as film determinants influencing viewers' motivations to visit the portrayed destinations is based on Macionis's (2004) 3 Ps outline to film-induced tourists' motivations. However, the choice of specific items comprising each of these factors, as well as the decision to join *Place* and *Personality* in a single construct, are based on the impressions provided by slum tourists themselves through the interviews carried out as part of the exploratory, qualitative study (and have been corroborated by the quantitative data analysis presented so far). Accordingly, the initial consideration of social and dark motivations as dimensions of slum tourism motivations was based on Freire-Medeiros's (2007, 2009) classification of *favela* tours according to visitors' motivations. Nevertheless, the consideration of such motivations as items within more comprehensive dimensions (*Dark motivation*, within *Experiential motivations*; and *IRP*, *ISP*, *ILC*, and *Learning and Empathy*, within *Learning Motivations*), rather than as dimensions of their own, was also informed by visitors during the exploratory study, and later corroborated through the EFA. In this context, even if a proposed model shows an acceptable fit, there may be an alternative model, or alternative models, containing different associations between variables, or even a different set of variables, resulting from a different factor solution, that present an equivalent goodness-of-fit. Therefore, according to Bagozzi and Yi (1988), Diamantopoulos and Siguaw (2000), and Hair *et al*. (1998), comparing one's proposed model to alternative models is a fundamental practice in SEM.

Considering this, a series of alternative models, consistent with previous suggestions from film tourism and slum tourism literature, and resulting from alternative factor solutions from the EFA, namely within the endogenous variables – slum tourism motivations – were developed. Those models were, then, compared to the PM (which, for the reader's convenience, is represented again in Figure 6.5) through the same criteria employed to evaluate its general fit, plus two additional selected criteria, namely: AIC (Akaike's Information Criterion), which according to Williams and Holahan (1994), is particularly appropriate for comparing rival models, and ECVI (Expected Cross-Validation Index), used as an indicator of overall model fit.
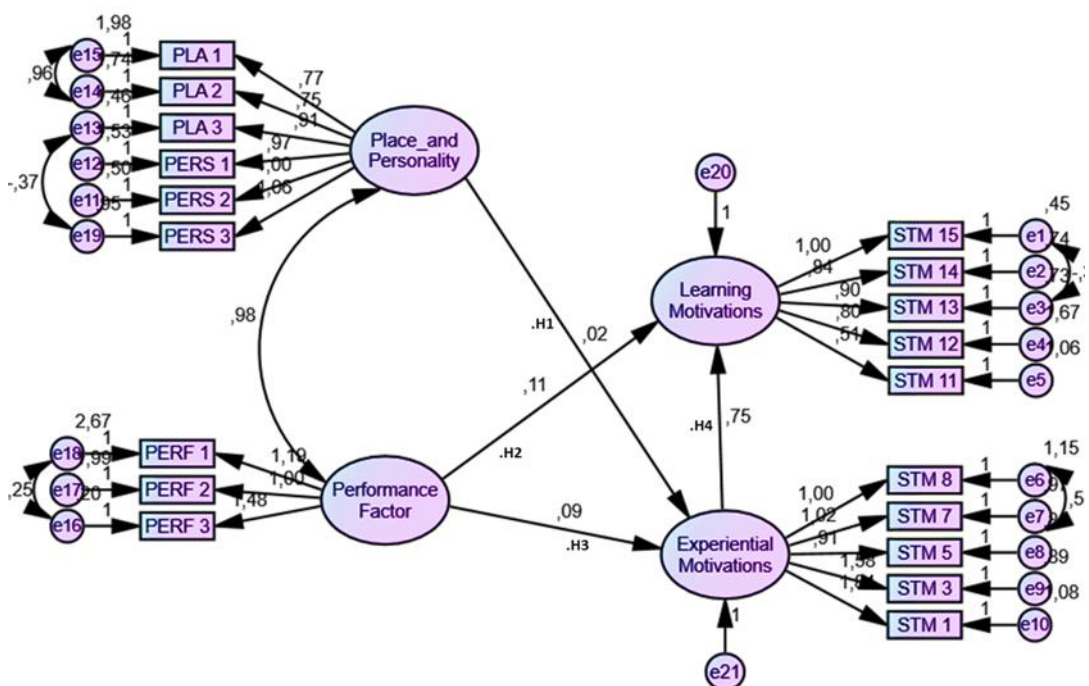
Figure 6.5: Final structural model, assessed and estimated

These indices are especially adequate for comparing non-nested models, that is, those that differ in number of constructs or indicators (Hair *et al*., 1998), which is the case in the present comparison. Moreover, other indicators previously employed to compare models (Morgan & Hunt, 1994; Vieira, 2009) were also considered, namely: percentage of statistically significant hypothesised parameters, and average square multiple correlations of the endogenous variables, which measures the model's ability to explain the outcomes of interest (Morgan & Hunt, 1994). At last, as the different models result from different factor solutions on EFA, the percentage of explained variances was also examined as a comparison criterion. By using the same criteria, along with others

particularly suited for this purpose, the present comparison provides useful insights regarding the validity of the proposed model.

The first alternative model (AM1) results from a factor solution in which items STM4 (*Artistic*), and STM6 (*Culture/Interaction*), have not been excluded. The decision to formulate an alternative model with these two additional items lies in the fact that each of those loaded onto one of the factors within the solution, however poorly (lower than .50). For this reason, they were excluded from the proposed model. However, as not excluding them results in only a small difference in the EFA results, the items were maintained in this alternative model for comparison purposes in terms of model fit. Compared to that of PM, the factor solution that originates AM1 explains a smaller amount co-variance percentage: 48% against 54%. However, Cronbach's Alpha of both slum tourism motivations factors are satisfactory (.748 for *Learning Motivations* and .760 for *Experiential Motivations*). EFA results for AM1 are summarised in Table 6.14.

For contextualisation purposes, a brief characterisation of the model's CFA for the endogenous variables, which are the ones whose items differ from those in PM, is presented here. The overall model fit statistics in *AMOS* point to a relatively good fit. The Chi-Square test, unlike in PM's endogenous variables, is significant ($\chi 2$ = 93.537; p = .000). However, as explained earlier, this indicator should be examined considering the degrees of freedom, and the ratio chi-square/degrees of freedom, is below 2 (df = 51; $\chi 2$/df = 1.834), suggesting a good fit. Moreover, the Goodness of Fit Index (GFI = .939), the Adjusted Goodness of Fit Index (AGFI = .907), the Non-Normed Fit Index (NNFI = .874), the Comparative Fit Index (CFI = .937), and the Root Mean Square Error of Approximation (RMSEA = .064), all suggested an acceptable fit, although not as good as that of PM. Additionally, path estimates are all significant (higher than .50), and absolute values above 2.58 in the matrix of standardised residuals were not a problem, as none was found. However, when considering the modification indices, the model starts to look problematic, as there are four values above 5, even after the errors of two pairs of items with excessively high covariance were correlated.

Table 6.14: Principal component analysis for slum tourism motivations – AM1

	F1*	F2*
	Learning motivations	Experiential motivations
STM13: Learn about social projects that help people in the community (*Interest in Social Projects – ISP*)	.793	
STM14: Learn how people's living conditions could be improved (*Improving inhabitants' living conditions – ILC*)	.738	
STM15: Learn more about how people from the community support themselves and their families (*Learning and empathy*)	.705	
STM12: Learn if the profits from tourism are reinvested in the community (*Interest in reinvested profits – IRP*)	.684	
STM11: Learn about its (the *favela*'s) social dynamics and understand it better (*Gaining insight*)	.578	
STM4: Enjoy music and/or other artistic expressions (*Artistic*)	.427	
STM7: Experience a non-touristy and authentic part of Rio (*Search for authentic experiences – SAE*)		.797
STM8: See a part of Brazil that not everyone sees (*Experience more than regular tourists – EMT*)		.768
STM3: Experience something different from what I'm used to (*Escape*)		.709
STM1: See and/or do something new that I had never seen or done before (*Novelty*)		.662
STM5: See its landscapes, structures, buildings and colours (*Experience a different environment – EDE*)		.553
STM6: Meet locals, see their way of life and experience their culture (*Culture/Interaction*)		.407
All values significant at p<.05; Values <.04 have been supressed.		
Explained variance	33.30%	14.89%
Cronbach's Alpha	.748	.760

Concerning the structural model, AM1 presents the exact same variables as PM, as the only difference between the two models is the inclusion of STM4 and STM6 in AM1, whereas the former integrates *Learning Motivations* and the latter is encompassed by *Experiential Motivations*. Therefore, the tested relationships amongst them are also identical, since there was no theoretical reason for testing different associations between those variables. The final structural assessment and estimation of AM1 is represented in Figure 6.6.
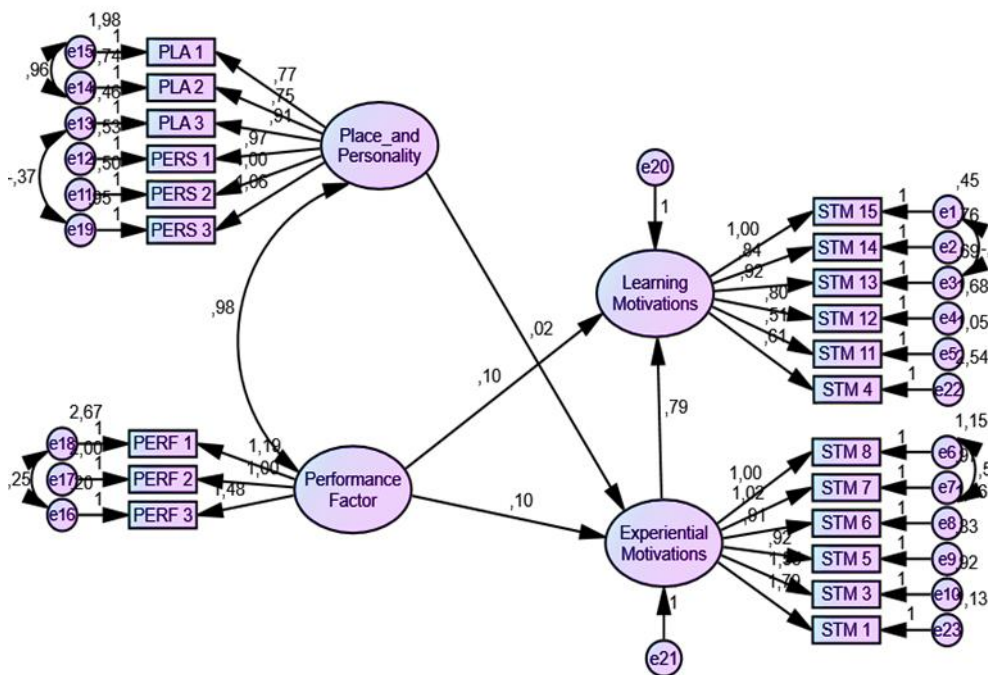
Figure 6.6: AM1's structure with path estimates

The re-inclusion of STM4 and STM6 in the factor solution for the items within the endogenous variables resulted in worse assessment model (as compared to that of PM) in terms of model fit. Therefore, the question of whether including only one of those items would render the model a better fit, potentially somewhere in between that of AM1 and PM, arises. To investigate that, another alternative model, AM2, was formulated. This second rival model originates from the EFA for the assessment model for endogenous variables in which STM6 (*Culture/interaction*) is not excluded (Results in Table 6.15). The factor solution explains 51% of total variance, which indeed lies in between the amounts explained by those of AM1 and PM. Moreover, both factors show acceptable Cronbach's Alpha (.774 and .760), although the additional item, STM6, loads poorly (less than .50).

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Table 6.15: Principal component analysis for slum tourism motivations – AM2

	F1*	F2*
	Learning motivations	Experiential motivations
STM13: Learn about social projects that help people in the community (*Interest in Social Projects – ISP*)	.779	
STM14: Learn how people people's living conditions could be improved (*Improving inhabitants' living conditions – ILC*)	.748	
STM15: Learn more about how people from the community support themselves and their families (*Learning and empathy*)	.712	
STM12: Learn if the profits from tourism are reinvested in the community (*Interest in reinvested profits – IRP*)	.710	
STM11: Learn about its (the *favela*'s) social dynamics and understand it better (*Gaining insight*)	.576	
STM7: Experience a non-touristy and authentic part of Rio (*Search for authentic experiences – SAE*)		.799
STM8: See a part of Brazil that not everyone sees (*Experience more than regular tourists – EMT*)		.767
STM3: Experience something different from what I'm used to (*Escape*)		.710
STM1: See and/or do something new that I had never seen or done before (*Novelty*)		.668
STM5: See its landscapes, structures, buildings and colours (*Experience a different environment – EDE*)		.556
STM6: Meet locals, see their way of life and experience their culture (*Culture/Interaction*)		.413
All values significant at p<.05; Values <.04 have been supressed.		
Explained variance	34.77%	16.15%
Cronbach's Alpha	.774	.760

The overall fit statistics in *AMOS* for AM2 also point to a relatively good fit, not as good as that of PM, but better than that of AM1. Like in AM1, the Chi-square test is significant ($\chi 2$ = 60.296 / p = .026), however, when the degrees of freedom are considered, results suggest a good fit, as the ratio is below 2 (df = 41 / $\chi 2$/df = 1.471). Moreover, the Goodness of Fit Index (GFI = .954), the Adjusted

Goodness of Fit Index (AGFI = .926), the Non-Normed Fit Index (NNFI = .911), the Comparative Fit Index (CFI = .969), and the Root Mean Square Error of Approximation (RMSEA = .048), all suggested an acceptable fit. Analogous to AM1's, AM2's CFA for endogenous variables has acceptable standardised residuals, as there is only one absolute value above 2.58. Also like AM1, AM2 is problematic in terms of modification indices, as there are three pairs with covariance above 5.0, even after all possible error correlations.

Regarding the structural model, AM2 also presents the same variables as PM and AM1, the only difference (in relation to PM) being the addition of STM6 (whereas in AM1, STM 6 and STM 4 were added), in *Experiential motivations*. Therefore, in the absence of theoretical reasons to proceed otherwise, the tested relationships amongst variables are also analogous to those of PM and AM1. The final structural assessment and estimation of AM2 is represented in Figure 6.7.
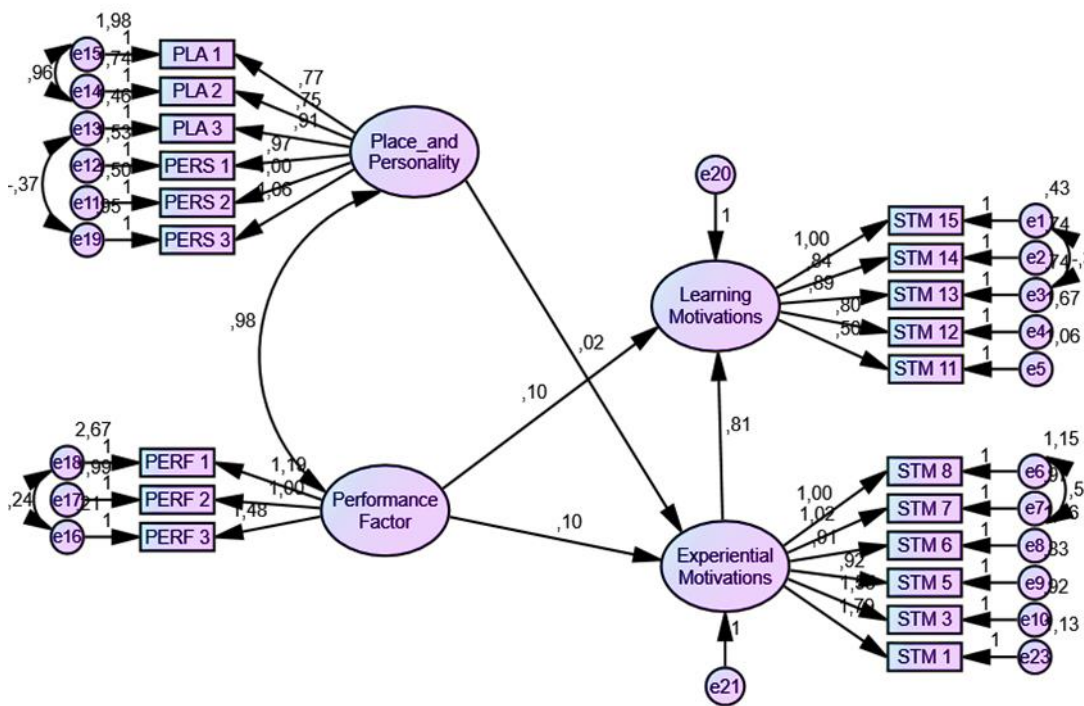
Figure 6.7: AM2's structure with path estimates

Finally, AM3 results from the factor solution in the EFA for endogenous variables where items STM4 and STM6 are both excluded, however STM2 (*FIS*), STM9 (*Dark motivation*), and STM10 (*Confronting media*), are maintained. The decision to develop such alternative model is justified by the fact that, unlike STM4 and STM6, STM2, STM9, and STM10 actually form a third factor, called *Dark Motivations* (which includes the item *Dark motivation*). As explained on section 5.1.1.9,

measuring *Dark motivation* as an item of slum tourism motivations was a decision based more on previous literature than on the results of the qualitative study. That is because dark tours are categorically classified by Freire-Medeiros (2007, 2009) as one of the two possible kinds of *favela* tours, according to participants' motivations. However, dark tour motivations were not frequently or directly expressed within visitors' impressions during the interviews, which based the decision of including them as a single item (*Dark motivation*), rather than as a dimension. Nevertheless, the possible arousal of a *Dark motivations* dimension was not discarded, as there was a chance of such item being grouped with others that pointed to such category of slum tourism motivation, which is what happens within the factor solution that originates AM3. EFA results for AM3 are summarised in Table 6.16

Table 6.16: Principal component analysis for slum tourism motivations – AM3

	F1*	F2*	F3*
	Learning motivations	*Experiential motivations*	*Dark Motivations*
STM13: Learn about social projects that help people in the community (*Interest in Social Projects – ISP*)	.791		
STM14: Learn how people people's living conditions could be improved (*Improving inhabitants' living conditions – ILC*)	.751		
STM15: Learn more about how people from the community support themselves and their families (*Learning and empathy*)	.703		
STM12: Learn if the profits from tourism are reinvested in the community (*Interest in reinvested profits – IRP*)	.691		
STM11: Learn about its (the *favela*'s) social dynamics and understand it better (*Gaining insight*)	.587		
STM7: Experience a non-touristy and authentic part of Rio (*Search for authentic experiences – SAE*)		.819	
STM8: See a part of Brazil that not everyone sees (*Experience more than regular tourists – EMT*)		.777	

STM3: Experience something different from what I'm used to (*Escape*)	.688		
STM1: See and/or do something new that I had never seen or done before (*Novelty*)	.663		
STM5: See its landscapes, structures, buildings and colours (*Experience a different environment – EDE*)	.558		
STM9: Hopefully see action: armed people, drug dealers and police work (*Dark motivation*)			.806
STM2: Specifically see things I saw on films/movies, TV-series, soap operas or music videos (*Film-induced specific - FIS*)			.614
STM10: Learn if it (the *favela*) is as violent as media makes it seem (*Confronting media*)			.584
*All values significant at p<.05; Values <.04 have been supressed.			
Explained variance	28.72%	13.77%	11.30%
Cronbach's Alpha	.774	.768	.449

Moving on to the other items within *Dark motivations*, STM2 was originally included as a measurement of *FIS*, described in section 5.1.1.2, which refers to motivations of specific film tourists, as defined by Macionis (2004), and was expected to load onto *Experiential motivations*. However, its significant loading onto this factor suggests that most respondents thought of the dark aspects of films (i.e., violence, poverty, and drug trafficking) when associating them to their visit motivations. Finally, STM10 was selected as a measurement of *Confronting media*, as described in section 5.1.2.1, and was expected to load onto *Learning motivations*. However, its loading onto this third factor suggests that it might have been interpreted as a desire to actually see the violence rather than to confront media information through a first-hand experience. Therefore, the arousal of a factor comprising these three items could possibly be an evidence corroborating the relevance of *Dark motivations* as a dimension of slum tourism motivations. However, the three items have been excluded within the EFA procedures because the factor presented a poor Cronbach's Alpha (.449), although the items loaded significantly (.806, .614, and .584). Nevertheless, there is a great theoretical relevance in considering a model that includes a *Dark Motivations* dimension, due to Freire-Medeiros's (2007, 2009) proposition addressed in the previous paragraph, as well as several other authors that propose similar motivations to slum tourists (Dovey & King, 2012; Privitera, 2015; Williams, 2008), and to the general criticism often directed to slum tourism, which is

substantially based on this alleged motivation of visitors. In this context, for comparison purposes, the items were included in this alternative model. The results of the EFAs for endogenous variables on which each alternative model is based are summarised Table 6.17.

Table 6.17: Summary of alternative Factor solutions for slum tourism motivation items evaluation

Comparison criteria	PM	AM1	AM2	AM3
Percentage of variances explained on EFA	54%	48%	51%	54%
Cronbach's alpha of Factor 1	.774	.748	.774	.774
Cronbach's alpha of Factor 2	.768	.760	.760	.768
Cronbach's alpha of Factor 3	-	-	-	.449
Percentage of significant loadings	100%	83.3%	90.9	100%

The analysis of AM3's CFA of endogenous variables served to strengthen the conclusion that *Dark motivations* do not fit in a model of slum tourism motivations, as the addition of this factor made the model's fit the worst among all observed models. The model's Root Mean Square Error of Approximation was equal to that of AM1 (RMSEA = .064), therefore, both were tied as the poorer fit regarding this indicator. Concerning all other indicators, AM3 had the worst results, namely: Chi-square value ($\chi 2$ = 109.930 / p = .000), Ratio Chi-square/degrees of freedom (df = 60 / $\chi 2/df$ = 1.832), Goodness of Fit Index (GFI = .927), Adjusted Goodness of Fit Index (AGFI = .890), Non-Normed Fit Index (NNFI = .850), and Comparative Fit Index (CFI = .924). A summary of the CFA results for all considered measurement models for slum tourism motivations is presented in Table 6.18.

Unlike AM1 and AM2, AM3 presents structural differences (in comparison to PM) that go beyond the re-arrangement of items within the same two endogenous variables, as the model includes a third endogenous variable, *Dark motivations*, formed by the three additional items. In this context, new relationships among constructs were hypothesised within this alternative model. Considering *Dark motivations* as another type of experience driven motivations where the appeal is based on violence-related aspects of *favelas*, rather than hypothesising the connection between *Place & Personality* and *Experiential Motivations*, it has been hypothesised that *Place & Personality positively affects Dark motivations* (AM3' H1). H2 and H3 remained the same as in PM, hypothesising the effect of *Performance* on *Learning motivations* and *Experiential motivations*, respectively.

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Table 6.18: Summary of considered models' CFA for slum tourism motivations

Comparison criteria	PM	AM1	AM2	AM3
χ2 (Chi-square Goodness of Fit)	40.971	93.573	60.296	109.930
P – Value	.133	.000	.026	.000
Df (Degrees of Freedom)	32	51	41	60
Ratio χ2/Degrees of Freedom	1.280	1.834	1.471	1.832
RMSEA (Root Mean Square Error of Approximation)	.037	.064	.048	.064
GFI (Goodness-of-Fit Index)	.964	.939	.954	.927
AGFI (Adjusted Goodness-of-Fit Index)	.938	.907	.926	.890
NNFI (Non-Normed Fit Index)	.936	.874	.911	.850
CFI (comparative Fit Index)	.985	.937	.969	.924

Moreover, considering that the underlined aspect of *Dark motivations* is violence, which is expressed by the films' story and plot, as well as by the individual acts of characters, all encompassed by the *Performance* dimension, it has been hypothesised that *Performance positively influences Dark motivations* (AM3's H4). The effect of *Experiential motivations* on *Learning motivations*, expressed by H4 in PM, is here expressed by H5. Finally, considering again that *Dark motivations* are a specific kind of *Experiential Motivations*, it has been hypothesised that *Experiential motivations are positively related to Dark motivations* (AM3' H6). AM3's final structural assessment and estimation are depicted in Figure 6.8. Interestingly, as shown in the mentioned figure, the paths connecting *Place & Personality* and *Performance* to *Dark motivations* (H1 and H4) are significantly stronger than all other estimates between exogenous and endogenous variables within all the considered models.

Looking at the models' path estimates alone, it could seem like, despite the EFA and CFA results, AM3 is actually a better representation of reality, when compared to PM and the other alternative models. However, the comparison of structural models' fit indicators suggests otherwise. Results of such comparison clearly point to PM as having the best fit. The proposed model has the lower and less significant χ2 value, the lower ratio of χ2/df, and the lower RMSEA. Moreover, it has the higher Goodness-of-Fit (GFI) and Adjusted Goodness-of-fit (AGFI) Indices, as well as the higher Non-Normed Fit Index (NNFI) and Comparative Fit Index (CFI).
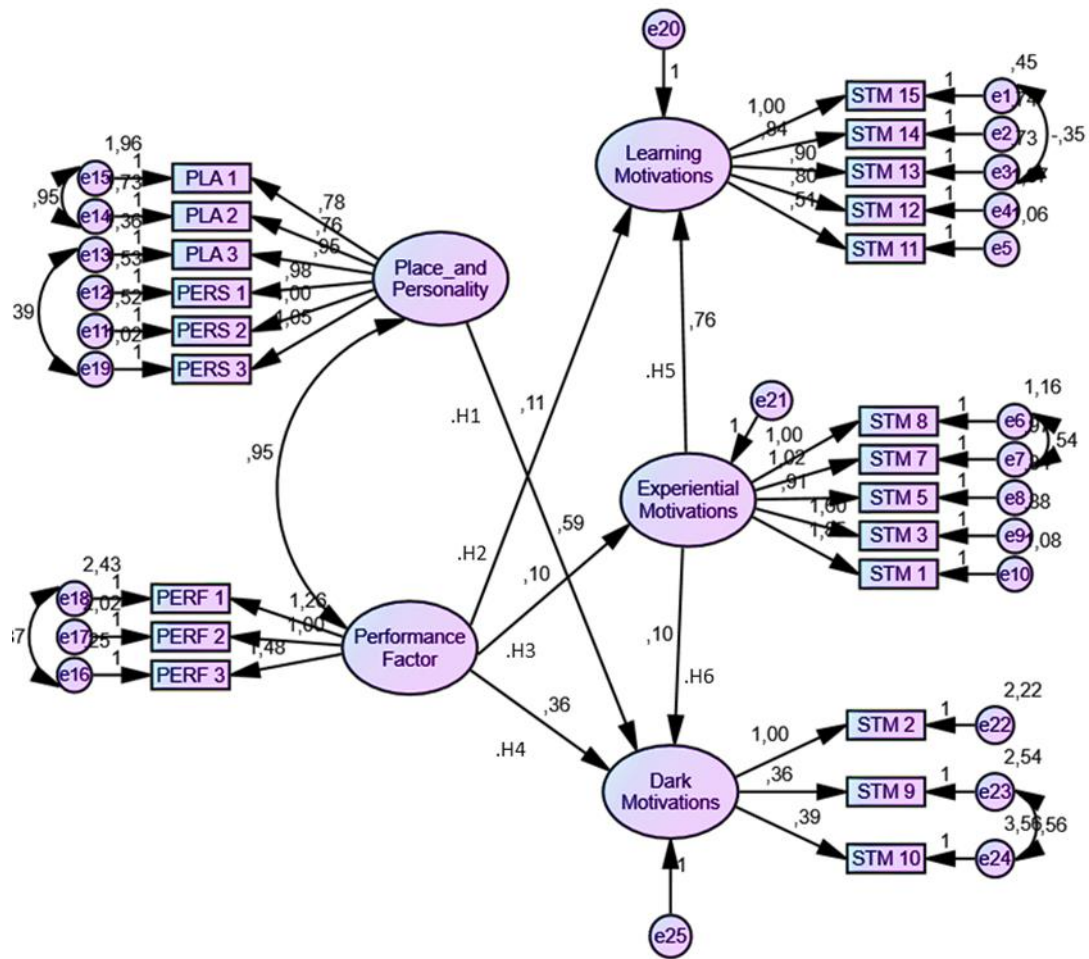
Figure 6.8: AM3' structure with path estimates

Concerning the additional indices specifically adopted for the comparison of alternative models, an analysis of ECVI, AIC, and Average Squared Multiple Correlations also favours the choice of PM as the best fitting model. In terms of Percentage of Statistically Significant Parameters, the proposed model is second to AM3. Such result, however, is explained by the fact that AM3 encompasses more items and constructs, and consequently, has a significantly higher total number of parameters. Considering that the estimates between items and their respective constructs are hardly non-significant in all tested models, this characteristic alone turns the model much more likely to have a higher percentage of statistically significant parameters. Moreover, within the process of elaborating alternative models, a path that was known to have a low estimate, the one connecting *Place & Personality* to *Experiential motivations*, was excluded from AM3, which effectively increased its proportion of statistically significant parameters. Even within such context, the difference is less than 1%. Therefore, it is not considered a cause to doubt PM's position as the

model with best fit, not least because AM3 has the worst results in most other indicators. Table 6.19 presents a summary of all rival models' evaluation.

*Ta*ble 6.19: Summary of alternative structural models' evaluation

Comparison criteria	PM	AM1	AM2	AM3
ECVI (Expected Cross-Validation Index)	1.365	1.769	1.559	2.156
AIC (Akaike's Information Criterion)	281.2	364.469	321.2	444.0
CFI (comparative Fit Index)	.970	.946	.958	.917
Percentage of statistically significant parameters	94.74%	90.48%	90%	95.66%
Average Squared Multiple Correlations	.449	.425	.437	.430
χ^2 (Chi-square Goodness of Fit)	185,172	260,469	221.247	330.039
P – Value	,009	.000	.001	.000
Df (Degrees of Freedom)	142	179	160	196
Ratio χ^2/Degrees of Freedom	1,304	1,455	1.383	1.684
RMSEA (Root Mean Square Error of Approximation)	.038	.047	.043	.058
GFI (Goodness-of-Fit Index)	.916	.898	.906	.876
AGFI (Adjusted Goodness-of-Fit)	.887	.868	.877	.840
NNFI (Non-Normed Fit Index)	.883	.849	.866	.821

In general, the results from the analysis of alternative models reinforce the robustness of the model proposed in the present study. Indeed, PM shows a better performance than that of its rivals in virtually all the comparison criteria. The only exception is the Percentage of Statistically Significant Parameters in relation to AM3, which, however, is explained by the model's higher total number of parameters and by the decisions taken in the context of alternative models' formulation. In terms of goodness-of-fit indices, although all models present results within thresholds for all indicators, PM is significantly better in terms of GFI, AGFI, NNFI, and specially RMSEA and ratio χ^2/df.

Besides pointing to the rejection of alternative models in favour of the proposed model, results of the present comparison also present reasons for reflection and theoretical insights. The poorer fit of AM1 and AM2 (as well as the exclusion of STM 4 – *Artistic* – and STM6 – *Culture/Interaction* –, in the earlier stage of data analysis) limits the present study's support to the conclusions drawn by

Rolfes (2009), according to whom the experience of locals' authentic way of life and cultural expressions are more relevant as an observational scheme to slum tours than poverty. It must be noticed that such conclusions are not, however, opposed by the present comparison's results. Nevertheless, a better fit of a model including items related to meeting locals and experiencing their way of life, as well as enjoying music and other artistic expressions, which in the model tested in the present study were consisted of eliminated items (*Culture/Interaction* and *Artistic*) would provide a better support to such considerations. Regarding the theoretical implications of AM3's results, the relevance of the parameter estimates expressed by H1 and H4 within the model (expressing the role of *Place & Personality* and *Performance*, respectively, to *Dark motivations*), initially seems to contradict the original results from the analysis of PM, providing support to the inclusion of *Dark motivations* among slum tourism motivations' dimensions, as well as to its connection with both factors of film determinants. However, the model's poor fit suggests the disregard of such results.

On what concerns to the individual items that were added to AM3 (STM2, STM9, and STM10), the rejection of STM9 reinforces the conclusions drawn from the poor fit of the model itself, as such item was intended to directly measure the *Dark motivation* item. In this context, the result represents an argument against the criticism by authors such as Privitera (2015), as well as the general media and sectors of society, in the case of Brazil, as pointed out by Freire-Medeiros (2011). The same can be said about the rejection of STM10 – *Confronting media* –, as its loading onto the *Dark motivations* dimension suggests that the item has been interpreted as expressing the motivation to experience the environment of violence, rather than verifying or questioning the veracity of the image of violence portrayed by media. Finally, the rejection of STM2 – *Film-induced specific* –, firstly, also reinforces the results from AM3's poor fit in general. Moreover, it limits the study's support to the direct role of films on slum tourism motivations and in the destination decision making process, as it leads to the conclusion that visitors to the *favela* are not directly motivated by seeing things they saw on audio-visual products. However, this does not question the indirect, partial, and non-exclusive role of films, as described by Fernandez-Young and Young (2008), on such motivations.

6.7 Conclusions

The present chapter presented the quantitative component of data analysis in the present study. The first section addressed the main procedural considerations and decisions regarding the data

analysis strategy adopted. The following section tackled the data screening procedures, which were carried out prior to the data analysis, aiming at preparing the data and avoiding bias or errors. Then, the measurements utilised for data collection regarding the model items were explained. The chapter then moved to the assessment of the measurement model, which was divided in two sections, concerning the assessment of the exogenous variables – film determinants –, and of the endogenous variables – slum tourism motivations –, respectively. Each section was divided in four sub-sections, addressing specific types of test: dimensionality, convergent validity, reliability, and discriminant validity. At last, the assessment of the structural model was exposed, including the analysis of model fit and path estimates, power testing, and an evaluation from a rival model perspective.

The assessment of the measurement model, carried out through SPSS and AMOS, generally corroborated the model proposed with basis on the previous literature and insights from the exploratory, qualitative study, pointing to relatively few changes. In the case of film factors, which included *Place & Personality* and *Performance*, the factor structures that resulted from the EFA were identical to those proposed for the model, with satisfactory loading for all items. Such results were also confirmed during the CFA. Regarding slum tourism motivations, which included *Experiential motivations* and *Learning motivations*, EFA and CFA results pointed to the inadequacy of a 5 out of the 26 items. Such items were, then, eliminated from the version of the structural model that was tested in the next phase of the quantitative analysis. The proposed factor solution, however, remained the same, only with 5 less items, 4 that were expected to load onto *Experiential motivations* (which originally included 9), and 1 that was expected to load onto *Learning motivations* (which originally included 6). In the end, each factor included 5 items.

Results from the structural model assessment, carried out through AMOS, suggested that the model of *Film-induced slum tourism motivations* proposed in this study shows a good fit. Most of the hypothesised associations between constructs were supported, the exception being that between *Place & Personality* and *Experiential motivations*, expressed by H1. In this context, it has been corroborated that the *Performance* dimension of films exerts an influence on both *Experiential motivations* and *Learning motivations*; while the idea that *Place & Personality* influences *Experiential Motivations* was not supported. This represents a relevant conclusion regarding the application of film tourism motivations theory, especially Macionis's (2004) 3 Ps approach, to the context of slum tourism, as it suggests that, in these specific settings, *Performance* is the most relevant film factor determining visitors' motivations. Moreover, both dimensions of slum tourism

motivations also showed to be closely related, so that *Experiential Motivations* has indeed a significant effect on *Learning Motivations*, which is justified by the addressed rationale of their conceptual relationship.

Within the process of scrutiny of the proposed structural model, it has been subjected to a power assessment, as well as compared to four alternative models, which were all rejected in favour of PM. Although the alternative models' fits were acceptable, they were not as good as that of PM. Besides reinforcing the robustness of PM, the evaluation of alternative models also provided insights about the structure of slum tourism motivations. The relatively acceptable fit of AM3, which included *Dark motivations* as a slum tourism motivation dimension, raises the question of whether such dimension has an effective role in slum tourism motivations in contexts other than that of Brazilian *favelas*, which is an avenue to be pursued by future studies on the topic.

Considering the results of the assessment, as well as the respective scrutiny procedures, it can be concluded that there is a high probability that the proposed model is indeed true to the population of interest. In this context, the next and final chapter of the present dissertation discusses the achieved results, considering the extant theory regarding slum tourism and film tourism motivations. Moreover, the conclusions chapter suggests theoretical and managerial implications, addresses the limitations of the study, and reflects upon possible paths for future research within the topics addressed in the present investigation.

7 Conclusions

7.1 Introduction

To achieve the proposed goals of identifying the dimensions of slum tourism motivations and examining how they are generated or increased by films, a theoretical model of *Film-induced slum tourism motivations* consisting of two endogenous variables – dimensions (*Push* factors) of slum tourism motivations – and two exogenous variables – film determinants (*Pull* factors) influencing visit motivations – was developed within the present investigation. The study adopted a mix methods approach, combining qualitative and quantitative data collection and analysis techniques to explore the dimensions of slum tourism motivations as well as of film' (and other audio-visual products') elements that serve as determinants to those motivations. The adopted research settings consist in the tourist activity in the *favelas* of Rio de Janeiro. Such decision is justified by the *favelas* being one of the most expressive examples of slum tourism worldwide. Additionally, and more significant to the context of the study, Rio's *favelas* are a slum tourism case in which audio-visual products, particularly feature films, allegedly play a significant role. In this context, to achieve the proposed research goals, the author attempted to address the following questions, which correspond to the objectives defined for the present study:

I. "What are the dimensions of slum tourism motivations, that is, the inner motivations that move tourists to visit slums?",

II. "Which aspects of films (and other audio-visual products) serve as determinants for those motivations?", and

III. "How slum tourism motivations and their film determinants can be modelled in a causal framework?".

In the present chapter, the study's results are systematised in the light of the proposed objectives, as well as of the extant literature on the relevant fields: slum tourism and film tourism. In this context, the following sections address the answers to those questions, achieved through the methodological steps carried out throughout the study. Afterwards, the theoretical and managerial contributions are discussed. The chapter then finishes with the work's limitations and suggestions for future research.

7.2   Dimensions of slum tourism motivations

The answer for the first question – "*What are the dimensions of slum tourism motivations, that is, the inner motivations that move tourists to visit slums?*" – was mainly achieved through the mentioned combination of previous literature and the qualitative research developed as the first part of the present investigation, whose results were further validated through the quantitative phase. Indeed, among the two sources (previous literature and qualitative study), the qualitative research provided more relevant inputs, as previous literature on slum tourism does not include field studies structurally investigating visitors' motivations. Some studies provide comments or suggestions on those motivations. Amongst those studies, Mendes (2010), states that the growth of slum tourism reflects a fascination with the spectacle of poverty; Freire-Medeiros (2007, 2009) categorically divides *favela* tours into social and dark tours, according to participants' motivations; and Rolfes (2009) concludes that poverty itself is not the main observational scheme in tours of urban poor places. These authors' conclusions, as well as the reasons why they do not constitute reliable guides for investigating slum tourists' motivations, are more minutely addressed in section 7.4, which discusses the present work's theoretical contributions. The discussion presented in the mentioned topic shows that, although some inferences or statements about slum tourists' motivations were offered by previous studies, they were not the result of field investigation in which data was collected from visitors themselves to assess their motivations. In other words, systematically conceptualising slum tourists' motivations had never been the main objective of a study before. Therefore, a reliable and broadly accepted list of motivation factors was not available, which led to the need to conduct an exploratory, qualitative field research as part of the present study.

Contrasting with the assumptions made in previous studies, the analysis of semi-structured interviews with tourists, carried out within the qualitative phase of the investigation, suggested two dimensions of slum tourism motivations: *Learning Motivations* and *Experiential Motivations*. Motivations for the social tours, as in Freire-Medeiros's (2007, 2009) conceptualisation, were also found in the present study. However, following a careful, systematised analysis of the motivational items, with the aid of QSR Nvivo (the qualitative analysis software employed in the qualitative phase of the investigation), they were interpreted as being part of the *Learning* dimension, which was later confirmed during the quantitative phase. As far as motivations for dark tours are concerned, those were not clearly stated by visitors. Nevertheless, considering the reviewed literature, as well as the possibility that respondents disguised such motivations to avoid any potential judgement,

they were also included in the motivational items to be tested thought the quantitative phase, in which they were ultimately discarded. The following sections minutely address each of those two dimensions and their respective motivational items.

7.2.1   Learning motivations

As implied earlier, *Learning Motivations* incorporate those conceptualised as social tour motivations by Freire-Medeiros (2007, 2009) in the context of *favela* tours. In this vein, the decision to name the dimension "*Learning Motivations*", instead of "*Social Motivations*", is justified by the broader set of the motivation items underlined in visitors' responses. Such motivations did suggest an empathy towards the underprivileged populations of *favelas*. However, they also included a broader goal of simply gaining knowledge about the whole environment and its social and cultural dynamics, in relation to which, the desire to aid those people was a major factor. In other words, visitors' statements about their motivations did suggest a preoccupation with helping the poor through their visit, as well as a belief that, to do that, they needed to achieve a deeper understanding of the reasons why those people were in that unfavourable situation. That desire to learn was indeed motivated by that of helping, however, there was also the motivation of learning for its own sake, so that learning outranked and included helping.

Oriented by such interpretation, the items used to measure slum tourism motivation, which were expected to be grouped together as *Learning Motivations*, were formulated aiming at expressing this ampler desire of learning. For instance, STM13, which measured *Interest in social projects* (ISP) was "Learn about social projects that help people from the community", rather than "Help social projects that help the people from the community", which would reflect the more specific motivation of helping. Learning about social projects was, to some extent, a way to know what they could do to help, but not necessarily, as it can also simply be one of the aspects to know in order to understand the social dynamics of the *favela*. Such assumption was later corroborated through the quantitative phase of the investigation, since most motivational items originally proposed as those of *Learning Motivations* were grouped together within the Exploratory Factor Analysis (EFA) – there was only one exception: *Confronting media*. Accordingly, the Confirmatory Factor Analysis (CFA) further corroborated such assumption, strengthening the proposition of the assessment model for endogenous variables – slum tourism motivations.

Regarding the final items of *Learning motivations* – those that loaded into the factor during EFA and were kept after CFA and structural model assessment –, *Gaining insight* referred to tourists' desire to learn about broader social-economic issues of the city or the country through their visit to a *favela*. Similar motivations for slum tourism were mentioned by Privitera (2015). Within the qualitative phase of this investigation, it has been expressed by visitors who aimed to better understand issues beyond the *favela* itself, or often issues that cause the very existence of the *favela*, such as social, educational, cultural, and economic gaps in Brazilian society. *Interest in reinvested profits* (*IRP*) had been pointed out by Freire-Medeiros (2009) in the very context of Brazilian *favelas*. It refers to visitors' preoccupation with whether the profits acquired through the tourist activity are reinvested in the community for the benefit of its population and was expressed by visitors who mentioned to have learned about this practice and hoped it was true. *ISP* has been previously pointed out as an outcome of *favela* tours (Freire-Medeiros, 2009), but never conceptualised as a motivation for slum tourism. Such interest did arise within visitors' interviews, which was expected, given the relevance of social projects to the social dynamics in *favelas*. *Improving inhabitants' life conditions* (*ILC*) is the item that most closely translates the motivation for *social tours*; however, it had not been previously conceptualised as a motivation either. Within the present study, it was expressed by visitors who stated to want to know what could be done to increase the life standards of people living in *favelas*. Finally, *Learning and Empathy* reflects visitors' desire to learn about locals' lives and see the world through their frame of reference. Therefore, the motivation is a counter-point to the ego-centric and ethnocentric view of New York *slummers* (Cocks, 2001), historical precursors to contemporary slum tourists, who, according to Dovey and King (2012), still share such gaze upon the populations of the poor places they visit. Such empathic look had been pointed out as an outcome of slum tours (Pearce, 2012) but not yet conceptualised as a motivation. Within the present work, it was expressed by visitors who demonstrated a sensitive view on dwellers and tried to understand the roots of the socio-economic structure that leave them in such underprivileged position.

The exclusion of *Confronting media*, as well as its loading to the *Dark Motivations* factor in the context of Alternative model 4, suggests that the statement item used to measure such motivation ("Learn if it's really as violent as media makes it seem") might have been interpreted as an interest to experience the violent place seen in media *per se*, rather than confronting that image through a having a first-hand experience. The same applies to the loading of *Film-Induced specific* (*FIS*) (measured by the sentence "Specifically see things I saw on films/movies tv-series, soap operas or

music videos"), which as addressed in the next section, was excluded within the EFA for the proposed model, but also loaded into *Dark Motivations* within Alternative model 4. Such outcome suggests that "things I saw on films…" was mostly interpreted as the violence aspect that dominates most films shot in *favelas*. This result was useful for the research, as it allowed the testing of an alternative model that includes a *Dark Motivations* dimension. The analysis pointed to the model's rejection, further reinforcing the exclusion of the *Dark motivation* item, which as also addressed in the next section, is a major result of the present investigation.

The sum of these motivational items summarises one facet of slum tourists' total motivations in the context of Brazilian *favelas*, that of visitors motivated by learning. Visitors' motivation to learn is certainly connected to that of experiencing, as the way of learning that they seek is always through experience. They could learn about the *favelas* through books and documentaries, however, they understand that having their own experience within the place will provide them a more complex understanding of its characteristics. In this sense, learning motivated visitors are a specific type of experience seeking visitors for whom the experience is a means to obtain transformative knowledge and understanding. The other facet of slum tourism motivations is that oriented to the experience for the sake of experiencing, and not necessarily as a way of learning. Such dimension is discussed in the next section.

7.2.2 Experiential motivations

Experiential motivations refer to visitors' desire to have a meaningful and exciting experience through their visit to the *favela*. According to Pine and Gilmore (1998), experiences are much more than simple services, they are as different from services as services are from goods. In the case of tourism in *favelas*, such difference is highlighted, as visitors do not wish to "be provided" an experience, but to go and live it themselves. Most motivations underlined in visitors' responses reflected a desire to live an experience beyond that of a regular tourist, see things that most people, even residents (of Rio de Janeiro - outside the *favelas*) do not see, and that are not meant or prepared for their consumption. In sum, they show to want an experience that is as little commercialised and "touristy" – a word frequently used by respondents to describe the opposite of what they sought – as possible. Additionally, experiential motivations are about authenticity and the inherent "coolness" associated with the *favelas*. In this context, many visitors would limit their use of the tourist industry elements on their visit to a staying in a hostel, in order to have the most authentic and non-intermediated experience possible. Even the choice of hostel frequently

reflected this authenticity orientation, as most hostels in *favelas* supposedly provide the most realistic possible *favela* experience, making hosts feel immersed in local culture. Naturally, not all *favela* visitors are willing to have such immersive experience, but still want to have some authentic experience as part of a trip with other main reason. Those normally experience the place aided by local guides, among other reasons, because they understand that they could benefit from some local knowledge, as they aimed at having the most authentic experience possible within their time limitations.

Amongst the final items of *Experiential motivations*, *Novelty* is present in many previous tourist motivations models (Cha, *et al*., 1995; Crompton, 1979; Crompton & McKay, 1997; Oh *et al*., 1995; Yuan & McDonald, 1990) that adopt Dann's (1977) *Push-Pull* approach. Additionally, the item is also found on film tourists' motivations specific models (Macionis, 2004; Macionis & Sparks, 2009; Oviedo-García *et al.*, 2016; Suni & Komppula, 2012). Within the present study, such aspect was expressed by visitors who stated their motivation was related to having a completely new experience by doing things they had never done before. *Escape* is also present on previous tourist motivation models (Crompton, 1979; Crompton & McKay, 1997; Iso-Ahola, 1982; Klenosky, 2002; Meng & Tung, 2016; Turnbull & Uysal, 1995; Uysal & Jurowski, 1994; Yuan & McDonald, 1990) and is associated with specific film tourists' motivations (Macionis, 2004; Riley & Van Doren, 1992). It refers to leaving one's routine behind, and within the present study, was expressed by visitors who stated they went to a *favela* to experience something different from their every-day lives. *Experience a different environment (EDE)* simply translated the desire to enjoy different physical attributes of a destination, such as its landscapes and architecture, which is also a common *Pull* factor in tourist motivation models (Crompton, 1979; Klenosky, 2002; Oh *et al*., 1995; Turnbull & Uysal, 1995; Yuan & McDonald, 1990). Within the present study, it was expressed by visitors who talked about *favelas'* visual elements, such as their stunning landscapes (either the picturesque landscapes within the *favela* or the panoramic views of Rio de Janeiro from their viewpoints) and the way their houses are built. *Search for authentic experiences (SAE)* is derived from the role of authenticity in tourists' motivations, which is also present in previous models on such construct (Couldry, 1998; Jones & Smith, 2005; Macionis, 2004; Wearing *et al*., 2011). The concept is also pointed as playing a relevant role on slum tourists' motivations (Privitera, 2015; Rolfes, 2009; Steinbrink, 2012; Zerva, 2015). Within the present study, such motivation was demonstrated by two groups of visitors. The first consists of tourists who wished to know the "real *favela*", rather than what media or tour guides wanted to show. The second group included visitors who despised

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everything they considered "touristy" and saw their visit or stay in the *favela* as a counter-point to that. Finally, *Experiencing more than regular tourists (EMT)* reflects the desire to see and experience things which most tourists, and even residents of Rio de Janeiro, do not have a chance or are not interest in seeing. In this vein, the item translates a facet of the original slumming trips to London's ghettos, as described by Steinbrink (2012). It also reflects Freire-Medeiros's (2007, 2009) conceptualisation of *favela* tours as reality tours. Within the present study, the item was expressed by visitors who directly stated their wish to experience what more conventional tourists did not.

Regarding the items that were ruled out, the exclusion of *FIS* motivations is critical for the present work. It suggests that films do not directly shape viewers' motivations to visit *favelas*, at least in a conscious way, as respondents did not view such motivation as a major reason for their visit. However, it does not put films' indirect and partial effects on those motivations on question. As showed by Fernandez-Young and Young (2008), the role of a film in travel decision might be diffuse and fractional. Therefore, a film can play a role on the travel decision even though it is not the only or the main cause of visit. Moreover, the imagery from a film can influence visit motivation in ways other than the wish to specifically see things from the film. Therefore, the motivation related to specifically seeing things previously seen on films not making to the final model does not necessarily mean that films do not have an effect on visitors' motivations. The desire to personally see the way *favela*'s houses are built, for instance, can be influenced (and is, according to the present study's results) by previously seeing such type of houses in films, which does represent a case of specifically seeing something from a film. Finally, still according to Fernandez-Young and Young (2008), tourists might be indirectly influenced by a film even if they have never seen it, through poster advertisements, brochures and word-of-mouth. This is particularly applicable to the case of *favelas*, since as pointed out by Freire-Medeiros (2006, 2007), *favela* became a *buzzword* employed by many establishments aiming at sounding exotic and interesting, which has been triggered by the success of films, particularly *City of God* (2002). In this context, a visitor could be indirectly motivated by a film to visit a *favela* through their experience in such an establishment, or for being familiar with the term and its associated symbolic meanings as a consequence of this *pop* culture status caused by films, which made them associate an exotic and interesting character to the place with.

The exclusion of *Artistic* and *Cultural/Interaction* limits the present study's support to conclusions of previous studies such as Rolfes (2009). As pointed out earlier in this chapter, Rolfes (2009) concludes that culture, including both artistic expressions and local costumes (which are expressed by the two excluded items), rather than poverty, are within the main observational schemes in slum

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tours in South Africa, Brazil, and India. Such conclusion is employed as an argument against common critics on slum tours as an activity that commoditises poverty and profits from the urban poor's misery. These motivations did come up during the qualitative phase of the investigation; however, they did not pass the quantitative tests. Such result can mean three things. The first possibility is that respondents' statements about their motivations were misinterpreted during the qualitative analysis, causing a misguided formulation of such items, which were consequently disproved during the quantitative analysis. The second possibility is that the statement items' formulation was not sufficiently accurate, and thus, did not efficiently translated such motivations, causing them not to be corroborated by the factorial analysis procedures. The last possibility, and probably the one that most closely explains the finding, is that such motivations were indeed expressed by respondents and translated accurately into statement items; however, they do not relate to a big enough portion of *favela* visitors to achieve relevant quantitative results. In any case, art's and culture's roles as observational schemes and motivations of slum tourists could not be supported.

Although motivations related to art and culture, which were employed by Rolfes (2009) as an argument against critics of slum tourism as an activity that exploits poverty and misery, were not corroborated by the quantitative analysis, such character of the phenomenon was questioned by other results. In this context, the exclusion of *Dark motivation* is of great relevance to the study. The addressed critics to slum tourism from a moralising perspective rely on the supposed fact that the activity turns poverty into a commodity, taking insensitive tourists, with voyeuristic motivations and a thirst for seeing misery and violence, into the home places of real people, whose opinion about this "human safari" is not taken into consideration. Moreover, they assume that the activity does not consider its effect in the lives of those people, who act as mere landscape objects for curious, privileged tourists. First, the inclusion of many items of *Learning Motivations* point to a scenario that is opposite to that of insensitive tourists who worry only about their thrilling experience in a "human zoo". These items show that many visitors are sensitive to the life conditions of the poor and very often hope to somehow contribute to their well-being as an outcome of the visit. There were even participants who were reluctant to participate in the interviews, as they did not consider themselves "*favela* tourists", since they interpreted the term as meaning the tourist described by the addressed critics, and in their words, they just wanted to stay in and experience a vibrant place.

In addition, the exclusion of *Dark Motivation* corroborates the idea that such item does not have a role within any dimension of slum tourism motivations, as it does not reflect visitors' actual reasons to visit a *favela*. In sum, first, visitors are sensitive and empathic to poor people's living conditions, as well as wishing to help them through their visit. Second, experiencing a violent environment and living the thrill of a place ruled by drug trafficking, that is, all the insensitive and voyeuristic motivations of which slum tourism is accused, are not reflected in visitors' motivations to visit *favelas*. In this context, the present investigation's results are in total disagreement with the addressed critics of slum tourism as disrespectful and harmful to local populations, on what concerns to visitors' motivations. Naturally, critics of aspects such as the way tour organisers manage resources and deal with locals are not questioned by such results, which only concern visitors' motivations. Observations during the research show that there are tours completely carried out and managed by locals, in such a way that the benefits all stay in the community and respect and authenticity are priorities. However, outsider companies that pick-up tourists in high scale hotels and simply drive them through the communities, without the insight of locals and leaving little to no benefits, were also found. Such observation is in line with Freire-medeiros (2016), who refer to those two distinct situations as the new and the old paradigms of tourism in Rio de Janeiro's favelas. Additionally, the present study does not address issues observed by Nisbett (2017), in the context of slum tourism in Darhavi, regarding tourists' actual comprehension of the visited context and the outlook provided by guides, as the focus was on their motivations only. In conclusion, from the point of view of visitor' motivations, the study suggests that slum tourism in Rio's *favelas* is far from insensitive and voyeuristic, however, the way some tours are organised and managed can still be more harmful than beneficial to the visited communities.

Having slum tourism motivation dimensions been addressed, and therefore, the answer to the first question been discussed, the chapter moves on to the aspects of films that serve as determinants to such motivations.

7.3   The attractiveness of *favelas* and the role of films

As discussed in Chapter 2, films motivate their viewers to visit the portrayed destinations by showcasing destination attributes, as well as generating empathy with characters and emotions through the story. In this context, films' effect on tourist motivations is mainly the result of viewers' exposition to destinations' *Pull* factors, which may appeal to their inner motivations, that is, the *Push* factors. Therefore, to properly address films' role in creating or increasing slum tourism

motivations, first, the aspects of slums that are appealing to tourists must be addressed. In this context, the next section first addresses the attractive elements of *favelas*, then discusses how films create or increase motivations to visit such places by exposing viewers to those elements, as well as creating an idealised image of the *favela* that appeals to their inner motivations. Additionally, the section also discusses how slum tourism motivations and film factors affecting them can be modelled in a causal framework.

7.3.1 Attractive elements of *favelas*

From what is discussed above, it becomes clear that, before answering the question "*Which aspects of films (and other audio-visual products) serve as determinants for those (slum tourism) motivations?*", the following question must also be answered: *"Which characteristics of the favelas motivate tourists to visit them?*". The answer to such question was also mainly achieved through the combination of previous literature and insights from the exploratory, qualitative study. However, the validation of such findings through the quantitative phase of the investigation was of major relevance to filter potentially inaccurate interpretations of respondent's impressions about their motivations. It was also important to test the findings through rigorous quantitative methods and properly associate those characteristics of *favelas* with the inner motivations that moved tourists towards them, as well as the role of film determinants on generating such motivations. In this context, the answer to this question is partially provided by items already addressed in the previous section, which refer to visitors' desires to experience certain elements, as well as to the elements themselves. This particularly applies to *Experiential motivations* items; however, *Learning motivations* also suggest relevant attractive features.

Experience a different environment (*EDE*), for instance, refers to visitors' inner motivation of physically being, in, seeing, and hearing a place significantly different form that in which they live. The characteristics of such different environment mentioned by respondents during the interview, however, indicate the inherent characteristics of *favelas* that attract them. Amongst those, a major feature is the landscapes, referring both to the uniquely picturesque scenery inside the *favela*, and to the scenic views of the city from the *favelas*. The houses are also of great importance, particularly the way they are built, in a chaotic, creative manner that makes people wonder how they stay up. A third attribute of *favelas* mentioned by respondents is the streets, or *favela*'s versions of streets, which are often just alleys. This is particularly relevant in the case of Santa Marta, which is not accessible by vehicles, as people's circulation is done through irregular and

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narrow corridors and stairways, rather than actual streets. This type of urban structure captivates the attention and imagination of potential visitors, which look forward to seeing it first-hand.

Another item of experiential motivations that points to destination attributes of *favelas* that attract tourists is *Search for authentic experiences* (*SAE*). Whereas the items implied by *EDE* consist of tangible elements of *favelas* sought by visitors, those implied by *SAE* represent the intangible aspect of such attraction. As mentioned in section 7.2.2, in this chapter, visitors who showed to be motivated by such item are divided in two groups: those who were motivated by seeing the "real *favela*", rather than what media our tour guides meant for them to see; and those who avoid everything they considered "touristy", to which they regard staying in or visiting a *favela* as a counterpoint. For both groups, the uniqueness of the *favela*, as well as its "non-contaminated" (by tourism commercialisation) character, was the major appealing aspect. Some specific characteristics pointed out by visitors as responsible for such character were: being different from "the touristy stuff", being more local, and being the place where the real Brazilian people live. For some visitors, even the impressions they had of the *favela* as a visitor were not authentic enough, as they thought their own perceptions could have been limited to a more superficial experience of the *favela* to which they were restricted as non-locals, so they desired to meet someone who could show them "the real *favela*". In sum, the authenticity-oriented attraction relies in the *favela* being a place where one can really experience the everyday life of real people who live a life that is significantly different to their own. This is in line with Meschkank's (2011) view of favelas, slums, and twonships as places not only of poverty, but of reality and authenticity.

The destination attributes implied by *EDE* are complemented by those implied by *Experience more than regular tourists* (*EMT*). The item refers to the desire to see what regular tourists do not, in which visitors include *favelas*. This is exactly because *favelas* are not considered "touristy", which is the very thing visitors motivated by *EDE*, as well as by *EMT,* wish to avoid. In this context, destination attributes implied by this item also refer to intangible characteristics of the *favela*, namely authenticity. It is the "something else" that TV does not show, and the part of Brazil that not everyone sees, as mentioned by some respondents. Therefore, once again, the implied destination attributes refer to the intangible characteristics of a place that is genuine and not tainted by the tourist industry's staging of a destination.

Although *Experiential motivations* more directly refer to both tangible and intangible characteristics of *favelas* that draw visitors, *Learning motivations* also point to some attractive features. Those

include, for instance, *favelas*' unique social dynamics, which contrast with those to which visitors, especially from the developed western world, are used. Such uniqueness and difference make visitors desire to understand how life works in *favelas*, and ultimately, why they exist and turned out to be the way they are, which is expressed by *Gaining insight*. Accordingly, although as suggested by previous studies (Rolfes, 2009), and corroborated by the present investigation, poverty itself is not the main attraction element, aspects that are consequences of poverty, do attract learning-oriented visitors. Naturally, they are not attracted to experiencing poverty itself, but to learn about its causes and potential mitigation possibilities. In this context, such visitors are motivated by learning about how people from *favelas* manage to support themselves and their families, which is expressed by *Learning and empathy*. Moreover, they wish to learn about social projects, which are an important element in the social dynamics of *favelas*, as expressed by *Interest in social projects* (*ISP*). Also because *favelas* are places marked by poverty, some visitors wish to contribute to improving locals' life standards as an outcome of their visit. In this context, they are interested in knowing about how people' living conditions can be improved, expressed by *Improving locals' living conditions* (*ILC*); as well as concerned about whether profits from tourism are reinvested in the communities, expressed by *Interest in reinvested profits* (*IRP*). In sum, as far as *Learning motivations* are concerned, the characteristics of *favelas* that make them attractive to knowledge-oriented tourists are their unique social dynamics, and the struggles of their economically underprivileged populations, as well as tourism's potential to aid them.

Finally, destination attributes implied by an item that was excluded should also be highlighted, as the conclusion that they are not relevant for visitors' motivations is also a major outcome of the study. The item in question is *Dark motivation*, which implies destination attributes related to poverty (as a main observational scheme and part of the attraction) and violence. Items within *Learning motivations* show that poverty is indeed a relevant characteristic of *favelas* for its visitors, the reason being that they wish to learn about the socio-economic issues that cause such social inequality, as well as potentially help local people as an outcome of their visit. When considering *Dark motivation*, however, poverty is referred as an observational scheme, that is, as something that tourists would go to the *favelas* to see for the sake of seeing it, and thus satisfy their curiosity about something they consider exotic, not unlike the journeys of Londoners and New York tourists in the context of 1920's slumming (Steinbrink, 2012). In this scenario, the exclusion of *Dark Motivation* is in line Rolfes's (2009) conclusion that poverty is not a main observational scheme, and therefore, not an attractive destination attribute that motivates visits to the *favelas* (although

this view could not be further reinforced due to the exclusion of Artistic and Culture/interaction, as addressed in 7.2.1). Naturally, poverty does indirectly attract tourists by what Frenzel (2017) refers to as associated signifiers. Those include many of the addressed destination attributes, such as the houses and the landscapes, as well as the *favela* itself, which would not exist if not for the context of social inequality. Even the views from the city are a result of such context, as these hilly areas were originally occupied by ex-soldiers (from a civil war), then by poor migrants from Brazilian Northeast, and finally by Rio's own poor families, due to their lack of real state value (Cavallieri, 1986). However, unlike the landscapes, architecture and authenticity, poverty itself is not a major aspect attracting visitors to the *favela*.

Having the destination attributes that are responsible for motivating slum tourists to visit *favelas* been addressed, the next section concerns the role of films in such motivations.

7.3.2   Film determinants

After clarifying the aspects of favelas that make them attractive to tourists, the answer to question II: "*Which aspects of films (and other audio-visual products) serve as determinants for those (slum tourism) motivations?*", can finally be addressed. Such answer was also achieved by a combination of previous literature and insights form the exploratory, qualitative phase of the investigation, as well as validated by its quantitative phase. However, when compared to the elements addressed by questions I, film determinants have some specific characteristics. First, the contribution from previous studies was more relevant, on what concerns to film's effects in travel motivations, as there are validated scales to measure them. Nevertheless, concerning the specific influence of films on slum tourism motivations, the literature is rather limited, as there is no previous investigation specifically addressing such relationship. Some studies, such as Mendes (2010) and Freire-Medeiros (2007, 2009), provide comments about how films motivate slum tourists. However, in none of those studies, such influence was the object under investigation. Therefore, the provided comments are, in the former's case, as more minutely addressed in section 7.4, a personal view of the author; while in the latter, superficial observations within a study with other main goals. In this context, the available scales for measuring films' role in tourists' motivations first had to be adapted to the examined settings through insights from the exploratory study. The other characteristic that differentiate the answering of the second question from that of the first (and of the intermediate question about the attractive elements of favelas) is the greater role of the quantitative phase. Besides validating and adjusting the proposed configuration of factors through EFA and CFA, in the

case of the role played by films in generating slum tourism motivations, the quantitative work was also particularly relevant in confirming which film determinants influenced each slum tourism motivation dimension. This was done through the most critical part of the quantitative analysis, the testing of the structural model through Structural Equations Modelling (SEM).

The mentioned available framework for analysing films' influence in tourists' motivations consisted in Macionis's (2004) 3Ps outline. In line with such approach, film determinants were initially divided within three groups: *Place*, referring to landscapes, physical characteristics, and cultural attractions shown in films; *Personality*, referring to the characters, and when applicable, cast and celebrities; and *Performance*, consisting in films' theme, plot, and genre. Duo to the specificities of films portraying *favelas*, although film elements could be categorised in the same three factors of the original conceptualisation, the specific items within those categories were context specific. *Place* was the category that differed the least from that in Macionis's (2004) original outline. It included the items Landscapes, referring to the specific landscapes of *favelas*; Scenery, which encompassed physical characteristics of *favelas* shown in films, such as houses, alleys, geography, and colours; and *Cultural attractions*, including all cultural traits portrayed by films. *Personality*, on the other hand, differed more significantly. Since cast and celebrities were not relevant to visitors in the context of films portraying the *favela*, *Personality* items were concentrated on characters' features. In this context, the factor included *Friendly characters*, *Way of life of characters (WOL)*, and *Hard-working characters* (*HWC*). Finally, *Performance* was the group that most significantly differed from the original outline. Due to the nature of most films portraying *favelas*, the group was centred in more gloomy aspects that awakened viewers' curiosity regarding these places, namely: *The violence portrayed in the films* (*VPF*), and *The suffering and poor conditions faced by characters* (*SPC*), which were complemented by a more generic item encompassing experiences in general lived by characters – *The experiences lived by characters* (*ELC*).

Besides context specific items within the 3Ps categories, another aspect differentiates film determinants to slum tourism motivations from the film factors encompassed by Macionis's (2004) original conceptualisation. As pointed out in model development (section 4.5), in the context of films portraying *favelas* and influencing viewers' motivations to visit them, *Place* and *Personality* share a seducing/thrilling nature, as the landscapes and physical elements, as well as the life-style and personality traits associated with characters, according to insights from the qualitative research, seem to foment a desire to experience the place and interact with its people. Exerting a different kind of attraction, *Performance* seems to appeal to more humane motivations, instigating

a sense of empathy, as well as a desire to learn more about the issues that result in the social segregation that originates *favelas*, and make them such poor and seemingly violent places. In this context, as predicted in the mentioned section, and later corroborated through the quantitative part of the analysis, namely during EFA and CFA, *Place* and *Personality* merged into a single factor, while *Performance* alone configures a second one.

Having the film aspects that serve as determinants for slum tourism motivations been defined, the next section addresses the relationships between those and the previously addressed slum tourism motivation dimensions.

7.3.3   How film determinants affect slum tourism motivations

The answer for question III "*How slum tourism motivations and their film determinants can be modelled in a causal framework?*" was achieved through the most complex part of the study. First, causal paths between film determinants – which consisted on the exogenous variables within the proposed model – and slum tourism motivation dimensions – which consisted on the endogenous variables – were hypothesised. To this end, the potential of each film determinant to generate each type of motivation was considered. For instance, *Experiential motivations* included the *SAE*, that is, experiencing something genuine and spontaneous, rather than commercialised and previously prepared for tourist consumption; *EMT*, meaning literally see what regular tourists, and even Rio de Janeiro residents, do not; and *EDE*, which is being in a place significantly different from what one is used to, with different landscapes, architecture and people. The factor *Place & Personality* has potential to feed such motivations, as it includes items related to *favelas*' physical elements and cultural attractions, which characterise a different and authentic environment that regular tourists normally do not experience. Moreover, it also includes *WOL*, which reinforces the authenticity and different character of the place. Therefore, it was hypothesised that the effect of *Place & Personality* is positively related to *Experiential motivations* (H1).

By portraying *The suffering and poor conditions faced by characters* (*SPC*), *Performance* items sensitise viewers, generating empathy to those characters, and arguably to *favelas*' populations. Such aspect was considered as a potential catalyser of many *Learning motivations* items, as they include an interest in ways to improve local people's life conditions – *ILC* –, and more specifically in social projects – *ISP* – and reinvested profits – *IRP* – from tourism; as well as an empathic attitude towards those people – *Learning and Empathy*. In this context, it was hypothesised that the effect

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of *Performance* is positively related to *Learning Motivations* (H2). Moreover, characters' experiences, which are also encompassed by *Performance* and not necessarily include only negative ones, were also considered as having a potential influence on *Experiential motivations*. First, those experiences are also inherently connected to the place where they are experienced, which affects the desire to *Experience a different environment* (*EDE*). Besides, such different experiences lived by characters might be a counterpoint to viewers' own everyday lives, and thus, influence the items of *Novelty* and *Escape*. Additionally, the determinant was also seen as influencing *SAE* and *EMT*, as characters' experiences and lifestyle contrast with the way Rio de Janeiro is promoted to regular tourists, which arguably awakens the desire for the "non-touristy" expressed by visitors. In this context, it was hypothesised that the effect of *Performance* is positively related to *Experiential motivations* (H3).

Finally, hypotheses regarding relationships among constructs encompass not only those between exogenous and endogenous variables, but also one between the two endogenous variables. In this context, the relationship between *Learning motivations* and E*xperiential motivations*, as more minutely addressed in the section 5.2.1, dedicated to the exposition of research hypotheses, was also considered. The relationship implies that *Learning motivations* are a more specific type of *Experiential motivations*, in which the experience is sought as a way of obtaining empirical knowledge, rather than for its own sake. With that in mind, it has been hypothesised that *Experiential motivations* are positively related to *Learning motivations*, whereas the former has a positive effect on the latter (H4). Having the exogenous and endogenous variables been defined and the relationships among them been hypothesised, the theoretical model for *Film-induced slum tourism motivations* was proposed. For the reader's convenience, the mentioned model is here again reproduced – Figure 6.9.
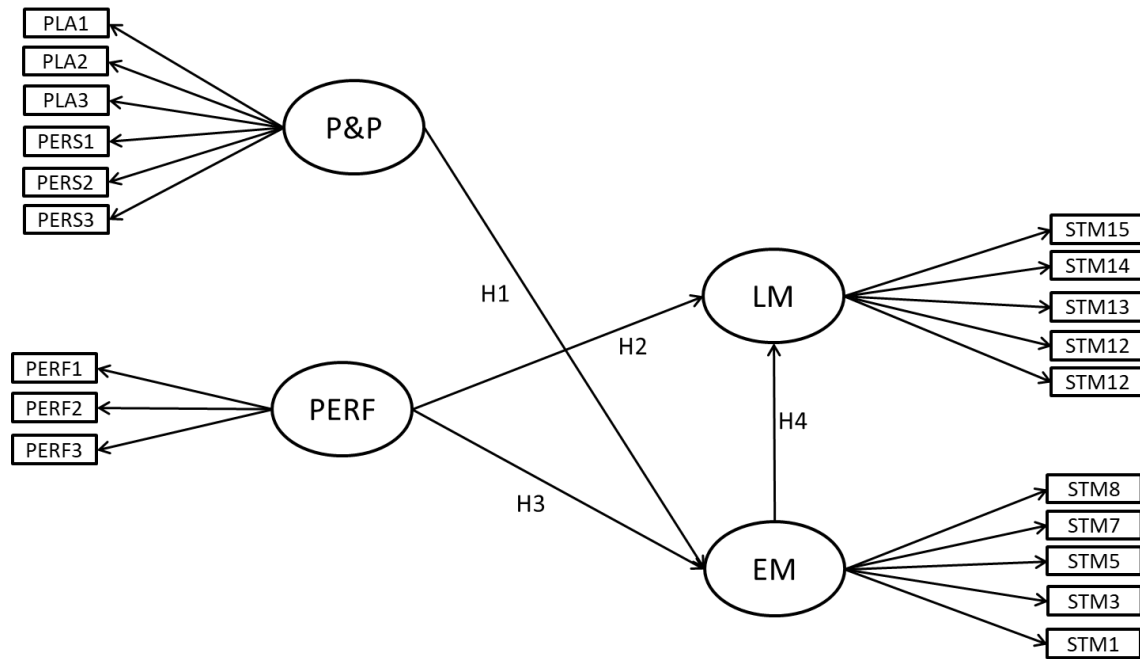
Figure 6.9: Proposed model with final items and hypothesised relationships

Except for H1, all hypotheses were strongly supported. In this context, the collected data allows the following conclusions about how films portraying *favelas* influence slum tourism motivations. First, *Performance* items, namely *SPC* and *VPF*, arouse *Learning Motivations*. As predicted with basis on insights from the exploratory, qualitative study, the quantitative data analysis showed that such aspects of films sensitise viewers to the life conditions of the underprivileged populations of slums, instigating them to search first-hand knowledge about how these people live, as well as how socio-economic issues end up causing this territorial segregation and social differences. In this context, viewers ultimately try to achieve such knowledge through a visit or a stay in a *favela*, even if the main purpose of the trip to Rio de Janeiro – or to a bigger trip to Brazil – is totally unrelated to those motivations. Moreover, being sensitised by such scenario, viewers are also instigated to visit and stay in a *favela* as a way of potentially helping its population as an outcome of their visit, for instance, through profits obtained by hostels and tour guides, which some hope are reinvested in the community for the benefit of its people.

Accordingly, findings suggest that *Performance* items, in this case, mainly *ELC*, also positively affect *Experiential motivations*. Although the experiences that first come to visitors' minds are those related to violence and crime, there are still those embedded in adventure and freedom, and both types are not necessarily mutually exclusive. These experiences are inherently connected to the location where they take place – the *favela* – which, as hypothesised, awakens viewers' desire to

experience this different place, its unique visual elements and its distinct people. Moreover, even when associated with negative elements such as crime, these experiences are also seen as a counterpoint to viewers' own routine, and thus instigate the motivations of *Novelty* and *Escape*.

Additionally, concerning the relationship between the two dimensions of slum tourism motivations, the structural model assessment shows that *Experiential Motivations* positively affect *Learning Motivations*. As also addressed in section 5.2.1, the two dimensions represent two extremes in a continuum, whereas most visitors lay in between them. In this context, while *Learning motivations* represent visitors more inclined to having a first-hand experience as a way of obtaining empirical knowledge; *Experiential motivations* represent the desire for the experience as its own end. In this context, being motivated by learning through the visit, one is necessarily also interested in the experience.

Regarding the non-supported hypothesis, the collected data could not corroborate the assumption that *Place & Personality* positively affects *Experiential motivations*. This does not necessarily mean that aspects related to destination attributes shown in films and characters do not have any effect on viewers desire to visit *favelas*. However, within the population and settings of the quantitative phase of the present study, such effect could not be corroborated. It should be observed however, that such connection was suggested by insights from the qualitative phase, and that maintaining the causal link referring to it on the model did not incur in a significant loss of model fit, as more minutely explained in section 6.6.1. Moreover, the effect of *Place* is the most direct way films affect visit motivations, and is corroborated by many film tourism studies (e.g., Balli *et al.*, 2013; Busby & Haines, 2013; Hahm & Wang, 2011; Im & Chon, 2008; Iwashita, 2008; Kim, *et al.*, 2007; Kim *et al.*, 2009; Kim & Richardson, 2003; Mitchell & Stewart, 2012; O'Connor & Kim, 2014; Shani *et al.*, 2009; Soliman, 2011). Therefore, the non-support of this hypotehses by the present study cannot be considered evidence enough to infer that such effect does not have relevance in the context of film-induced slum tourism.

Having the main results of the investigation been systematised under the light of the three proposed questions, the following sections address the study's contributions to theory building within the fields of film tourism and slum tourism, as well as its contribution to tourism practitioners who deal with slum tourism in their destinations.

7.4 Theoretical contributions

The theoretical contribution of the present investigation is twofold. First, the work holds the merit of being the first to provide a reliable list of slum tourism motivation dimensions and items that is based on in-depth qualitative research and validated through rigorous quantitative methods. Second, the study provides a list of items and dimensions of film elements that act as determinants of such motivations, as well as causal links between each film determinant and the slum tourism motivation dimension(s) it influences. Regarding the first facet of the theoretical contribution, the need to assess slum tourism motivations was the main reason for including an exploratory, qualitative phase in the present investigation. Such need results from the lack of reliable scales of slum tourism motivations provided in literature. As mentioned earlier, previous research on slum tourism lacked field studies specifically investigating visitors' motivations. Existing works mostly focused on geographical and sociological aspects of the phenomenon, examining it from those respective disciplinary stances, while visit motivations were often just a commentary on the subject characterisation, often from a judgmental and moralistic stance.

In this context, common critics are that the lives of the urban poor are turned into a commodity, which is often the main appealing factor for tourists; and that this kind of tourism promotes voyeuristic feelings towards the economically disadvantaged's misery and suffering. As an example, examining a case of connection between both phenomena (slum tourism and film-induced tourism), namely that of *Slumdog Millionaire* showcasing Indian slums, Mendes (2010) categorically states that the growth of slum tourism "*is consistent with a voyeuristic fascination with the spectacle of poverty*" (p. 479). It must be pointed out, however, that the paper consists on a commentary of the film itself, based on previous essays on the subject and the authors' view of such media product. Therefore, the statement is not supported by any data collected in a field research. In other words, it simply reflects its author's opinion.

In other cases, incidental conclusions loosely related to visitors' motivations are drawn from studies that aimed at holistically analysing the phenomenon (of slum tourism) from a specific disciplinary perspective, or that focused on some other aspect. For instance, Rolfes (2009) intended to shed light on the phenomenon from an observational perspective, discussing the ways poverty tours observe and interpret poverty. As part of such discussion, Rolfes (2009) concluded that, although this kind of tourism is usually criticised and condemned as voyeuristic and undignified, organised tours actually aim at relativizing poverty as the primary association with townships, *favelas*, and

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slum (as poor and precariously organised urban areas are referred to in South Africa, Brazil, and India, respectively). Moreover, the main observational schemes of such tours were authenticity, culture, and local people's entrepreneurial spirit. As can be concluded by a joint analysis of such findings and those of Mendes (2010), Rolfes's (2009) results consist in a deconstruction of the precipitated, moralising, and judgemental view on slum tourism, which is often based on common sense and not supported by any real-world data. It does not mean that the author advocates the practice, but simply that his conclusions are grounded in data from its practitioners. Such results, however, do not necessarily mean that people participating in slum tours are in fact primarily motivated by such elements, as they might be originally motivated by a voyeuristic curiosity upon the lives of the poor, and only after engaging in the tour, and thus being influenced by what the guide intends to show, focus their attention on those other aspects. In fact, Rolfes (2009) does not propose to examine participants' motivations *per se*, but the outlook tour organisers and guides induce them to have.

Another author who makes statements about slum tourists' motivations is Freire-Medeiros (2007, 2009), who bridges the two views reflected by Mendes's (2010) and Rolfes's (2009) conclusions. Freire-Medeiros (2007, 2009) acknowledges that both aspects are present within slum tourism, particularly on visitors' motivations. In this vein, she proposes a conceptualisation of *favela* tours (in Rio de Janeiro, case observed by this study) as reality tours, which can be divided into social tours and dark tours, according to participants' primary motivations. Within such conceptualisation, social tours are those engaged in by people who will to benefit the underprivileged population of slums through their visit, as well as to have an authentic experience of their culture. On the other extreme, dark tour goers are motivated by the consumption of commoditised poverty, as well as by the thrill they link to experiencing a place associated with urban violence, and supposedly ruled by drug lords, on an adaptation of Foley and Lennon's (1996) original definition of dark tourism. In other words, while social tour goers are sensitised by the conditions faced by people living in slums, as well as willing that their visit will have a positive effect on those peoples' lives; dark tour participants are mainly concerned with their adventurous experience, with little or no regard for the real people living in those places, or for the effects of the visit in their lives.

Naturally, those are two extreme ends of a continuum, and on the empirical ground, motivations can be mixed, therefore the line between the two is far from clear. In the study reported on both publications, Freire-Medeiros (2007, 2009) indeed conducted interviews with key informants, as well as field observation and participant observation on different tours. However, in both occasions,

such conceptualisation came as a characterisation of the object of study, and not as findings or conclusions from the investigation, which therefore, was conducted based on the premise that such conceptualisation was true. In other words, Freire-Medeiros's (2009) classification is not based on *favela* tour goers' impressions about their own motivation, but simply reflects the author's own outlook on the phenomenon prior to any data examination. In fact, as such conceptualisation comes always before the empirical study, it is the latter that is based on the former.

In sum, despite previous research providing some inferences related to slum tourists' motivations, those were not, in any of the analysed studies, the outcome of analysis of first-hand data collected from visitors through field research. In this context, providing a systematic conceptualisation of slum tourists' motivations was not the main goal of any of the addressed works, and consequently, no reliable and widely acknowledged list of motivation items and factors of slum tourism motivations was available prior to the present investigation. Given such scenario, collecting first-hand qualitative data from the actors of the phenomenon under investigation, in this case, the visitors whose motivations are being examined, was considered essential for a proper conceptualisation of this subject. This was achieved through the exploratory, qualitative phase of the present investigation. Moreover, some of the items of slum tourism motivations found in the present study, such as *Improving inhabitants' life conditions* and *Learning and empathy*, are totally original. This means that, besides integrating this original structural assessment of slum tourism motivations, they had not been pointed, even within the mentioned loose suggestions by previous studies, as motivational items before, but merely as an outcome of visits to slums.

As addressed earlier in this chapter, as far as slum tourists' motivations are concerned, the present work's results contrast with the mentioned assumptions made by previous studies. The content analysis of semi-structured interviews with *favela* visitors suggested that slum tourism motivations are composed by two main dimensions: *Learning Motivations* and *Experiential Motivations*, which were minutely discussed in sections 7.2.1 and 7.2.2, respectively. Such dimensions do include those characterised by Freire-Medeiros's (2007, 2009) as social tour motivations, which, however, considering that the present investigation grasped a broader array of motivational items, were conceptualised within the *Learning motivations* dimension. On the other hand, motivations characterised by Freire-Medeiros (2007, 2009) as dark tour motivations showed not to play a significant role on visitors' motivations, which represents a particularly relevant theoretical contribution. Even though the motivation was not clearly spotted within the exploratory study, considering it was categorically proposed by Freire-Medeiros (2007, 2009), it was still included in

the model to be tested. However, the assessment model testing through quantitative methods, namely EFA and CFA, only reiterated the non-relevance of the *Dark motivation*, as well as the general conceptualisation of slum tourism motivations within the two proposed dimensions: *Learning Motivations* and *Experiential Motivations*. The exclusion of *Dark motivation* was once more reiterated during the comparison of alternative models through SEM, as the alternative model that encompassed a dimension called "*Dark motivations*" (which included the *Dark motivation* item) had the worst model fit results. This represents an argument against critics of slum tourists as privileged travellers whose only concern is to fulfil their voyeuristic desire to gaze upon the poor, with no regard for the effect of their visit to locals, as more minutely discussed in section 7.2.2.

By demonstrating, through qualitative impressions collected from the visitors themselves, further validated through rigorous quantitative methods, that slum tourism motivations are composed by two dimensions: *Learning Motivations* and *Experiential Motivations*, the present investigation provides an original contribution to the literature. Such contribution is expected to help future studies in investigating such phenomenon, whose authors will be able to employ reliable list of motivational items and dimensions for assessing slum tourism motivations.

Regarding the second part of the theoretical contribution, film elements influencing tourist motivations in general had already been addressed by a variety of previous studies (Macionis, 2004; Macionis & Sparks, 2009; Rajaguru, 2013; Oviedo-García *et al*., 2016; Rittichainuwat & Rattanaphinancha, 2015; Meng & Tung, 2016). Following the trend noticed in most mentioned works, the seminal 3Ps outlook, provided by Macionis (2004), was adopted as a theoretical framework to orient the exploration of films' role on slum tourists' motivations. In this context, the qualitative, exploratory part of the investigation aimed at grasping context specific nuances, in order to properly adapt the mentioned framework to the context of slum tourism, and more specifically, to the *favela* settings.

As addressed earlier, those nuances, which were later corroborated by the quantitative phase of the study, included slum tourism specific items composing each of the 3Ps. In this context, *Place*, not differing wildly from the elements proposed by Macionis (2004), included the specific landscapes of the *favela*, its physical elements, such as houses, alleys, geography and colours; and cultural attractions seen in films. Differing slightly more significantly from the original conceptualisation, *Personality* items were concentrated on the characters, including friendly

people, a different way of life, and hard-working people shown in films. Finally, differing the most from the original outline, *Performance* encompassed more gloomy aspects of *favelas* shown in films, such as violence, suffering, and poor living conditions. However, those were complemented by the more generic item of general experience lived by characters, which, as previously addressed, often had a positive effect on visitors' outlook on the such place. Moreover, as also initially proposed, based on the exploratory study, and further corroborated through the EFA and CFA, due to the specificities of films portraying *favelas*, *Place* and *Personality* were gathered into one factor, while *Performance* consists in a second one.

Another particularly relevant theoretical contribution of the present study, still in the context of film determinants of slum tourism motivations, regards the role of *Performance*. Film tourism studies (e.g., Hahm & Wang, 2011; Kim & Richardson, 2003; Shani *et al*., 2009; Soliman, 2011) typically highlight *Place* as the main film element influencing viewers visit intentions to the portrayed destinations. More specifically, the landscapes are typically the main item of *Place* responsible for such influence. Within the present study, however, all the supported hypotheses regarding causal links from film determinatns to slum tourism motivation dimensions referred to the effect of performance. On the other hand, although the effect of Place – here encompassed by the factor *Place & Personality* – was not necessarily infirmed, as addressed in the previous section, the collected data could not support it. This suggests that, in the context of slum tourism, *Performance* is the film determinant with the greatest relevance for viewers' visit motivations. In other words, the results suggest that the experiences lived by characters, and the violence and suffering reflected in the films' stories and scenes have a greater influence on viewers' interest in the favela than the landscapes, scenery, cultural attrations, or characters' personalities.

By providing a list of items and factors, as well as connections between film factors and slum tourism motivations, the study provides another original contribution. Previous studies connecting both phenomena (slum tourism and film tourism) are rare, and the few existing do not systematically address such influence. As examples of previous studies, Freire-Medeiros (2011), although having "*City of God*" on the tittle, merely used the film to illustrate a broader effect of media on the transformation of *favelas* in tourist attractions, rather than dwelling in the specific film elements responsible for such effect. Another study connecting both phenomena is Mendes (2010), which, as addressed earlier in this section, mainly describes the author's own view about tourists' motivations to participate in slum tours in India, as well as the supposed role of *Slumdog millionaire* in such phenomenon, rather than basing such conclusions on empirical data. The study

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that indeed provided some initial insights on films' role on potential slum tourists' travel decisions was the one carried out by Loureiro and de Araújo (2015). However, the nature and settings of the study, which collected data about one specific film in a controlled experiment with undergraduate students, rather than from the actual slum tourists, or even the actual spontaneous audience of said film, limits the generalisation of its conclusions. In this context, the present investigation provides not only a first list of slum tourists' motivation items, but also a first systematisation of films' role in such motivations. Those contributions are expected to serve as a reference for future studies examining the connection between the two phenomena, and to those examining slum tourists' motivations *per se*, which should be able to apply scale items based on the model tested within the present investigation.

7.5   Managerial implications

Besides the contributions for academia, the present research also suggests some relevant insights for practitioners. Such suggestions are addressed to Destination Management Organisations (DMOs) and tourism business managers from or working with destinations in which slum tourism deserves practitioners' attention. The insights are particularly relevant for those cases in which films arguably play a significant role in the slum tourism phenomenon. First, findings may be helpful for DMOs dealing with the most fundamental decision about slum tourism, which is whether the phenomenon is worth any of their attention, as well as, in case it is, whether their efforts should be to discourage it or to capitalise on it, and maybe even promote it. In the past, such decisions have been influenced by the previously addressed judgemental and moralising view expressed both inside and outside academia, which is also present within the universe of DMOs and other governmental institutions. As mentioned earlier in this chapter, however, recent studies have put this critical view into question by suggesting that a voyeuristic and disrespectful curiosity upon the lives of the poor was not the main point of tourist visits to slums.

The present research corroborated such suggestions, as well as, for the first time, reached these conclusions by actually analysing visitors' motivations, rather than, as done by Rolfes (2009), for instance, examining the outlook projected by tour guides and organisers. More specifically, the present research showed that the so-called *Dark motivation*, which justified most of the critics on slum tourism as harmful and disrespectful to the populations of visited poor places, did not really integrate the pool of items that are relevant for visitors' actual motivations. Such conclusions were drawn from *favela* visitors' own impressions, in which they did not consistently mention any of the

aspects associated with *Dark motivation*, such as interest in witnessing police work, shootouts, or armed people. Those impressions were further validated through rigorous quantitative data analysis procedures, namely EFA and CFA, which pointed to a high likelihood that the model, built based on the mentioned impressions, is truthful to the collected quantitative data. Highlighting the exclusion of such type of motivation, it must be observed that they were indeed included in the first version of the assessment model, due to the attention they received in previous studies, especially Freire-Medeiros (2007, 2009). However, model testing procedures pointed to their exclusion, as well as to a poor fit of the alternative model that included them, within the comparison with rival models. In sum, all data analysis procedures carried out within the present research suggest that curiously gazing upon the lives of the poor, such as described as the activity of the original London and New York *slummers* (Steinbrink, 2012), is not the main motivation, or even one of the relevant items of slum tourists' motivations.

This finding represents a relevant insight for destination managers to decide how to tackle slum tourism. For instance, even nowadays, after the international recognition of the tourist activity in *favelas*, it is still criticised by a significant part of Brazilian population, who claims it is either harmful to the country's image, or disrespectful to the local populations. Based on the present work's findings, destination managers that might be influenced by this common-sense thinking may reconsider their view upon the phenomenon and tackle it in the most beneficial way possible, both to the residents and to the destination. Naturally, the present research does not advocate for slum tourism, or states that it is always beneficial. On the contrary, as addressed earlier, it is acknowledged that the potential benefits or impacts are highly dependent on how it is operationalised, and the very case of Rio de Janeiro offers examples of both good and harmful practices. However, the present findings might help destination managers in analysing the phenomenon under a more neutral view, free from common sense dictated moral evaluations, in order to make more informed decisions.

Additionally, conclusions also provide helpful insights for practitioners such as tour organisers interested in operationalising their activities in such a way that the benefits, not only for themselves, but also for the communities, are maximised. Knowing what slum tourists are interested to see in the visited places, they can tailor the tours to provide exactly what visitors are motivated to experience, as well as promote them as activities that fulfil such motivations. Moreover, the operationalisation of the tour can also be managed aiming at reflecting the values the study shows slum tourists seek in such tours. For instance, the *Experiential motivations*

dimension showed that authenticity is as an important part of visitors' motivations, as measured by *Search for authentic experiences* (*SAE*). In this case, for outsider companies, partnerships with local guides are essential to provide an authentic portrayal of the place. Additionally, such authenticity was expressed mostly by a desire to experience the "non-touristy", which is an important consideration to be made when delineating promotion and other marketing procedures for guided tours, as well as their execution. Specifically concerning promotional material, the item *Experience a different environment* (*EDE*), which was assessed by the sentence "see its landscapes, structures, buildings and colours", also provides a notion about which visual elements such material should feature. Also considering insights form the exploratory study, it can be inferred that those elements are mainly the houses/buildings, the landscapes/views (inside and from the *favela*), and the people, always highlighting colours and the typical *favela* aesthetics.

Regarding *Learning Motivations*, findings show that slum tourists are interested in gaining insights about life in *favelas*, as well as about broader socio-economic aspects that result in their very existence. Therefore, such motivations should be considered when planning the tours *per se* and their associated marketing material. Additionally, visitors demonstrate an interest about whether the profits from tourism are reinvested for the benefit of communities. This reinforces the idea that slum tourism should be as local based as possible, not only regarding the guides, but any other businesses that might be involved. Meals in the visited communities, either in locally owned restaurants or even in locals' homes, is one of the ways in which this could be achieved. Also, partnerships with local Non-Governmental Organisations (NGOs) or social projects, involving the transfer of funds to them, are also advisable. In this vein, the activity carried out by local guides in Santa Marta offers some examples of good practices. Besides all the guides being born and raised in the *favela*, they organise lunches for groups, cooked by some of the guides, and served in Michael Jackson's space, a landmark of the community, or in guides' own homes. Also, a partnership with a local music school for children makes possible for visitors to watch occasional performances, and locals' souvenir shops are along the itinerary, and can be visited if the group is interested.

Turning the attention once more for the insights for DMOs, once destination managers have decided whether to capitalise on slum tourism, those who decided it is worth their efforts might also consider carrying out promotion initiatives. In those cases, the actions and postures suggested for tour organisers can also be adopted on a destination level. However, when it comes to planning and promoting slum tourism, the more significant contribution of the present research comes from the other facet of its findings, the phenomenon's relationship with cinema. It has been shown that

films influence slum tourism motivations via two broader factors of film elements: *Place &
Personality* and *Performance*. The former includes the physical and cultural characteristics of slums
and its people portrayed in films, and tend to motivate viewers to experience the place. The latter
regards films' plots and stories, which often highlight suffering and hard living conditions. Such
elements tend to sensitise viewers, instigating them to learn more, and hopefully, help locals
through their visit; but also, to experience their way of life as a means to escape from their own
routine. In other words, *Place & Personality* influences *Experiential motivations*, while *Performance*
affects both *Learning* and *Experiential motivations*.

Aware of those relationships between film elements and slum tourists' motivation dimensions,
destination managers can make more informed decisions about their potential relationships with
film-makers and incentive agencies or similar institutions, regarding a possible influence on viewers'
motivations to visit local slums. As mentioned in the beginning of this section, the managerial
implications are particularly relevant for cases in which cinema arguably plays a relevant role on
the slum tourism phenomenon. Naturally, this applies specifically to the insights regarding the
relationship between cinema and slum tourism motivations, as for a place in which there is no
previous history of relationship between the two phenomena, artificially building one is unlikely to
work well. In this context, provided slum tourism is a relevant phenomenon within the destination,
and there are films portraying local slums that might affect visitors' motivations, DMOs' potential
relationship with filmmakers depend, first, on the first decision addressed in this section: whether
they consider slum tourism to be positive for the visited communities and the destination in
general. This is because it cannot be assumed that all managers will be supportive of slum tourism,
or that the phenomenon is indeed beneficial everywhere it takes place.

Destination managers might reach one of the following conclusions: 1. slum tourism is inherently
bad for the destination; 2. slum tourism is potentially beneficial but is not being carried out in a
satisfactory or optimal way; or 3. slum tourism is beneficial for the destination as it currently takes
place. Consequently, DMOs' relationships with filmmakers must have one of the following
objectives: 1. discourage slum tourism, 2. attract a specific profile of slum tourist, or 3. generally
promote slum tourism. Naturally, those are not well defined, mutually exclusive positions, but
rather general orientations, which can be viewed as two ends of a continuum (1 and 3) with an
intermediate point (2). For instance, a destination manager is unlikely to conclude, that slum
tourism is absolutely good for the place, and that all the attentions should go into promoting it. On
the other hand, attracting slum tourists and making sure benefits surpass impacts is a more likely

decision. In any case, decisions regarding the relationship with filmmakers are facilitated by a better knowledge of the actual motivations of slum tourists and the effect of films on those motivations, which the present study provides.

For destinations aiming at discouraging slum tourism, the work with filmmakers should aim at avoiding films portraying elements that motivate slum tourists, such as particular landscapes and cultural attractions (of slums). Preferably, they should avoid the portrayal of the local slums in films altogether, while trying to portray other attractions, as according to this study's findings, the main films aspect responsible for motivating slum tourists was characters' experiences in slums, which are nearly impossible to avoid provided the film takes place in one. For destinations aiming at attracting a specific profile of slum tourist, the relationship with the film industry should aim at highlighting film elements that might attract that profile. For instance, a probable type of visitor that a destination might want to attract is that motivated to learn about the place and hopefully aid its population through their visit. The reason a destination would specifically seek slum tourists moved by such motivation, which in the context of the model tested in the present research, integrates the *Learning motivations* dimension, is that this profile of slum tourist is arguably the one that brings about the most positive outcomes with minimal impacts.

To attract such specific profile of slum tourists, DMOs should try to have films that depict local slums feature *Performance* elements such as characters' experiences that portray their suffering, as well as the poor conditions that they face as a result of living in the depicted slum. That is because, according to the model proposal and testing procedures carried out within the present study, such elements sensitise viewers about the life conditions of slum dwellers, and thus, instigate them to visit the depicted places as a way to acquire first-hand experience and knowledge about it, as well as, hopefully, aid local people as an outcome of their visit. Finally, if a destination manager concludes that slum tourism has generally positive outcomes, and the destination has room for increasing slum tourists' arrivals, its relationship with filmmakers should aim at having films portray any, and as much as possible, of the film elements listed under both *Place & Personality* and *Performance* factors, in order to attract film tourists moved by both *Experiential* and *Learning motivations*.

Having films that depict local slums portray specific elements the DMO is interested in showing, however, is not an easy or simple task. As observed by Heitmann (2010), interests of destinations and the film industry are often not the same, and sometimes, are even opposite. As observed by

Kim and O'Connor (2011), DMOs are interested in attracting tourists, or the right type of tourist, to the destination; while filmmakers normally simply aim at making a good a commercially appealing film, which not necessarily involves showing the place in a good light. In this context, the key for a good and mutually beneficial relationship among the two parts is aligning their interests (Croy, 2010; Hahm & Wang, 2011; Heitmann, 2010). In the case of films portraying slums and their relationship with slum tourism, despite all the controversies and consequent complications that the scenario brings about, there is a simplifying aspect: showing the destination in a good light is not actually necessary to benefit slum tourism. As shown by previous studies (Loureiro & de Araújo, 2015; Freire-Medeiros, 2011), as well as by the analysis carried out by the present research, elements DMOs are normally not keen to associate with their destinations might indeed motivate slum tourists. Those elements include the poor standards of living in slums, the hard life of their population, and even violence and corruption, since they instigate people to learn more about these social settings by visiting the slum.

Even being facilitated by the described aspect, the relationship between DMOs concerned with goals regarding slum tourism and specific filmmakers willing to produce movies that portray local slums is still complicated, not least because of the level of specificity and uniqueness of the parts involved. Filmmakers willing to shoot in or portray local slums might be a situation that happens one time only if ever. For this reason, it has been highlighted that the present managerial implications are particularly relevant to those destinations in which cinema already plays an arguably significant role on slum tourism. As pointed out throughout the study, Brazil, and specifically Rio de Janeiro, is an example of such destinations (as well as India). More than that, it is an archetypical example, as films portraying Rio's *favelas* are systematically produced and released every year. A significant part of films from the most recent cycle of Brazilian film industry, known as "resumption" (*retomada*) and initiated in the late 1990's, is set in *favelas* (Borges, 2007). This includes the films with the most international repercussion, such as *City of God* (2002), the most known Brazilian film internationally, and *Elite Squad* (2007, 2010). In this context, for the specific case of Brazil, a more tangible action plan for tackling DMOs' relationship with the film-industry can be suggested.

Brazil's modern film industry is, to a great extent, financed by national culture incentivising, tax wavier mechanisms, such as the audio-visual law (*Lei do audio-visual*) and the *Rouanet* law (*Lei Rouanet*), or Patronage law (*Lei do Patronato*). Those laws facilitate the access by filmmakers to resources, which are provided by private companies via tax wavier. The conditions for a project to

be eligible to benefiting from those programs are defined by the Ministry of Culture. Therefore, the Ministry of Tourism and Rio de Janeiro's Secretary of Tourism could communicate with the Ministry of Culture in order to add conditions that favour projects with a greater potential to depict the elements that fit their goals regarding slum tourism. In fact, such suggestion is valid for film-induced tourism in general. Moreover, although the implication is based on the specific context of Brazil, with the necessary contextual adaptations to the reality of each country or region, it could be applied, to a certain extent, in other places, such as in India.

7.6   Limitations and suggestions for future research

The findings presented throughout this chapter must be viewed considering some limitations, which, on the other hand, point the way for important avenues that can be followed in future research. First, although care was taken to gather data from different *favelas* in Rio de Janeiro, aiming at avoiding bias potentially caused by peculiarities of the tourist activity in one particular *favela*, the investigation was still carried out in one single destination, and on a limited time interval. On one hand, those settings are adequate to provide rich knowledge on the phenomenon under analysis, and the chosen research settings feature the characteristics of an appropriate habitat for film-induced slum tourism, as slum tourism is an important phenomenon in the destination, and films clearly play a relevant role on it. On the other hand, such settings imply a limited research universe, and consequently, further validations in different settings are suggested for future research. This could help clarify, for example, whether the slum tourism motivation dimensions that compose the proposed model encompass the same items in different slum tourism settings, or even if slum tourism motivations for other destinations are composed by these same dimensions. When defending the thesis that poverty is not the main observational scheme of slum tours, Rolfes (2009) refers to alternative observational schemes, which are different in the South African, Indian, and Brazilian contexts. If observational schemes are different, motivations might equally be, which reinforces the suggestion for further validation in different settings.

Another limitation of the present study regards the issue of causality. The results were obtained in a worldwide known slum tourism environment that is an archetypical case of film-induced slum tourism, and are supported by literature and empirical evidence, both qualitative and quantitative. However, the cross-sectional nature of the study implies that causality should be viewed with caution. For instance, all the qualitative and quantitative data analysis procedures pointed to discarding poverty, misery, and violence as direct motivators of visits to slums (but not as indirect

ones, as associated signifiers and the desire to learn about such context indeed play a relevant role in visitors' motivations), which resulted in the exclusion of the *Dark motivation* item from the model. This puts into question, not only common-sense critics by media and public opinion in general about slum tourism, but also previous studies, such as Freire-Medeiros (2009) and Rolfes (2009). Once more resorting to Rolfes's (2009) conclusions about alternative observational schemes, in South Africa, the attention falls into the cultural aspects that are a consequence of the historical segregation caused by the *apartheid*. In India, the main observational scheme is the entrepreneurial spirit of the population – which is criticised by Nisbett (2017) for deproblematising the situation in Indian slums and alienating visitors. Finally, in Rio, the main point of observation is actually the drug trafficking culture. Findings from the present investigation do not corroborate that argument, as such fascination with the drug culture did not arise during the exploratory interviews, and the item that included it was excluded from the model, which was reinforced by multiple quantitative analysis procedures. Such divergence could have been caused by Rolfes's (2009) study's more limited universe (regarding slum tourism in Rio, which consisted in observing three tours to Rocinha, Vila Canoas, and Tavares Bastos). However, another possible factor influencing these results is the time interval between the two investigations, in which tourism in *favelas* might have evolved or changed. When considering the release date of the second most successful Brazilian film depicting a *favela*, *Elite Squad* (2007, 2010), the possibility that the timing of the investigations might have influenced their results seems more likely. The film was released in 2007, the year preceding Rolfes's (2009) field trip to Brazil (in the article, the author states that the field trip took place in 2008), in which observations for the research were made. The consequent possibility is that the international success of a film about violence, police corruption, and drug trafficking in the *favela* might have attracted a more *Dark*-motivated profile of slum tourists in the following year, which lead to such conclusions about *favela* tours' observational schemes. In the case of Freire-Medeiros's (2009) study, as addressed before, observations about the possible motivations of favela tour goers, namely the classification of such tours as social and dark tours, are presented prior to the investigation, rather than as findings. In this context, to verify this possible influence of time over slum tourists' motivations, besides analysing different contexts, a longitudinal perspective is also strongly suggested for future research.

Another future research avenue is related to the non-supported hypothesis, which refers to the effect of *Place & Personality* on *Experiential motivations*. As addressed earlier, previous film tourism studies highlight *Place* as the main film aspect inducing visit intentions to the depicted destinations.

Moreover, such role was suggested by the present study's qualitative phase. Therefore, the non-support of such hypothesis cannot be considered evidence of the non-relevance of such film determinant in the context of slum tourism. In this vein, verifying whether this effect can be supported in other slum tourism settings, or even with bigger samples that allow for more elaborate SEM procedures in the same settings, is another task for future studies.

Also related to more elaborate SEM procedures, another limitation regards sample size and its implications. As addressed in Chapter 6, namely in section 6.2, after discarding questionnaires that did not cover the film determinants section, as well as those fulfilled by Brazilian visitors – which, as addressed in the same section, were purposefully collected – the sample size dropped significantly. Although still enough to *meet* all the adopted criteria for the SEM procedures, such sample did not allow the adoption of Anderson and Gerbing's (1988) two-step approach, which would result in a more robust structural analysis. In this context, scrutinising the theoretical findings provided by this study through such procedures in another suggestion for future research. Finally, even though the model fits well, the effects exerted by endogenous variables – film determinants – on the endogenous variables – slum tourism motivations – are somewhat fragile. This represents a last limitation of the present study and reinforces the suggestion for further scrutinising its results adopting other settings, bigger samples, and additional testing methods.

The present investigation also resulted in suggestions that go beyond its original scope. The most significant of those additional findings regards the role of slum tours' operationalisation on the phenomenon's outcomes to the visited communities. Corroborating previous studies (Freire-Medeiros, 2007; Freire-Medeiros & Menezes, 2013), findings from the exploratory, qualitative phase suggested that, when carried out by locals and involving local people and resources, slum tourism generates more positive results and has its potential negative impacts minimised. Examples that illustrate such finding are provided by the tours taking place in Santa Marta, and some of those taking place in Rocinha. In Santa Marta, *favela* tourism is, in essence, a local based activity, as it is carried out by local guides and involves other local actors, such as shop owners, hostel owners, and NGOs. They do receive organised tours from outsider companies, however, always in partnership with local guides, who ensure the tours' authenticity, while keeping part of the financial gains in the community. On the other hand, there are several companies that pick-up tourists in upscale hotels in vans or even Jeeps, and take them to Rocinha for a day trip with minimal interaction with locals, minimal local expenditure, and consequently, no benefits to the community. On extreme cases, such tours disregard local particularities and end up putting tourists in danger, creating

tension around the *favela* and the slum tourism phenomenon in general. Such insights are mainly a result of observations made through the qualitative data collection procedures that are less directly connected to the research's main objectives, and were carried out simply to take advantage of being in loco to maximise the field study's outcomes. Those include participant observations and interviews with tour guides and organisers. Therefore, such comments are of a speculative nature, as they are the result of a combination of previous literature and qualitative empirical data, however, lack empirical quantitative scrutiny. In this context, the analysis of the relationship between slum tours' operationalisation, especially differentiating local based and outsider operations, on slum tourism's outcomes to the visited communities, is suggested as a topic for future studies.

Despite the above-mentioned limitations, it is believed that the present study extended the knowledge on the nature of slum tourism motivations, as well as the role films play on forming and increasing them. Indeed, this investigation fills the noticed gap in literature regarding systematic studies on the determinants and dimensions of slum tourism motivations, which had previously received merely marginal attention from studies with other main goals. This is also true for the role of films on those motivations, about which only superficial commentary or even personal critic views, lacking empirical scrutiny, had been provided by previous studies. In addition, the *Film-induced slum tourism motivations* model proposed in this study was based on both previous literature and the result of an exploratory, qualitative study, further tested through a comprehensive quantitative study. In comparison, previous works on the relationship between film tourism and slum tourism, and even those on slum tourism motivations in general, are based exclusively in qualitative data analysis, in total absence of quantitative empirical scrutiny. In this context, the present model consists in the first systematisation of slum tourism motivations, as well as of films' impacts on them, grounded in empirical data, and scrutinised through quantitative methods of validation. Therefore, it is hoped that the results of this study constitute a motivation, as well as a tool, for researchers to continue studying the nature of slum tourism motivations, and the slum tourism phenomenon in general, as well as the particular role of cinema. Finally, although it is recognised that there is still much work to be done, on what concerns to the addressed subjects, the present study is viewed as a crucial step in a long way to be taken.

APPENDIX 1 – SEMI-STRUCTURED INTERVIEW GUIDE – ENGLISH VERSION

Name:

Nationality:

Profession/main occupation:

1. *What motivated you to visit/stay in a favela?*
2. *What did you know about favelas before visiting one? From which sources do you believe this knowledge comes?*
3. *Was visiting a favela the main goal of your trip to Rio? If not, what was it?*
4. *What do you believe has contributed to your interest or curiosity regarding the favela?*
5. *What comes to your mind when you think about favela?*
6. *Please, talk about your experience in the favela. The positive or negative points or anything else you want to share.*
7. *Do you remember having seen any* film(s)/tv-series(s)/soap-opera(s)/video-clip(s) *that take(s) place in a favela? If so, which one(s)?*

If the interviewee does not remember having seen any film that takes place in a favela, the interview must continue from question 10.

8. *Would you say that having watched this(these) film(s)/tv-series(s)/soap-opera(s)/video-clip(s) has somehow influenced your motivations to visit a favela? (what about to visit Rio? And Brazil in general?)*

In case the interviewee does not associate the audio-visual product(s) to his/her motivations to visit the favela, the interview must end here.

9. *Which elements of this(these) film(s)/tv-series(s)/soap-opera(s)/video-clip(s) motivated you to visit a favela or Rio de Janeiro?*

***For those who don't remember having watched any** audio-visual product **that takes place in a favela**:*

10. *Do you know (have you ever heard) of any* film(s)/tv-series(s)/soap-opera(s)/video-clip(s) *that takes place in a favela? If so, which one(s)?*
11. *What do you know about this(these)* film(s)/tv-series(s)/soap-opera(s)/video-clip(s)*?*

APPENDIX 2 – SEMI-STRUCTURED INTERVIEW GUIDE – SPANISH VERSION

Edad:

Nacionalidad:

Profesión/principal ocupación:

1. *¿Qué te ha motivado a visitar/quedarte en una favela?*
2. *¿Qué sabías sobre las favelas antes de visitar a una? ¿De qué fuentes crees que viene este conocimiento?*
3. *¿Visitar una favela ha sido el principal objetivo de tu viaje a Río? ¿Si no, que ha sido?*
4. *¿Qué crees que ha contribuido para tu interés o curiosidad en relación con las favelas?*
5. *¿Qué te viene a la mente cuando piensas en favela?*
6. *Por favor, habla sobre tu experiencia en la favela: los puntos positivos y negativos y cualquier cosa más que quieras compartir.*
7. *¿Te acuerdas de haber visto algún(a) película/serie de TV/telenovela/videoclip que se pasa en una favela? ¿Si sí, cual(es)?*

Si el entrevistado no se acuerda de haber visto ningún producto audiovisual que se pasa en una favela, la entrevista deberá seguir de la cuestión 10.

8. *¿Crees que haber visto este(a(s) película/serie de TV/telenovela/videoclip a afectado de alguna manera tu motivación para visitar la favela? (¿Y para visitar Río de forma general? ¿Y Brasil?)*

Si el entrevistado no conecta el producto audiovisual a su motivación, la entrevista deberá terminar aquí.

9. *¿Qué elementos de este(a(s) película/serie de TV/telenovela/videoclip te han motivado a visitar la favela o la ciudad?*

Para aquellos que no se acuerdan de haber visto a ningún producto audiovisual que se pasa en una favela*:*

10. *¿Sabes de algún(a) película/serie de TV/telenovela/videoclip que se pasa en una favela? ¿Si sí, cual(es)?*
11. *¿Qué sabes a respecto de este(a(s) película/serie de TV/telenovela/videoclip?*

APPENDIX 3 – SEMI-STRUCTURED INTERVIEW GUIDE – PORTUGUESE VERSION

Nome:

Nacionalidade:

Profissão/principal ocupação:

1. *O que te motivou a visitar/ficar em uma favela?*
2. *O que sabias sobre as favelas antes de haver visitado uma? De que fontes acreditas que vem este conhecimento?*
3. *Visitar a favela foi o principal objetivo da tua viagem ao Rio? Em caso negativo, qual foi?*
4. *O que acreditas que contribuiu para o teu interesse ou curiosidade em relação à favela?*
5. *O que vem à tua mente quando pensas sobre a favela?*
6. *Por favor, fala sobre a tua experiência no tour da favela. Os pontos positivos e negativos e qualquer coisa mais que queiras compartilhar.*
7. *Lembras-te de haver visto algum(a) filme/série de TV/telenovela/videoclipe ambientado em uma favela? Em caso positivo, qual(is)?*

Se o entrevistado não se lembrar de haver visto nenhum produto audiovisual ambientado em favela, a entrevista deverá continuar da questão 10.

8. *Dirias que haver assistido a este(a)s filme(s)/série(s) de TV/telenovela(s)/videoclipe(s) influenciou de alguma forma a tua motivação para visitar uma favela? (E para visitar o Rio? E o Brasil?)*

Caso o entrevistado não associe o(s) produto(s) audiovisual(is) à sua motivação, a entrevista deverá ser encerrada aqui.

9. *Que eLemento(s) deste(a)s filme(s)/série(s) de TV/telenovela(s)/videoclipe(s) o motivou a visitar a favela ou a cidade do Rio de Janeiro?*

Para queles que não se lembram de haver assistido nenhum produto audiovisual ambientado em favelas. (5 and 6):

10. *Sabes (já ouvistes falar) de algum algum(a) filme/série de TV/telenovela/videoclipe que se passa em uma favela? Se sim, qual(is)?*
11. *O que sabes sobre este(a)s filme(s)/série(s) de TV/telenovela(s)/videoclipe(s)?*

universidade de aveiro

VISIT MOTIVATIONS TO RIO DE JANEIRO'S FAVELAS
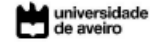
This questionnaire is part of a thesis project by a Phd student at the University of Aveiro, Portugal. Its purpose is understand a tourist's motivations behind his or her visit to Rio de Janeiro's Favelas. Please read the information carefully and answer honestly. All the information provided will remain confidential.

1. Nationality:_____

2. Gender:_____   3. Age: _____

4. Profession / Main occupation:_____

5. Which favela(s) did you visit?_____

6. Which of the following options adequately describes your visit to the favela? Mark as many options as you fell like.

( ) I am/was lodged in a Favela (either in a hostel, Airbnb, couchsurfing, or other lodging option).

( ) I visited a favela independently (without a guide).   ( ) I took part in an organized tour.

( ) I hired a local guide.   ( ) I'm actually living in the favela for a while.

7. Do you remember having seen any film/movie, tv-series, soap opera or music video that takes place in a favela, or in which a favela is depicted? - Examples of famous films: *City of God, Fast Five* (*The fast and the furious* franchise), *Elite Squad* (*Tropa de Elite*), *City of Men, Last Stop 174*.

( ) Yes   ( ) No

8. Please, indicate to which extent each of the following options apply to you in a scale from 1 to 7, where:
 1 = "Does not apply at all"; and 7 = "Totally applies".

I came to a favela to...

...see and/or do something new that I had never seen or done before.
 1   2   3   4   5   6   7
 ○   ○   ○   ○   ○   ○   ○

...specifically see things I saw on films/movies, tv-series, soap operas or music videos.
 1   2   3   4   5   6   7
 ○   ○   ○   ○   ○   ○   ○

...experience something different from what I'm used to.
 1   2   3   4   5   6   7
 ○   ○   ○   ○   ○   ○   ○

...Enjoy music and/or other local artistic expressions.
 1   2   3   4   5   6   7
 ○   ○   ○   ○   ○   ○   ○

...see its landscapes, structures, buildings and colours.
 1   2   3   4   5   6   7
 ○   ○   ○   ○   ○   ○   ○

...Meet locals, see their way of life and experience their culture.
 1   2   3   4   5   6   7
 ○   ○   ○   ○   ○   ○   ○

...experience a non-touristy and authentic part of Rio.
 1   2   3   4   5   6   7
 ○   ○   ○   ○   ○   ○   ○

...see a part of Brazil that not everyone sees.
 1   2   3   4   5   6   7
 ○   ○   ○   ○   ○   ○   ○

...hopefully see action: armed people, drug dealers and police work.
 1   2   3   4   5   6   7
 ○   ○   ○   ○   ○   ○   ○

9. Please, indicate to which extent each of the following options apply to you in a scale from 1 to 7, where:
1 = "Does not apply at all"; and 7 = "Totally applies".

During my stay in the favela I would like to learn...

...if it is really as violent as media makes it seem.
 1   2   3   4   5   6   7
 ○   ○   ○   ○   ○   ○   ○

...about its social dynamics and understand it better.

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

...if the profits from tourism are reinvested in the community.

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

...about the social projects that help the people in the community.

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

...how people's living conditions could be improved.

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

...more about how people from the community support themselves and their families.

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

If you have answered "No" in question 7, please deliver your questionnaire. If you have answered "Yes", on question 7, please answer the next parts.

10. Please indicate to which extent you think each of the following elements of films/movies, tv-series, soap operas or music videos influenced your motivations in a scale from 1 to 7, where:

1 = "didn't influence at all"; and 7 = "significantly influenced".

The landscapes shown in the film(s).

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

The physical characteristics of the favela seen in the film(s) (the houses, the alleys, the geography, the colors...).

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

The cultural attractions shown in the film(s).

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

The friendly people from the favela seen in the film(s).

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

The way of life of the characters in the films(s).

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

The hard-working people from the favela seen in the film(s).

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

I wanted to see for myself whether or not the violence portrayed in the film(s) corresponded to the truth.

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

The suffering and poor conditions faced by characters sensitized me.

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

The experiences lived by the characters.

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

11. Now, please indicate to which extent you agree with each of the following statements regarding the role of films/movies, tv-series, soap operas or music videos in your motivation. Choose a value on the provided scale, where 1 = "totally disagree"; and 10 = "totally agree".

Once I had seen the favela on screen I had to come.

    1   2   3   4   5   6   7   8   9   10
    ○   ○   ○   ○   ○   ○   ○   ○   ○   ○

What I saw on screen made no difference at all. I was going to visit the favela anyway.

    1   2   3   4   5   6   7   8   9   10
    ○   ○   ○   ○   ○   ○   ○   ○   ○   ○

Thank you for your response.

If you wish to know the research results, leave your e-mail or other contact below and I'll send you my thesis as soon as it is approved.

_____

universidade de aveiro

Motivaciones de visita a las *Favela*s de Rio

Este cuestionario es parte de una tesis de doctorado realizada en la Universidad de Aveiro, Portugal. Su objetivo es comprender las motivaciones de los turistas que visitan las *favela*s de Rio de Janeiro. Por favor, lee con atención las instrucciones y contesta honestamente. Todas las informaciones proporcionadas son confidenciales.

1. **Nacionalidad:**_____

2. **Género:**_____   **3**. **Edad:** _____

4. **Profesión / Principal ocupación**_____

5. **¿Qué *Favela*s has visitado?**_____

6. ¿Cuáles de las opciones abajo describen adecuadamente tu visita/estancia en la *favela*? Marca cuantas opciones desees.

( ) Yo estoy/estaba hospedado en la *favela* (en un *hostel*, *Air Bnb*, *couchsurfing* u otra opción de hospedaje).

( ) Yo he visitado la *favela* de forma independiente (sin un guía).

( ) Yo he participado en un tour organizado.

( ) Yo he contractado un guía local.   ( ) En verdad, estoy viviendo en la *favela* por un tiempo.

7. ¿Te acuerdas de haber visto alguna película, serie de tv, telenovela o vídeo musical que se pasa en una *favela* o dónde aparece alguna *favela*? / Ejemplos de películas famosas: *Cidade de Deus*, *Fast & Furious 5*, *Tropa de Elite*, *Cidade dos Homens*, *City of Men*, *Ultima parada 174*.

( ) Sí   ( ) No

8. Por favor, indique en qué medida cada una de las siguientes opciones se aplica a ti, en una escala de 1 a 7, donde
1 = No se aplica en absoluto; 7 = Se aplica totalmente.

Yo vine a la *favela* para...

...ver o hacer cosas nuevas, que nunca ví o hice antes.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

...específicamente ver cosas que he visto en películas, series de tv, telenovelas o vídeos musicales.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

...experimentar algo diferente de lo que estoy acostumbrado.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

...disfrutar de la música y/o de otras expresiones artísticas locales.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

... ver los paisajes, las estructuras, los edificios y los colores.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

...conocer la gente, ver su modo de vida y vivir su cultura.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

... experimentar una parte auténtica y no turística de Río.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

... ver una parte de Brasil que ni toda la gente ve.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

...ver acción: personas armadas, traficantes y acción policial.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

9. Por favor, indique en qué medida cada una de las siguientes opciones se aplica a ti, en una escala de 1 a 7, donde 1 = No se aplica en absoluto; 7 = Se aplica totalmente.

Durante mi estancia en la *favela*, me gustaría aprender sobre...

...si es realmente tan violento como los medios de comunicación nos lo hacen ver.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

...sus dinámicas sociales y conocerla mejor.

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

...si los lucros conseguidos con el turismo son reinvertidos en la comunidad.

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

... los proyectos sociales que ayudan a la gente de la comunidad.

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

...como las condiciones de vida de la gente podrían ser mejoradas.

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

...más sobre cómo la gente de la comunidad mantiene a sí misma y a sus familias.

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

Si has contestado "No" en la cuestión 7, por favor, entrega tu cuestionario. Si has contestado "Sí" en la cuestión 7, responde a la próxima parte.

10. Por favor, indica en qué medida acreditas que los siguientes elementos de películas, series de tv, telenovelas o vídeos musicales han influenciado tus motivaciones para visitar la *favela*. Marque de 1 a 7, donde
1 = "No ha influenciado en absoluto"; y 7 = "Ha influenciado significativamente".

Los paisajes que se ven en la(s) película(s).

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

Las características físicas de la *favela* vistas en la(s) película(s) (las casas, los callejones, la geografía, los colores...).

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

Las atracciones culturales vistas en la(s) película(s).

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

Las personas amistosas de la *favela* que se ve en la(s) película(s).

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

El modo de vida de los personajes de la(s) película(s).

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

Las personas trabajadoras de la *favela* vistas en la(s) película(s).

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

Quería ver con mis propios ojos si la violencia enseñada en la(s) película(s) realmente corresponde a la realidad.

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

El sufrimiento y las malas condiciones enfrentados por los personajes me han sensibilizado.

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

Las experiencias vividas por los personajes.

    1   2   3   4   5   6   7
    ○   ○   ○   ○   ○   ○   ○

11. Ahora, por favor indique en qué medida estás de acuerdo con cada una de las afirmaciones siguientes a respecto del papel de las películas, series de tv, telenovelas o vídeos musicales en tus motivaciones. Elije un valor en la escala de 1 a 10, donde
1 = "Estoy totalmente en desacuerdo"; y 10 = "Estoy totalmente de acuerdo".

Después de ver la *favela* en la pantalla, tuve que venir.

    1   2   3   4   5   6   7   8   9   10
    ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Lo que vi en la pantalla no hizo ninguna diferencia. Yo iba a visitar la *favela* de todos modos.

    1   2   3   4   5   6   7   8   9   10
    ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Gracias por tu respuesta

Si quieres conocer los resultados de la investigación, deja tu e-mail u otra forma de contacto abajo para que te enviemos la tesis tan pronto como esté aprobada.

_____

MOTIVAÇÕES DE VISITA ÀS FAVELAS DO RIO DE JANEIRO

Este questionário visa coletar dados para uma estudo de tese de doutorado realizado na Universidade de Aveiro, Portugal, cujo objetivo é compreender as motivações de turistas que visitam as favelas do Rio de Janeiro. Por favor, leia atentamente as instruções e responda honestamente. Todas as informações fornecidas são confidenciais.

1. Nacionalidade:_____

2. Gênero:_____ 3. Idade:_____

4. Profissão / ocupação principal:_____

5. Que favela(s) visitou?_____

6. Quais das seguintes opções descreve adequadamente sua visita à/estadia na favela? Marque quantas opções achar adequado.

( ) Eu estou hospedado na favela (seja em um hostal, Airbnb, couchsurfing ou outra opção de hospedagem).

( ) Eu visitei a favela de forma independente (sem guia).　　( ) Eu participei de um tour organizado.

( ) Eu contratei um guia local.　　( ) Na verdade, estou morando na favela.

7. Você se lembra de haver visto algum filme, série de tv, novela ou videoclip que se passa em uma favela, ou no qual aparece uma favela? / Exemplos de films famosos: *Cidade de Deus, Velozes e Furiosos 5, Tropa de Elite, Cidade dos Homens, Última Parada 174.*

( ) Sim　　　　( ) Não

8. Por favor, indique em que medida cada uma das opções seguintes se aplica a si, usando uma escada de 1 a 7, onde:
1 = "Não se aplica de modo algum"; e 7 = "Se aplica totalmente".

Eu vim à favela para...

...ver e/ou fazer algo novo, que nunca havia visto ou feito antes.

1　2　3　4　5　6　7
○　○　○　○　○　○　○

...especificamente ver coisas que vi em filmes, séries de tv, novelas ou videoclips.

1　2　3　4　5　6　7
○　○　○　○　○　○　○

...experimentar algo diferente do que estou acostumado.

1　2　3　4　5　6　7
○　○　○　○　○　○　○

...curtir a música e/ou outras expressões culturais locais..

1　2　3　4　5　6　7
○　○　○　○　○　○　○

...ver as paisagens, estruturas, prédios e cores.

1　2　3　4　5　6　7
○　○　○　○　○　○　○

...conhecer pessoas locais, ver seu modo de vida, e experimentar sua cultura.

1　2　3　4　5　6　7
○　○　○　○　○　○　○

...experimentar uma parte autêntica e não-turística do Rio.

1　2　3　4　5　6　7
○　○　○　○　○　○　○

...ver uma parte do Brasil que nem todo mundo vê.

1　2　3　4　5　6　7
○　○　○　○　○　○　○

...se possível, ver ação: pessoas armadas, traficantes e ação policial.

1　2　3　4　5　6　7
○　○　○　○　○　○　○

9. Por favor, indique em que medida cada uma das opções seguintes se aplica a si, usando uma escada de 1 a 7, onde:
1 = "Não se aplica de modo algum"; e 7 = "Se aplica totalmente".

Durante minha visita/estadia na favela, gostaria de aprender sobre...

...se ela realmente é tão perigosa quanto a mídia a faz parecer.

1　2　3　4　5　6　7
○　○　○　○　○　○　○

...suas dinâmicas sociais e entendê-a melhor.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

...se os lucros conseguidos com o turismo são reinvestidos na comunidade.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

...os projetos sociais que ajudam as pessoas da comunidade.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

...como a condição de vida das pessoas poderia ser melhorada.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

...mais dobre como as pessoas da comunidade sustentam a si e a suas famílias.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

Se você respondeu "Não" na questão 7, por favor, entregue o questionário. Se respondeu "sim" na questão 7, por favour, responda as próximas partes.

10. Por favor, indique em que medida acredita que cada um dos seguintes elementos de filmes, series de tv, novelas ou videoclips influenciaram sua motivação de visita, utilizndo a escada de 1 a 7, onde:
1 = "Não influenciou em nada"; and 7 = "Influenciou significativamente".

As paisagens mostradas no(s) filmes(s).

1	2	3	4	5	6	7
○	○	○	○	○	○	○

A características físicas da favela vistas no(s) filme(s) (as casas, os becos, a geografia, as cores...)

1	2	3	4	5	6	7
○	○	○	○	○	○	○

As atrações culturais mostradas no(s) filme(s).

1	2	3	4	5	6	7
○	○	○	○	○	○	○

As pessoas amigáveis da favela vistas no(s) filme(s).

1	2	3	4	5	6	7
○	○	○	○	○	○	○

O modo de vida dos personagens.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

As pessoas trabalhadoras da favela vistas no(s) filme(s).

1	2	3	4	5	6	7
○	○	○	○	○	○	○

Queria ver com meus próprios olhos se a violência mostrada nos filmes realmente corresponde à realidade.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

O sofrimento e as más condições enfrentadas pelos personagens me sensibilizaram.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

As experiências vividas pelos personagens.

1	2	3	4	5	6	7
○	○	○	○	○	○	○

11. Agora, por favor, indique em que medida você concorda com cada uma das seguintes afirmações em relação ao papel de filme(s), series de tv, novelas ou videoclips na sua motivação. Escolha um valor na escala entre 1 e 10, onde: 1 = "Discordo totalmente"; e 10 = "Concordo totalmente".

Após ver a favela na no filme/série/novela/videoclip, tive que vir.

1	2	3	4	5	6	7	8	9	10
○	○	○	○	○	○	○	○	○	○

O que eu vi no filme/série/novela/videoclip não fez nenhuma diferença, eu ia visitar a favela de todo modo.

1	2	3	4	5	6	7	8	9	10
○	○	○	○	○	○	○	○	○	○

Obrigado pela sua resposta.
Se desejar conhecer os resultados da investigação, deixe o seu e-mail ou outra forma de contato abaixo e eu enviarei a tese assim que for aprovada.

_____

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