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# Assessing age-related influences on motivation and attachment in film tourism: a SHAFE approach

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The shift in tourists' motivations indicates a growing interest in seeking novel experiences. Film tourism emerges as a category capable of meeting this demand for fresh encounters. This study presents fieldwork aimed at examining the significance of cinema in tourists' behavior, attempting to determine if there are significant differences in motivational factors and attachment to a film destination based on the age groups analyzed. To achieve this objective, a methodology based on the statistical software SPSS v24.0 is employed for both the preliminary data analysis and scale reliability assessment, as well as for discriminant analysis, using 572 valid surveys from individuals interested in film tourism. Through this discriminant analysis, various motivational dimensions are explored, alongside the impact of place attachment to a film destination. The key findings highlight an evident generational shift is conspicuously observed concerning the presented responses, with the mean assessment rating of responses significantly higher for age groups below lower years in contrast to those exceeding higher years of age. The issue under study incorporates a new dimension of significant importance, which is the need to incorporate a generational perspective on the state of the matter. The practical implications of this research are significant, empowering public authorities and private companies overseeing film destinations to devise strategies that invigorate the tourist activity zone and boost revenue for both businesses and the local community. Some of the objectives may encompass fostering innovation and facilitating initiatives aimed at augmenting investments in relevant social areas pertaining to Smart Healthy Age-Friendly Environments-SHAFE.

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## Introduction

An increasing number of consumers seek to satisfy their needs and desires through activities and products that offer meaningful and distinct experiences, moving away from the standardized demand observed years ago (Roy and Gretzel, 2020; Zhang et al., 2021). This premise of consumption linked to experiential aspects is applicable to the realm of leisure and travel, or, in other words, to everything associated with the tourism sector. Tourism consumption has even evolved into an institutionalized culture, transitioning from a fordist and mass-oriented nature to becoming an inherently postmodern attitude towards embarking on a journey (Zhang, 2007). Consequently, tourists prefer to imbue symbolism and elevate their consumption, purchases, or exchange of goods to a higher level, where the experience becomes the central axis or objective in doing so (Lu and Qian, 2020).

Consequently, products derived from mass or popular media, such as films, series, or similar content, possess a compelling attraction factor capable of influencing individuals' decisions to choose a particular destination (Månsson, 2010; Vila et al., 2021), giving rise to the concept of film tourism. On the other hand, in terms of tourist influx triggered by cinema, series, and similar content, they play a crucial role in enhancing the popularity of destinations and activating the specific decision of tourists to visit them (Azevedo et al., 2023).

The shift in paradigm intersects with social innovation, as the latter is predicated upon emerging societal paradigms, the dynamics of interrelations therein, and the evolving spectrum of needs and demands. Particularly within the domain of Smart Healthy Age-Friendly Environments (SHAFE), social innovation serves as a valuable conduit for furnishing pragmatic strategies aimed at enhancing the integration of novel technologies and services within social frameworks and practices (Dantas et al., 2023).

The literature review is quite limited regarding the relationship between motivations and attachment to a film tourism destination concerning age, making it a research gap addressed in this study. Thus, this research aims to analyze, employing a discriminant analysis, how age influence the different motivational dimensions and how it plays a key role in the construction or feeling of motivation and attachment that Spanish tourists give to destinations considered to be film destinations. For this reason, the theoretical framework is developed, where the definitions and relationships between the concepts and variables of the study are addressed, followed by the methodology used and the analysis and discussion of the results. Finally, the conclusions and future lines of research are addressed.

## Theoretical framework

**Film tourism.** The concept of film tourism is quite intricate, thus making it challenging to delineate, given the absence of a singular definition to demarcate this term. Likewise, cultural tourism and literary tourism stand as antecedents to the subsequent development of what would be recognized as film tourism (Rodríguez Campo et al., 2014; Elicher and Fraga, 2022). At this juncture, a distinction must be drawn between film tourism and cinema-induced tourism. Furthermore, it is imperative to underscore the diverse formats (films, series, TV programs) and mediums through which these contents are disseminated (internet, conventional media such as television). There exist highly varied ways of consuming these cinematic contents, and the enjoyment thereof can manifest in vastly different locations (Pham and Hwang, 2022; Nakayama, 2023).

Numerous definitions have been amassed by scholars in an attempt to more comprehensively articulate the concept of film

tourism. In this regard, Araújo et al. (2021) ascertain that film tourism finds its genesis in the nexus between tourism and the audiovisual sector. This emergence is a consequence of cinema-induced tourism, characterized by tourists visiting destinations depicted in movies. On the other hand, Croy and Heitmann (2011) assert that the concept of film tourism encompasses manifold facets. Some of these encompass the role of cinema as a motivating factor for tourism, integrated into vacation experiences. Furthermore, the allure of cinematic nostalgia, cinematic attractions, theme parks, film tours, and even film festivals are emphasized.

Hence, it is important to highlight the affirmation provided by the Spain Film Commission (2023), an organization spearheading the advancement of Spain as a hub for audio-visual production, which verifies that cinematic tourism emanates from the unique fascination kindled among individuals who view films, series, and advertisements. This emotional connection between the audience and the filming locales is giving rise to escalating worldwide tourist influxes.

With regard to the significance of film tourism, there has been a remarkable surge in the volume of travelers, escalating from 40 million tourists in 2012 to 80 million in 2018 (TCI Research, 2018). Similarly, driven by the audio-visual surge witnessed in recent decades, attributed to the emergence of novel platforms and content formats, mobile-based television and video consumption has exhibited an 85% upsurge since 2010 (Ericson ConsumerLab, 2017). The substantial consumption of such content, while not a newfound phenomenon, has garnered substantial prominence in contemporary times, underscoring a discernible evolution within the diverse genres of the audio-visual realm (Guerrieri et al., 2005; Araújo et al., 2021).

**Motivation in film tourism.** Motivation is one of the fundamental concepts of human behavior (Bayih and Singh, 2020). This motivation is known as the driving force of a physical or psychological nature in terms of need and desire, which elicits individual behavior (Dann, 1981; Pearce, 1993) in specific moments, solidifying itself as a final decision; it is the behavior and impulse behind every action (Crompton, 1979; Iso-Ahola, 1982).

The relevance of motivation is such that motives have often been used as market segmentation criteria (Grunwell et al., 2008). Thus, it allows for a better fit between supply and demand, thereby improving customer satisfaction and developing more efficient and fruitful marketing strategies (Kim et al., 2006). Furthermore, the influence of motivation transcends the subjective perception of the experience and affects subsequent evaluation of consumption in terms of satisfaction and/or loyalty toward the product, which establishes motivations as a precursor to satisfaction (Correia et al., 2013).

In the case of cultural events and festivals, motivation has been a highly recurrent issue in research studies (Yolal et al., 2009; Yoon et al., 2010; Yolal et al., 2012; Duran and Hamarat, 2014; Yolal et al., 2015; Yolal et al., 2019). The diversity inherent in these types of offerings causes them to function as attraction factors for a wide range of attendees (Báez-Montenegro and Devesa-Fernández, 2014). There are common factors associated with the motivations of film tourists, many of which are linked to all festival attendees (Savinovic et al., 2012). Among the most prevalent motivations are: the desire to break away from daily routine; the pursuit of new experiences; socialization; family bonding or kinship; excitement to explore new leisure and cultural opportunities; and the particular allure of the destination, festival, or event itself (Báez-Montenegro and Devesa-Fernández, 2017).

On the other hand, authors such as Busby and Klug (2001) suggest that tourists visiting film destinations may have diverse motivations associated with novelty, pilgrimage, or nostalgia.

Similarly, this phenomenon occurs with the locations where successful cinematic productions have been filmed. In some of these instances, it is demonstrated how audiovisual products can harmonize seamlessly with the destination's heritage. This combination piques audience interest, motivating enthusiasts to visit the respective destination (Liu and Pratt, 2019). Previous research has shown that television dramas, which provide audiences with moving images, narratives, visual elements, and storylines, have a significant impact on the perceptions and mental images of a particular destination. This could heighten awareness, knowledge, and interest in these specific locales (Kim and Richardson, 2003). In addition, research such as that conducted by Araújo et al. (2021) has shown that individuals under the age of 35 are more inclined to travel to destinations due to their exposure to specific television series compared to older age groups. This finding is consistent with the results obtained by Oviedo-García et al. (2016), who identified that younger individuals, specifically those under 25, exhibited higher scores in certain motivational aspects towards film destinations. These motivations included factors like experiences at filming locations and personal connections to the place through cinema, among others.

Based on the on the preceding information, the following hypothesis is proposed:

H1: There is a higher level of motivation to visit a film destination among younger tourists.

**Attachment in film tourism.** Destination attachment is the guiding thread or emotional link between a specific space and an individual (Williams et al., 1992). Nevertheless, research has also revealed in previous studies that attachment can occur in an interpersonal relationship—person-to-person—and does not necessarily need to be the person-object dyad (Wong and Lai, 2015). This explains the phenomenon of people's attachment to celebrities (Thomson, 2006), whom we can define as individuals known to the general public for their accomplishments in specific areas (Silvera and Austad, 2004), such as entrepreneurs, actors, music stars, or politicians, depending on their field.

There are research studies in the field of tourism that propose that the construct of destination attachment comprises two dimensions: place identity and place dependence. In this context, place identity refers to the emotional ties that people develop with specific locations, forming vital connections and psychological investments that develop over time. On the other hand, place dependence is understood as the effectiveness with which the environment achieves a goal under a set of alternative options (Proshansky et al., 1983; Williams and Roggenbuck, 1989; Williams and Patterson, 1999; Jorgensen and Stedman, 2001; Stedman, 2002).

Thomson (2006) already indicated in one of his studies the importance of celebrities—characterized as “human brands” by the author—in consumer satisfaction, trust, and involvement levels, along with the strong emotional connection consumers reported toward these celebrities. In other words, a consumer's attachment to a destination or brand is unlikely if the initial perception is characterized by negative thoughts or feelings.

From Thomson's research (2006), it can be drawn certain principles: the connection between consumer and celebrity through attachment theory recognizes the basic human need to establish a close bond with specific celebrities; and the importance of consumer motivation and attachment to the celebrity is key to developing attachment to the brand or destination and

consequently, loyalty. Similarly, this scenario translates to the tourism industry, specifically film tourism. Various studies have highlighted the influence of place attachment on the intentions to visit a destination, though only a few have specifically examined this in the context of cinematic destinations (Lee et al. 2012; Hosany et al., 2020; Teng and Chen, 2020).

In the film tourism industry, celebrities play a significant role that directly and positively influences destination choice and tourist behavior during their journey (Yen and Teng, 2013). Attachment to celebrities serves as a pivotal and potent axis for the destination choice process, enabling tourist destinations to offer diversity and thus, provoke the creation of personal value when tourists visit these locations. This tourist attitude would not only lead to satisfaction, loyalty, and attachment to the destination, but also materialize as a beneficial long-term relationship for the film destination and the related industry (Wong and Lai, 2015).

As a result of the preceding discussion, the following hypothesis is formulated:

H2: There is a stronger attachment to the film destination among younger tourists.

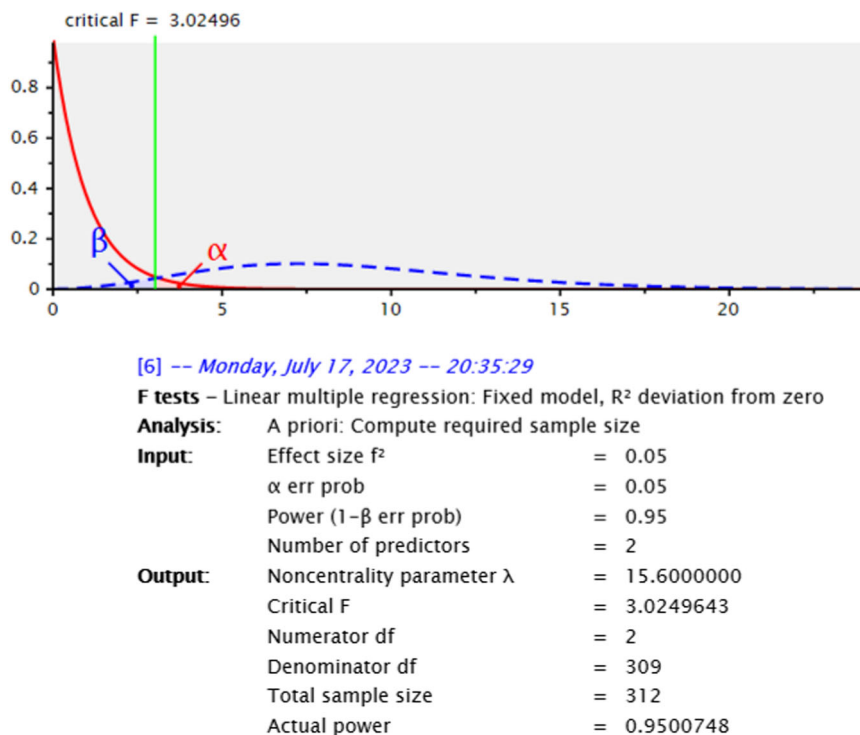
**SHAFE and age-friendly suitability nowadays.** Various sectors are interconnected, and their shared challenges encompass fields such as the technology sector, urban planning, health, citizens, and their communities (van Staalduin et al., 2021). Hence, it appears fitting to address the tourism sector and specifically film tourism, given its incorporation of many of these considerations, making it a strategic sector (Gomes et al., 2024).

Addressing these common challenges has the potential to contribute to building smarter, healthier, and more inclusive environments for present and future generations. While this may enable society to move towards a more sustainable paradigm, encompassing cultural, social, environmental, and economic aspects (Pitakaso et al., 2024). Thus, smart and inclusive environments, also categorized as age-friendly environments (SHAFE), necessitate a comprehensive approach that optimizes the design of these envisioned environments (van Staalduin et al., 2021).

A central concept that must be considered in this regard is that of SHAFE. This acronym corresponds to Smart Healthy Age-Friendly Environments. Similarly, we must highlight the existence of NET4Age-Friendly, which is a COAST action that aims to foster the establishment and application of intelligent, health-promoting environments suitable for various age groups across the lifespan, with a particular emphasis on addressing the fragmentation and significant gaps, both conceptually and practically, in tackling European research and policy challenges (NET4Age-Friendly, 2024). Both the SHAFE network and the COST Action NET4Age-Friendly regard this as pivotal to the network's development and its endeavors, primarily centered on the exchange and dissemination of successful practical approaches (Dantas et al., 2023).

The objective of Smart Healthy Age-Friendly Environments (SHAFE) is to promote the development of a healthful and welcoming environment suitable for individuals of all ages through the utilization of innovative technologies in crafting an inclusive and collaborative collective declaration (Dantas et al., 2019). By creating such environments, a supportive setting is established for older adults to maintain independence within the community (Nedeljko et al., 2023).

Already it can be evidenced, by the existence of models such as those mentioned, the need and special interest regarding this issue. It must be taken into consideration that the *World report on ageing and health* emphasized the necessity of establishing age-friendly



**Fig. 1 Required sample size.** Determining sample size relevance using G\*Power.

environments in order to promote active and healthy ageing. This is imperative due to projections by the *World Health Organization* indicating that the population of individuals over 60 is expected to double by 2050 (Attaianese and Perillo, 2023). Considering that, in recent times, SHAFE (Smart, Healthy, Age-Friendly Environments) has emerged as a proposed design strategy to address the complexities of ageing.

In the scientific literature pertaining to the topic of film tourism, there are publications regarding the evolution of this market niche over time (Friedberg, 2023; Peter and Mihaela, 2019). There are even numerous authors who discuss innovative trends within the field (Hao et al., 2024; Lee and How, 2022). However, there is still no publication with this generational focus that is so necessary and imminent to address.

## Methodology

**Measurement, questionnaire design and sample.** The questionnaire utilized in this study drew upon previous research (Báez-Montenegro and Devesa-Fernández, 2017; Teng and Chen, 2020; Li et al., 2021), with indicators adapted to the context of the current investigation. The questionnaire is properly structured into two distinct blocks: On one hand, a block of questions related to motivations, attitudes, attachment, satisfaction, or loyalty towards a film destination; and on the other hand, a second block addressing questions regarding the socio-demographic profile. Questions in the first block were formulated on a seven-point Likert scale, where 1 corresponded to “Strongly Disagree,” 4 to “Neutral,” and 7 to “Strongly Agree.” Meanwhile, questions in the second block were polytomous.

The questionnaire was administered online, and the study period extended from June 2020 to November 2022, resulting in a total of 762 completed questionnaires. At the beginning of the questionnaire, there was a screening question aimed at identifying those respondents who had actually visited a film destination before. The questionnaire was provided in both Spanish and English to reach the widest possible audience of individuals who have visited a film

destination at least once. However, after a final cleansing process, a total of 572 questionnaires were deemed valid, constituting 75% of valid questionnaires from the total. The removal of 193 questionnaires aligns with the recommendation of authors like Hair et al. (2022), who advise that entries with over 15% of missing observations should be excluded from the overall dataset.

Furthermore, in order to ascertain if there are bias issues (Podsakoff et al., 2012), the Harman’s single-factor test was conducted, where explained variance values of over 50% on the single factor would indicate common method bias concerns (Fuller et al., 2016). The results obtained place the percentage of explained variance of the single factor at 44.115%, indicating that the sample is not biased.

To ensure a sufficiently significant sample size that validates the study’s ability to make inferences about the entire population, G\*Power 3.1 (Green, 1991) was employed. In this regard, the obtained data (Fig. 1) indicates that a required sample size should be 312, a threshold surpassed by the present research with nearly 600 collected questionnaires.

**Preliminary analysis and reliability.** The following table presents the preliminary data analysis, encompassing the mean, standard deviation, and Kolmogorov-Smirnov test, aiming to ascertain the normality of the utilized variables. Additionally, the Cronbach’s Alpha test will be incorporated to assess the scale’s reliability. In this context, Cronbach’s Alpha values equal to or exceeding 0.70 signify an appropriate scale reliability (Nunnally and Bernstein, 1994).

Regarding the sociodemographic profile, it aligns with that of a young woman (aged below 35 years in nearly two-thirds of the total sample), possessing higher education, and typically employed in the private sector or pursuing studies. The following table provides a more detailed breakdown of the sociodemographic profile.

**Softwares employed.** The results from Table 1 have revealed the excellent reliability of the scale, yet also indicate the

**Table 1 Preliminary data analysis and scale reliability.**

|   | Mean | S.D.  | K-S Test | Cronbach |
|---|------|-------|----------|----------|
| Motivations - M   |      |       |          |          |
| M1 - Visiting the filming location  | 4.92 | 1.888 | 0.000C   | 0.915    |
| M2 - Experiencing new sensations  | 5.01 | 1.795 | 0.000C   |          |
| M3 - Learning new cinematic facts   | 4.77 | 1.780 | 0.000C   |          |
| M4 - Scenic beauty  | 5.95 | 1.376 | 0.000C   |          |
| M5 - Cultural experience  | 5.98 | 1.316 | 0.000C   |          |
| M6 - Proximity to the main vacation destination   | 5.22 | 1.707 | 0.000C   |          |
| M7 - Engaging in exhibition-related activities  | 4.70 | 1.692 | 0.000C   |          |
| M8 - Sharing experiences  | 5.19 | 1.658 | 0.000C   |          |
| M9 - Enjoying the atmosphere  | 5.16 | 1.771 | 0.000C   |          |
| M10 - Watching different films  | 5.17 | 1.774 | 0.000C   |          |
| M11 - Participating in cinematic activities   | 4.70 | 2.028 | 0.000C   |          |
| M12 - Viewing different formats (shorts, documentaries, etc.)   | 4.62 | 1.901 | 0.000C   |          |
| M13 - Professional reasons  | 3.60 | 2.162 | 0.000C   |          |
| M14 - Enjoying cinema   | 5.68 | 1.649 | 0.000C   |          |
| M15 - Rest and relaxation   | 5.74 | 1.451 | 0.000C   |          |
| M16 - Entertainment   | 6.12 | 1.168 | 0.000C   |          |
| M17 - Escaping from daily routine   | 5.88 | 1.453 | 0.000C   |          |
| M18 - Networking with film industry professionals   | 3.76 | 2.225 | 0.000C   |          |
| Film destination attachment - FDA   |      |       |          |          |
| FDA1 - This destination means a lot to me   | 4.61 | 1.810 | 0.000C   | 0.952    |
| FDA2 - I have a strong attachment to this destination   | 4.32 | 1.865 | 0.000C   |          |
| FDA3 - I strongly identify with this destination  | 4.22 | 1.858 | 0.000C   |          |
| FDA4 - This destination is a very special place to me   | 4.41 | 1.887 | 0.000C   |          |
| FDA5 - I enjoy visiting this destination more than any other place                                      | 4.22 | 1.825 | 0.000C   |          |
| FDA6 - I derive greater satisfaction from visiting this destination than any other place or destination | 4.12 | 1.877 | 0.000C   |          |
| FDA7 - Visiting this destination is more important to me than visiting any other place or destination   | 3.67 | 1.930 | 0.000C   |          |

C Lilliefors significance correction.

non-normality of the variables employed in this study as shown by the Kolmogorov-Smirnov test. Consequently, the use of non-parametric tests is warranted. Hence, the statistical software SPSS v24.0 will be employed for both the preliminary data analysis and scale reliability (as discussed in the preceding subsection) as well as for the discriminant analysis to be addressed in subsequent sections. In this context, the aim is to ascertain the presence of significant differences in terms of age concerning tourists' motivations and attachment to a film destination.

**Results**

One of the primary aims of this study is to underscore the paramount importance of addressing age-friendly considerations in examining disparities in motivations and attachment to a film destination. To achieve this, considering the non-parametric nature of the analyzed variables, non-parametric tests such as Kruskal-Wallis will be applied. For this purpose, age has been divided into intervals, following Sturges' interval rule, as shown in Table 2. The results obtained from this discriminant analysis are presented in the following two tables.

The results presented in the previous table reveal significant differences concerning around 50% of the motivations that drive tourists to visit a film destination. The overall trend indicates significant differences within two distinct age groups: on one hand, the age group of under 25, and on the other hand, the group of over 55. In this manner, significant differences have been observed for these two age groups in motivations M2 (Experience new sensations), M8 (Share experiences), M9 (Enjoy the atmosphere), M10 (Watch different films), M16 (Entertainment), M17 (Escape from daily routine), and M18 (Networking with film industry professionals).

Furthermore, significant differences have also been noted between the age group of over 55 and the group comprising

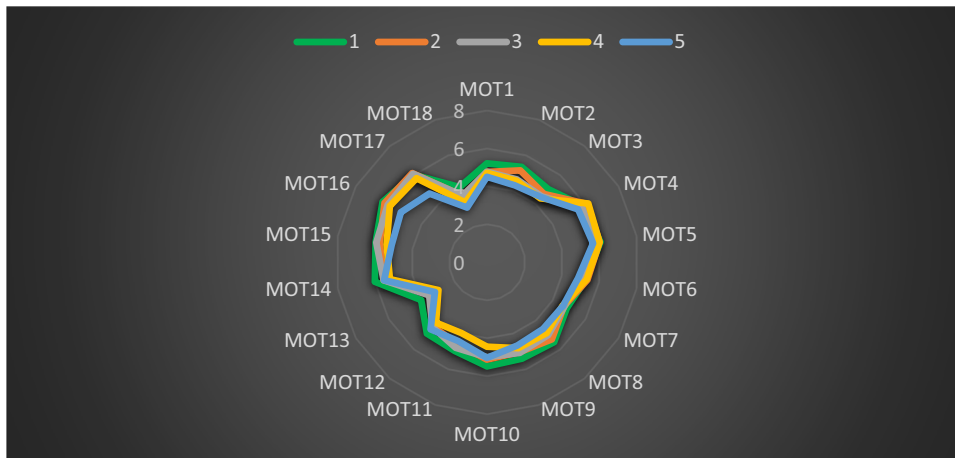
**Table 2 Sociodemographic profile.**

| Variable               | %    | Variable                 | %    |
|------------------------|------|--------------------------|------|
|                        |      | Education level          |      |
| Gender                 |      | Primary education        | 5.3  |
| Male                   | 40.2 | Secondary education      | 19.9 |
| Female                 | 57.1 | University graduate      | 40.0 |
| Non-binary             | 2.7  | Masters/PhD              | 34.8 |
|                        |      | Professional category    |      |
| Age                    |      | Independent professional | 7.6  |
| Less than 25 years old | 42.9 | Public sector employee   | 21.3 |
| 25-35 years old        |      | Private sector employee  | 23.9 |
| 36-45 years old        | 27.2 | Self-employed            | 9.8  |
| 46-55 years old        | 12.3 | Student                  | 28.7 |
| More than 55 years old | 10.3 | Unemployed               | 4.8  |
|                        | 7.3  | Retired                  | 2.6  |
|                        |      | Homemaker                | 1.4  |

tourists aged between 46 and 55. These differences emerged in the context of motivations related to Professional reasons (M13) and when it pertains to networking with film industry professionals (M18).

Lastly, differences have been observed between the age group of over 55 and the age groups ranging from 25 to 35 (M16: Entertainment; M17: Escape from daily routine) and between 36 and 45 (M15: Rest and relaxation; M17: Escape from daily routine). In all the aforementioned cases, the age group of 55 or older displayed lower scores in the comparisons made between age groups. The following figure displays the scores per motivational indicator and age group Fig. 2.

Regarding film destination attachment, significant differences have also been observed across age groups. The results align with those obtained in Tables 3, 4. Once again, the most



**Fig. 2 Scores of motivational items across age groups.** Notes: (1) Less than 25 years old; (2) 25-35 years old; (3) 36-45 years old; (4) 46-55 years old; (5) More than 55 years old.

**Table 3 Discriminant analysis. Motivations and respondents' age.**

|  | H      | Sig.  | Differences       |
|--|--------|-------|-------------------|
| M1 - Visiting the filming location                         | 11.372 | 0.078 | No differences    |
| M2 - Experiencing new sensations                           | 22.227 | 0.001 | 5-1               |
| M3 - Learning new cinematic facts                          | 10.232 | 0.115 | No differences    |
| M4 - Scenic beauty   | 9.759  | 0.135 | No differences    |
| M5 - Cultural experience                                   | 6.677  | 0.352 | No differences    |
| M6 - Proximity to main vacation destination                | 7.277  | 0.296 | No differences    |
| M7 - Engaging in exhibition-related activities             | 3.845  | 0.698 | No differences    |
| M8 - Sharing experiences                                   | 14.568 | 0.024 | 5-1               |
| M9 - Enjoying the atmosphere                               | 13.232 | 0.039 | 5-1               |
| M10 - Watching different films                             | 18.640 | 0.005 | 5-1               |
| M11 - Participation in cinematic activities                | 12.471 | 0.052 | No differences    |
| M12 - Viewing different formats (shorts, documentaries...) | 11.243 | 0.081 | No differences    |
| M13 - Professional reasons                                 | 18.919 | 0.004 | 4-1               |
| M14 - Enjoying cinema                                      | 12.306 | 0.055 | No differences    |
| M15 - Rest and y relaxation                                | 18.009 | 0.006 | 5-3               |
| M16 - Entertainment  | 30.154 | 0.000 | 5-1<br>5-2        |
| M17 - Escaping from daily routine                          | 21.927 | 0.001 | 5-1<br>5-2<br>5-3 |
| M18 - Networking with film industry professionals          | 26.836 | 0.000 | 5-1<br>4-1        |

Notes: (1) Less than 25 years old; (2) 25-35 years old; (3) 36-45 years old; (4) 46-55 years old; (5) More than 55 years old.

notable differences have emerged between the age groups of under 25 and over 55. These differences have manifested in four out of the seven film destination attachment indicators: FDA1 (This destination means a lot to me), FDA2 (I am very attached to this destination), FDA3 (I strongly identify with this destination), and FDA4 (This destination is a very special place to me). The observed differences indicate a higher valuation of these indicators among the age group under 25 compared to those over 55.

No significant differences have been identified for any age group in the film destination attachment indicators FDA5, FDA6,

and FDA7. The following figure displays the scores per film destination attachment indicator and age group Fig. 3.

**Discussion**

The results presented above clearly indicate a generational shift in the responses provided, with younger age groups consistently exhibiting higher average ratings for their responses compared to those aged over 55.

Another noteworthy aspect from the data shown in previous tables and figures pertains to the significant differences observed between the age groups of 46 to 55 and over 55 compared to the age group under 25 in terms of motivations. These motivations were primarily related to professional aspects, such as professional reasons or making professional contacts within the film industry.

In all cases, it is evident that the age group over 55 displays a lower motivational predisposition towards reasons focused on enjoyment, leisure, or experiential matters. In contrast, the younger age groups, between 25 and 35, and 36 to 45, exhibit greater proactivity, interest, and motivation towards these types of considerations.

This offers insight into the fact that the search for new experiences, new products, environments, and entertainment in general, characterized by dynamism, proactive and energetic attitudes, corresponds to the younger age strata. The insatiable need for exploration, movement, and discovery seems to be a fundamental part of the motivations of younger individuals. This is consistent with findings from previous studies by Oviedo-García et al. (2016) and Araújo et al. (2021), where a higher appreciation of motivational dimensions related to visiting film destinations was observed among younger age groups. The results obtained in this regard provide support for these prior studies.

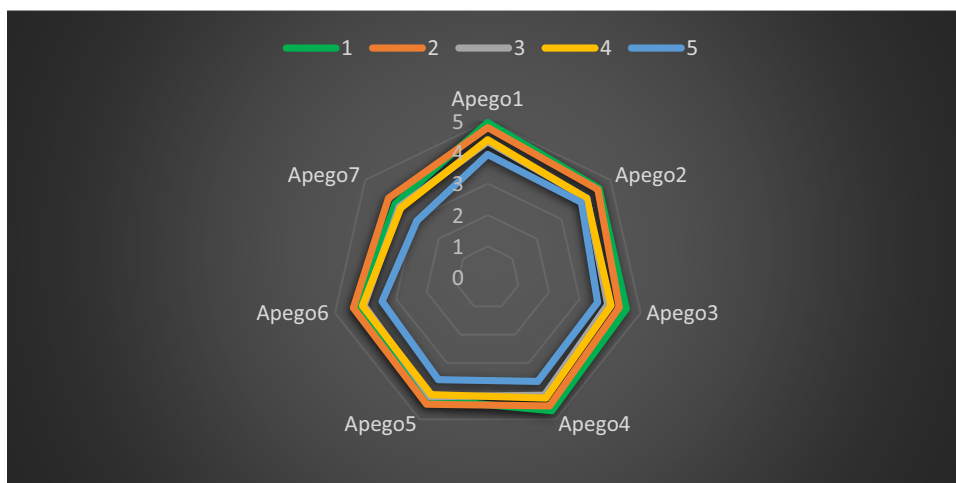
Caber et al. (2020) revealed the importance of younger tourists and their heightened consideration of perceived value, focusing on the overall tourism experience, which consequently impacted their overall satisfaction and behavioral intentions. Thus, it can be deduced that motivation (both internal and external factors) consistently precedes the general satisfaction of tourists (Lee et al., 2013), potentially establishing a connection with H1.

Báez-Montenegro and Devesa-Fernández (2017) found a positive and significant relationship between motivation and satisfaction in the case of film tourism, through case studies linked to the celebration of film festivals. Satisfaction is positioned as a precursor to loyalty, especially in the case of motivation for cinema (Báez-Montenegro and Devesa-Fernández, 2017).

**Table 4 Discriminant analysis: film destination attachment and respondent age.**

|   | H      | Sig.  | Differences    |
|---|--------|-------|----------------|
| FDA1 - This destination means a lot to me   | 16.475 | 0.011 | 5-1            |
| FDA2 - I am very attached to this destination   | 16.359 | 0.012 | 5-1            |
| FDA3 - I strongly identify with this destination  | 15.931 | 0.014 | 5-1            |
| FDA4 - This destination is a very special place to me   | 13.764 | 0.032 | 5-1            |
| FDA5 - I enjoy visiting this destination more than any other place                                      | 9.419  | 0.151 | No differences |
| FDA6 - I derive greater satisfaction from visiting this destination than any other place or destination | 8.240  | 0.221 | No differences |
| FDA7 - Visiting this destination is more important to me than visiting any other place or destination   | 11.902 | 0.064 | No differences |

Notes: (1) Less than 25 years old; (2) 25-35 years old; (3) 36-45 years old; (4) 46-55 years old; (5) More than 55 years old.



**Fig. 3 Scores of film destination attachment items across age groups.** Notes: (1) Less than 25 years old; (2) 25-35 years old; (3) 36-45 years old; (4) 46-55 years old; (5) More than 55 years old.

Conversely, it could be argued that the motivations of older age groups are significantly different. The greater maturity, life experience, and accumulated wisdom that come with age might play a decisive role in the primary motivation for engaging with film tourism. In many cases, these cinematic journeys or motivations could indeed be linked to professional pursuits.

Smart technologies are a pivotal component of a smart city, offering the potential to bolster the independence, autonomy, and well-being of older individuals (Li and Woolrych, 2021). This is directly linked to the consideration of a new paradigm of inclusive city that takes into account technology as a key tool, as well as the way we communicate and enjoy our leisure time.

Regarding attachment to the film destination and age, the results obtained indicate that a younger age of the tourist generates a greater sense of affection towards a film destination than those of older ages.

Furthermore, it must be considered not only motivations but also generational needs, taking into account the new reality we are facing. The population is increasingly aging, the population pyramid is reversing, and quality of life and life expectancy are higher. Thus, establishing high-quality cultural sites and activities can help solidify tourist flows and contribute to the creation of age-friendly spaces.

**Conclusions, limitations, and future lines of research**

In conclusion, based on the presented study, the data reveal a significant amount of essential information in terms of motivational segmentation according to the age of film tourists. These results might respond to a broader issue that is not solely about what tourists of a certain age currently demand, but is rooted in generational differences.

Currently, the way we conceive life, enjoyment, and leisure differs significantly from how it was decades ago. People increasingly have a conception of enjoying life, prioritizing leisure time over excessive work, and seeking new experiences to enrich their dynamic lives. This aspect may have been quite different in the past, as leisure, travel, and tourism were not considered necessities in the same way. It’s possible that many of those over 55, when they were much younger, did not have the same mobility options, leisure opportunities, and entertainment choices. Thus, a culture of work dedication and indifference towards leisure might have shaped their personal expectations, attachments, and motivations towards leisure activities.

One of the limitations of this study is the fact that a significant number of surveys (193 in total) were not validated, accounting for 25% of the total. This omission is due to the presence of unanswered or blank entries throughout the questionnaire.

A future research direction could involve expanding the study to gather a larger number of valid questionnaires in order to establish a more robust discussion considering the studied dimensions. A more comprehensive and enriched structural model could yield more insightful and conclusive findings. Investigating the broader issue in terms of motivational aspects is crucial, not only because tourism often stands as a major contributor to revenue and economic prosperity but also due to the paradigm shift, changing needs, and alternatives being presented.

Furthermore, another consideration to make in this regard is that this population, which is increasingly living longer, will rotate generationally, and evidently there will be a moment when the adult population stratum reaches that maturity. Even in 10 years, those tourists who reach the age of 55 will be even more familiar with this content consumption, as technological

immersion generates, and will generate, significant changes in our consumption patterns, leisure, and life.

The smart and age-friendly community approach encounters challenges in implementation, particularly among the elderly segments. Achieving healthy aging, social inclusion, and active participation can be accomplished by better coordinating ICT with the built and social environment, resulting in Smart Healthy Age-Friendly Environments. All of this entails considering how cities are shaped, the way individuals interact, and how they enjoy their leisure time. Tourism is part of our daily lives, not only as an economic driver but also as a social key to recreation. Motivated by technology, new forms of communication, and current content consumption trends, film tourism comes into play as a novel and essential element to consider in this scenario.

Similarly, societal population pyramids are evolving, as life expectancy continues to rise, older individuals possess greater economic capacity, and enjoy better health. This combination provides them with time, financial resources, and health to enjoy leisure and life. This presents an intriguing topic to explore, not only in terms of social benefits and population satisfaction but also in terms of decision-making power, economic wealth, and the future of the industries encompassing these sectors.

### Data availability

The datasets generated during and/or analyzed during the current study are available from the corresponding author on reasonable request. The data from this study cannot be shared due to ethical considerations related to participant consent. The participants were informed and agreed that their data would only be used for this specific research project and would not be shared with external parties. Sharing the data without their explicit consent would breach the ethical guidelines under which the study was conducted. Therefore, we are unable to provide the data in a supplementary file or through an open repository. This decision respects the confidentiality and trust established with our participants.

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### Author contributions

Conceptualization, A-R and V-L; methodology, A-R and R-R; validation, C-P; writing—original draft preparation, A-R and C-P; writing—review and editing, A-R, R-R and V-L. All authors have read and agreed to the published version of the manuscript.

### Competing interests

The authors declare no competing interests.

### Ethical approval

The author(s) confirm that all research was performed in accordance with relevant guidelines/regulations.

### Informed consent

Informed consent was obtained from all subjects involved in the study.

### Additional information

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