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FILMS AND CRITICAL PEDAGOGY IN MANAGEMENT EDUCATION: A

TOURISM STUDIES CONTEXT

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FILMS AND CRITICAL PEDAGOGY IN MANAGEMENT EDUCATION: A TOURISM STUDIES CONTEXT

Abstract

This article examines and critically assesses the role of films in the practice of critical pedagogy in undergraduate management education, using tourism studies as a context. Utilising online focus groups, it aims to gain an in-depth knowledge and understanding of the role of films as an effective pedagogical medium in enhancing experiential approaches to learning. It argues that films play an important role in facilitating critical analyses of the studied phenomenon, illustrating and problematising abstract concepts and ideas, as well as in facilitating students' ability to discern multiple and alternative discourses about management. The findings highlight the role of films in context-specific critical engagement with the studied content and in stimulating emotionality in learning development, thereby enhancing deep approaches to learning. Emotional responses, even negative ones, prove to be critical in engaging with intellectual and critical reflection after watching films. The findings yield new and empirical insights into the pedagogic use of films in management education, thereby contributing to some of the goals of critical management studies.

Key words: Emotionality, deep approaches to learning; critical pedagogy, management education, films and visual imagery; online focus groups, thematic analysis, critical management studies, qualitative methods, tourism management.

Tourism management is a growing area of scholarship often located in various departments, including marketing and management within Business Schools. Various studies have drawn attention to the growth and expansion of global tourism industry that has seemingly influenced an increase in both study programmes and student enrolments (e.g. Airey, 2005; Airey, Tribe, Benkendorff & Xiao, 2015; Dredge, Airey & Gross, 2015) in higher education. A cursory search for courses with the title ‘Tourism Management’ within the UK’s Universities and Colleges Admissions Service ([UCAS](#)) for 2018-2019 entry returned 410 programmes delivered in 103 institutions on 23 July 2018. Although tourism management is relatively new in higher education, it encompasses a unique opportunity for simultaneously delivering vocationally relevant management education and exploring a wide range of societal challenges (e.g. ecological impacts, ethical behaviour etc) whilst educating future employees and managers (Airey et al, 2015). In this light, we seek to examine the role of films in critical pedagogy in management education, using tourism studies as a context.

Previous research widely recognises the pedagogic benefits of films in various subjects such as industrial and organisational psychology (Casper et al., 2003) and strategic management (Ambrosini et al, 2009). These studies mostly focus on “enhancing the accessibility of material to students, enhancing student satisfaction and interest, and tapping into students’ analytic and application skills” (e.g. Casper et al., 2003, p.84; see also, Lesser & Pearl, 2008). Films are thought to be valuable in provoking reflective processes and attitudes in learners (Blasco et al., 2006). Furthermore, learners’ ability to retain and recall information as well as overall satisfaction with the learning experience was significantly higher where film was an integral part of the learning and teaching activities (Casper et al, 2003; Lesser & Pearl, 2008).

Drawing inspiration from critical management studies (CMS) (e.g. Cunliffe, 2004; Goshal, 2005; Alvesson et al., 2009; Hibbert & Cunliffe, 2015), we have highlighted the

ways in which films can be contextualised in critical pedagogy by focusing on tourism studies as a context. Furthermore, focus is placed on establishing the main goals of CMS and critical pedagogy and assessing the extent to which using films as a pedagogical tool can contribute to achieving criticality in tourism studies within our chosen context. Our study also represents one of the few empirical responses to Belhassen and Caton's (2011) call for critical pedagogy in tourism education, one that draws attention to the potential inherent in films for practicing critical pedagogy in management education. We thus aim to answer the research question, 'how can films be used in a critical pedagogic practice to facilitate students' understanding of key issues in tourism management, more so, in developing countries?' The rest of the paper is structured as follows: we review relevant literature on the topic, followed by presentation of our study methods, the study findings and discussions thereof, and lastly, the concluding remarks.

LITERATURE REVIEW

Critical Management Studies

Critical Management studies emerged from the idea that management is an important social phenomenon that deserves closer scrutiny than what a neutral scientific approach to its knowledge and practice can achieve (Alvesson et al., 2009; Alvesson & Willmott, 2003; Deetz, 1996). CMS represents the contemporary and ongoing problematisation of the management discourse which traces its origins to the historical critique of the emergence of the capitalist political economy (Alvesson et al., 2009). It advocates an approach to management theory and practice that entails much more than the narrow focus on improving efficiency, effectiveness and profitability, incorporating such broader issues as justice, human

development and community wellbeing (Adler, 2002; Adler et al., 2007; Alvesson et al., 2009, Deetz, 1996).

Alvesson and Willmott (2003) emphasise the need to focus on other stakeholders who have legitimate interest in the practice and discourse of management. Examples here include parties such as subordinates or employees, customers, citizens, women and ethnic minorities. There are various conceptions of the role CMS ought to play in management education, which might be thought of as central/radical or marginal/reformist. Some proponents opt for a more radical approach to critiquing conventional management theory and practice whilst others prefer a more humanist or even progressive perspective (Adler, 2002).

The radical approach entails campaigning in words and action, against what are perceived to be corporate malfeasance (Adler, 2002), whilst the progressive view regards managers at all levels of a capitalist firm as playing a contradictory role. That is, they are perceived to be both workers and agents of the seemingly exploitative wage relations and the powerful control of the market. CMS that embraces this progressive view would, in pedagogic sense, encompass "help[ing] would-be managers to become aware of this contradiction that they will be living, and help them reflect on how it shapes the practice of business management" (Adler, 2002: 392). This progressive approach is what is being pursued in our pedagogic practice and why we consider films to be useful tools in the process of helping students to make morally- reflexive choices.

It is clear that CMS entails various conceptions of the notion of criticality. Various critical theories provide a source of inspiration and intellectual enrichment of the contexts in which criticality is brought to bear on management research (cf. Alvesson & Deetz, 2000). Examples include "... but are not restricted to: marxist, post-marxist, post-modernist, feminist, ecological, irreductionist, critical-realist, post-colonial" (Adler, 2002: 388).

However, the inclusion of postmodernist perspective under the critical analyses traditions remains a subject of contention (e.g. Deetz, 1996; McLaren, 2005). In describing differences in approaches to organisation science, Deetz offers a plausible distinction between the postmodern perspective which he describes under the label "dialogic studies" (1996: 203) and critical studies by pointing out that "dialogic studies focus on the fragmentation and potential disunity in any discourse. Like critical studies, the concern is with asymmetry and domination, but unlike the critical studies' predefinition of groups and types of domination, domination is considered mobile, situational, not done by anyone" (Deetz, 1996, p.203).

Meanwhile, postcolonial arguments are mainly concerned with the issues of representation and resistance inherent in colonial relationships (Ashcroft et al, 1995, Young, 2003). Postcolonialism deals with a range of issues which form the basis for critique in other disciplines and critical traditions, for instance "the position of women, of development, of ecology, of social justice...in its broadest sense" (Young, 2003: 7). Postcolonial arguments, which also belong to CMS, are thus of great relevance in critical pedagogy in tourism (cf. Mowforth & Munt, 2015). Tourism development in former colonies can sometimes reinforce the stereotypical images of the colonised as 'exotic' and 'primitive' construction of 'other', which becomes the main subject of 'tourist gaze' (see; Pritchard & Morgan, 2000; Mowforth & Munt, 2015). The 'Subaltern' voices of local people are either suppressed or under-represented in tourism interaction (Spivak, 1995). Critical pedagogy thus needs to be concerned with rethinking the signification of power and authority and critically evaluating the role of tourism on the postcolonial.

Within the remit of CMS, management is viewed as a political, cultural and ideological phenomenon, which gives voice to managers not only as managers but as persons, and also to other social groups (e.g. subordinates, customers, clients, citizens etc) whose lives are more or less directly affected by the activities and ideologies of management (Alvesson &

Willmott, 2003:15). A critique of this dominant logic in our professional practice has led us to consider how critical pedagogy and the role of films in management education may be integrated to realise some of the goals of CMS initially in our tourism classrooms but hopefully beyond.

Critical Pedagogy and Films in Management Education

Critical pedagogy is a concept which is difficult to define clearly (e.g. Breuing, 2011; Ruiz & Fernandez-Balboa, 2005). Its central premise revolves around transformation of society in the direction of social justice, disrupting of the status quo through a critique of what is taken for granted and practices that reproduce inequality and oppression, as well as situating students voices in these debates and being able to balance critique with imagination (Freire, 1970; Hytten, 2006; McLean, 2006).

Critical pedagogy has widely been discussed within the context of management learning and education (e.g. Cunliffe, 2002, 2004; Dehler, 2009; Hibbert & Cunliffe, 2015). It aims to dislodge managerialism by challenging dominant ideologies and practices of hierarchy and control, thereby carefully considering wider discursive structures and power relations into the learning process (Cunliffe, 2002). In this light, learning becomes a significant agent for social change and transformation. Here, critical pedagogy functions as a “mechanism for problematizing values and learning” (Dehler, 2009: 33). Cunliffe (2004) draws attention to critical and reflexive practice as a crucial focus of management education in that it helps students to develop more collaborative and responsive ways of managing organizations. Hibbert & Cunliffe (2015) advocate that educators need to transform the classroom into a place where learning occurs through dialogue and where reflexive practice begins. They further argue that facilitating students to engage in moral reflexive practice offers one way of helping them to become responsible managers and leaders.

However, critical pedagogy is widely criticised by various scholars (e.g. Ellsworth, 1989; Gibson, 1999; Lund, 2005) for being a form of elitist Marxism, simplistic binarism (e.g. the oppressed vs the oppressors), or as being impractical beyond the classroom setting. Specifically, Lund (2005:333) reminisces that “critical pedagogy is characterised by some as a patronising and even hypocritical model in which a teacher dispenses power to those students whose political viewpoints are deemed acceptable”. In addition, it has been shown that disparities often exist in teachers’ intentions for introducing different or critical approaches to teaching and students’ expectations, beliefs or values (e.g. Hagen et al., 2003; Fenwick, 2005) all of which make it a challenging task to practice critical pedagogy.

Bearing in mind, the highlighted limitations, critical pedagogy in management studies should aim not only to embrace the need to harness the multiple and situated voices of the students but also to include a critique of the deeper problems and challenges that are intricately linked with management in various contexts. Here, using films is expected to overcome these limitations in that films can portray and deliver the subjectivities of either real or fictional characters, which eventually lead to harnessing students’ multiple and situated voices (cf. Hibbert & Cunliffe 2015). It is thus imperative to examine to what extent films can facilitate students’ own voices in the construction of meaning and knowledge from a critical pedagogic point of view.

Films have been incorporated in management education as an effective medium to facilitate reflexive practice among students (e.g. Billsberry & Gilbert, 2008). In advocating the use of film in teaching organizational behavior, Smith (2009) views film as a primary medium through which the subtle and complex nature of human action can be studied in minute details and within varied contexts. Meanwhile in highlighting the benefits of using films, Billsberry et al (2012) call for more selective use of films which represent critical and analytical views of the reality, rather than consensual, normative and simplified views of

social realities. The socially constructed, power-laden and ideological nature of films is of great relevance in stimulating an interest in students, of critical and complex issues which are considered to be of significance in CMS. The extent to which students pick interest in these issues both intellectually and emotionally, then become proxies for assessing whether or not films can or do contribute to realising some of the goals of CMS. Hobbs (1998, 2006) insightfully draws attention to some drawbacks of using media in that it can encourage students to adopt a passive mode of reception, thereby lacking critical approach to the learning process. Nevertheless, adoption of critical pedagogy in tourism studies as cogently advocated by Belhassen and Caton (2011) remains a valid call. This is simply because it can contribute to a greater understanding of the ways in which the complex challenges facing humanity can be recontextualised in management education that has a responsibility for developing morally responsible future leaders (cf. Hibbert & Cunliffe, 2015; Edwards et al., 2015). The use of films to unravel such issues whilst centrally situating students' voices in its critique becomes a valuable feature of critical pedagogy which aims to facilitate the development of criticality and emotionality in the learning process in management education.

The Role of Emotionality in Deep Approaches to Learning

Marton (1975) highlights that processes of learning encompass surface and deep approaches of learning behaviour. Deep approach is mainly concerned with an active and autonomous approach to learning, enabling students to focus on the meaning of what they are learning and relating them to their previous knowledge and experiences. By employing deep approach to learning, students endeavour to critically evaluate key themes and concepts, thereby internalising their learning. Here, students as a main subject of knowledge construction are keen on facilitating proactive learning activities and contributions they make to their own learning (Fox, 1983; Trigwell & Prosser, 1991; Webb, 1997).

Emotion is, as part of learning process, increasingly viewed as a crucial factor in enhancing learner development (Goleman, 1995; Boler, 1999; Spelman, 2010). Ingleton (1995) draws attention to the interrelationships between the affective and cognitive aspects of learning experiences, particularly emphasising the cognitive component of emotion and the affective component of cognition. Importantly, emotion is a social construction which shapes and informs moral assumptions and value-added judgments, which is also reflective of value systems and personal perspectives of the world (Denzin, 1984; Boler, 1999). Emotion also plays a major role in shaping organizational practices as well as learning experiences by way of heightening awareness and sensitivity to what is happening around us (Fineman, 1997). Emotion is thus considered to be integral to the meaning-making process in learning and students' emotional responses and transformations during the process can enhance critical understanding of the world. However, the role of emotion is largely undervalued in learning development and traditional teaching methods in higher education often fail to facilitate students' emotional responses and affective learning (Ingleton, 1999). Yet, affective elements of learning are of crucial importance to management learning and practice (Goleman, 1995).

Greater emphasis in the extant literature is placed on the role of positive emotions in enhancing interpersonal skills, student performances and critical thinking. Negative emotions such as anger, fear and frustration are generally seen as interfering with learning, often leading only to surface learning (Miller, 1993; Goleman, 1995; Auster & Ruebottom, 2013). Despite some recent studies that have recognised the contribution of negative emotions in management learning (Pekrun et al., 2009; Finch et al., 2015), focus in these studies is mainly placed on regulating negative emotions in academic performances or team-based experiential learning activities. There still remains a need for further exploration of negative emotions as an agent for individual transformation and critical reflection, particularly in relation to the

ways in which students can be encouraged to challenge and change the views and perceptions on their own selves and the world.

Kolb (1984: 26) perceives learning as a ‘process whereby concepts are derived from and continuously modified by experience’. He views learning as a holistic process which integrates concrete experience and abstract conceptualization. Based on his experiential learning cycle, a person’s experience is followed by its critical reflection, which leads to forming abstract concepts and is then used to experiment them in future situations, resulting in new experiences. A growing popularity of experiential learning is associated with a recent shift in focus on experience as a key element of critical analysis in management education (Cunliffe & Coupland, 2012; Tomkins & Ulus, 2015). Close interrelationship between emotional engagement and experiential learning is also recognised in management learning (Kayes, 2002; Kolb & Kolb, 2005; Spelman, 2010). Focus on personal and subjective experience in learning is of great relevance to management education which calls for students’ active participation and reflexive practices. Estes (2004) draws attention to student-centred facilitation methods which could provide students with more opportunities to take meaningful roles in their own learning. On the part of tutors, there emerges a call for developing a new experiential paradigm with a greater emphasis on creativity rather than overtly relying on traditional pedagogies and courses of study (Livingston, 2010). However, there arises a concern that experiential learning can still remain teacher-centred in the way teachers can exert an authoritative power during student’s reflection on experiences (Brown, 2002).

METHOD

Research Context

The study participants were drawn from the same cohort who studied two introductory modules in tourism management, taught separately by the two authors. The two modules, **Introduction to Tourism** (a business management perspective) and **Introduction to Tourism Social Sciences** (a social science perspective) were part of a three year full time BA (Honours) Degree programme in a British University, which recruits on average, 100 students each year. The programme emphasised the traditional lecture and case study-based delivery, led by the lecturer and small, student-led seminars facilitated by the lecturer as the dominant mode of learning and teaching. Engaging students through online discussions and reflective learning diaries on the university's virtual learning environment (VLE) were integral to the programme.

All students in a cohort would attend lectures at the same time, but they would be split into smaller seminar groups of 15-35 per class. A typical module would be taught by one to three instructors, over a 24 week term-based system that runs from October to May. Majority of our students were Europeans, approximately 90%, with the remaining 10% coming from Africa, Asia and South America. In the year of our study, the average age of the student participants was 22, more than half were female and they originated from various countries (e.g. Germany, Poland, the United Kingdom, Lithuania, Mauritius, India and Latvia). The students were high school graduates without professional work experience, but a number of them were in part-time, temporary jobs.

The two tourism modules within which our research is situated, were taught by us (the two authors), and a third instructor who did not participate in this research. The modules were taught on the basis of a one hour lecture and two hour seminars over a 24 week period. A

common thread that ran through both modules and thus the three year programme, was the issue of tourism impacts, most of which, when looked at critically beyond economic benefits, tend to be rather negative, more so in developing countries (cf. Mowforth & Munt, 2015). The programme therefore emphasised responsibility and long-term planning, development and management underpinned by concepts such as sustainable development and social responsibility.

The Stimulus: The Films Used in Our Study

Films were used as an integral aspect of learning and teaching in some sessions that were conceptually and contextually difficult to convey to the students (cf. Shipper, 2013; Billsberry et al., 2012; Edwards et al., 2015), such as tourism impacts in developing countries, terrorism and tourism, sustainability and responsibility in tourism development and management, disasters and crises management. Consequently, we used a range of short films, news clips or documentaries of up to ten minutes, shown during a 60 minute lecture and 30-40 minutes in 120 minute seminar classes, followed by questions and discussions (cf. Shipper, 2013). The discussions took place during lectures, where each student was free to contribute their views to the whole class, or in the seminar classes, where students worked in small groups or even debated with each other.

However, unlike Edwards et al (2015), the use of films in our study was not limited to one particular topic, or for that matter, one particular film. Instead, we selected and included films that highlighted contrasting views of a given phenomenon (cf. Billsberry et al., 2012) or those which were factual (e.g. documentaries) covering situations such as the 2001 terrorist attacks in the USA, the Asian Tsunami of 2004, the Haitian earthquake of 2010, the Arab uprising of 2010/2011 in the learning and teaching activities in some topics. The same students watched these films in the two modules, but at different times over the 16 week period that preceded our study. In the original lectures and seminars in which such films were

shown, an important criteria for their selection was the interest in getting students to identify multiple perspectives on a given topic and the ability to discern issues highlighted by different actors holding different positions as depicted in the films (e.g. the BBC documentary on "*Thailand for Sale*").

Another criterion was to include fiction-based films, but where there was an interest in getting students to question relevance to the issues they were learning about (cf. Billsberry & Gilbert, 2008). This aspect was important in that we hoped it would enable students to think critically about what they are learning and if necessary, question what they did not agree with as portrayed in the film. There was also an interest in assessing if students could handle what seemed to be a contradiction of their *apriori* knowledge and experiences as a way of learning about an issue and hence of developing a critical mindset. It is in these later contexts that the film '*The Beach*' based on Alex Garland's 1996 novel by the same title and directed by Danny Boyle (2000) was included in a seminar on sustainable tourism.-The film is meant to demonstrate the futility of preserving untouched island paradises, and the nature of interaction between the tourists-turned-settlers and the local community allows counter arguments to the idealistic concept of sustainable or responsible management to emerge.

Instead of showing a particular film and using it as a basis for the focus groups, we asked study participants to recall and reflect critically, on sessions that incorporated films as part of the learning and teaching activities between October 2010 and January 2011. This is consistent with previous research that highlights some pedagogic benefits of films as including their role in provoking reflective processes in the students and students' ability to recall information (e.g. Blasco et al., 2006; Casper et al., 2003; Lesser & Pearl, 2008). From a critical pedagogic point of view, the approach is also believed to encourage students' moral reflective thinking (cf. Hibbert & Cunliffe, 2015) as they are asked to look back at what they

would have learnt in the previous weeks in which films were included in the learning and teaching activities.

Sampling and Data Collection

When recruiting for this research, a class-wide email was sent to all first year students (108) on the BA (Honours) Tourism Management programme, at the beginning of term 2 in January, calling for participants and also explaining the purpose and the nature of the investigation. In line with the institutional research ethics at the time, the email also highlighted key ethical issues about the prospective participants' rights to participate, to withdraw and to remain anonymous. All potential respondents were invited to participate on voluntary basis, with no incentives offered. In total, there were 39 out of 108 students who responded to the email call and agreed to participate in the study.

The two authors share some common attributes; including the fact that they both are young, female academics of non-western, minority origins, with research and teaching interests that embrace and valorise some of the ideals of both CMS and critical pedagogy (e.g. social justice, student-centred learning, a critique of practices that reproduce inequality etc). They also share a strong interest in facilitating and harnessing students' critical thinking and emotional development. However, our role of instructors-turned-researcher is potentially problematic given the observation that 'researchers must be clear about their position in the field, [in terms of] the relationship between themselves and the researched' (Pratt, 2009, p.859, slight emphasis added). We thus followed strict institutional research ethics guidelines outlined previously, implying participants explicitly consented to taking part in the studies, the sample size (39 out of 108) also implies that only those who were interested opted to get involved.

Additionally, we made it clear at the beginning of the interviews, that there would be no right or wrong answers, and that all we wished to know was individual and collective views on the questions we would be asking them. This was aimed at getting participants to understand that we were not expecting them to respond in a certain way, but instead, we hoped to gain authentic views, if they could manage to share them during the focus groups. Within reason, and based on our understanding of the issues in the wider CMS/critical pedagogy and contextual tourism studies literature we had reviewed, we developed and asked five broad questions, followed through with additional probing questions as summarised in table 1 below (cf. Konopaski, Jack & Hamilton, 2015, .p350).

(Place Table 1 about here)

Nevertheless, we have noticed that researchers use a range of strategies when collecting and analysing empirical data and, ours is simply one such an approach. For instance, some are keen to disclose and thus to address the potential issues that might arise from the pre-existing researcher-participant relationships (e.g. Martin, Woods & Dawkins, 2015), whilst others do not explicitly problematise it (e.g. Konopaski et al., 2015; Petriglieri, Wood & Petriglieri, 2011). In sum, the approach we have taken is closer to Martin et al, to the extent that we were keen to include in our study design, ways of minimising the effects of such prior relationships on our research participants and the ensuing findings.

Study Method: Online Focus Groups

Online focus groups (OFGs) were considered the most appropriate method for holding a dialogue with the study participants. Focus groups, according to Kitzinger (2005), entail group discussions that are structured in such a way as to investigate a particular set of topics, enabling researchers to examine the experiences, viewpoints, stories and perspectives of research participants. They are useful for understanding the ways in which members of a

group describe and discuss a particular issue, thereby generating vital insights into how participants respond to each other's opinions whilst developing their own views during the group interaction (Bryman & Bell, 2011; Liamputtong, 2009). The OFGs showcase an embrace by qualitative researchers, of the use of the internet technology in data collection (Liamputtong, 2009) and permit the use of "captive population" of people who are already communicating with each other' (Bryman & Bell, 2011: 656).

In holding the three separate OFGs, the two researchers posted one question at a time, giving participants time to discuss it within the specified time (1.5 – 2.0 hours). Probes were used to fill in some questions and to clarify ambiguous responses (e.g. Bryman & Bell, 2011; Fox et al., 2007; Liamputtong, 2009). Participants were required to recall if they had watched any films or documentaries as part of their learning in the previous 16 weeks (as they would have all done so, but some may have forgotten) among other questions (refer to table 1 above). We used synchronous OFGs which means the discussions occurred instantly, in real time (i.e. Bryman & Bell, 2011; Fox et al., 2007), using the university's VLE (e.g. Stewart & Williams, 2005). The OFGs therefore entailed a form of purposively structured 'one-to-many' instant online interactions that seemed appropriate, given that majority of the students are well-versed with instant messaging via various forms of social media. To ensure anonymity, all student participants' real identities were disguised and instead arbitrary numbers drawn out of their initials have been assigned to identify them, hence 113, 114, 126, 137, 810 and so forth, refer to the student participants, whose views are reproduced in table 2 and in the form of italicised excerpts in the results section. We found the OFGs to be more efficient compared to the traditional focus groups in that they lessen researchers' work given that audio/video recording and transcription are eliminated from the process (Stewart & Williams, 2005).

Data Analysis

We used thematic analysis to make sense out of our data. It is a widely used qualitative data analysis method that is often left implicit and where there are no agreements about definition and how to apply it in a given study (e.g. Bryman & Bell, 2011; Braun & Clarke, 2006; Tuckett, 2005). Thematic analysis is a flexible approach that is compatible with various research paradigms (Braun & Clarke, 2006). However, its use in this study is broadly based on the conception that '[it] is a method for identifying, analysing and reporting patterns or themes within data, [and that] it minimally organizes and describes data set in (rich) detail' (Braun & Clarke, 2006:79). The identification of themes may be based on their prevalence in the data or the role they play in connecting and explicating contextual issues within the data in relation to an analytic interest in a given topic (Braun & Clarke, 2006; Wyss et al., 2014).

Thematic analysis in this study started soon after the completion of the first OFG interview and, it involved two interrelated, indistinguishable and iterative phases that required moving back and forth between data and literature (cf. Petriglieri et al., 2011; Miles & Huberman, 1994). We describe here in detail, the way we applied thematic analysis in this study (cf. Köhler, 2016). The first author held the first and second OFGs, and she read and re-read through all the transcripts from the first interview within 48 hours. She created a word document into which the five broad questions asked during the OFGs and responses to each were copied and pasted. This was done to minimally organise the data in a way that would make it easier to begin to identify provisional or first order codes (cf. Petriglieri et al., 2011; Pratt, 2009). This way we could then start to explore our data so as to assess what categories might emerge from it and in that sense, if our main research question might be answered using this data or not (cf. Martin et al 2015, p.55).

This was followed by a re-reading of the transcripts in relation to the five questions, including a review of some notes and observations made during the interviews, which

enabled the first author to start identifying words or phrases that appeared interesting, such as ‘thinking outside the box’, ‘understanding issues more deeply and thoughtfully’, ‘feeling ashamed to be a tourist’, ‘captivating audience emotions’ etc. All quotes containing the ‘interesting words and phrases’ were grouped together based on their similarities, but without a specific theme at this point. They were simply grouped under theme 1, theme 2, theme 3 and theme 4. This was in a sense, setting up a basic or preliminary coding scheme on the basis of which the rest of the data from the remaining OFGs would be reviewed, coded and categorised in order to assess and visualise the full picture emerging from our data (cf. Petriglieri et al. 2011).

The first author conducted the second OFG three days later and she repeated the above thematic analysis processes. The second author then conducted the third (and last) OFG interviews whilst the first author continued to explore the data and also to revisit the literature. Key re-discovery in the literature at this point included various ways in which films were found to be beneficial to students as seen in previous research (e.g. Ambrosini et al, 2009; Blasco et al., 2006; Casper et al., 2003; Lesser & Pearl, 2008), for example making learning enjoyable, memorable, interesting, satisfying, reflective etc. Subsequently, the first author returned to the preliminary codes developed earlier to consider what descriptive-explanatory themes might best summarise the data transcripts grouped under themes 1-4. The interest here was to use explanatory themes for which there was evidence within the data and ones that may also be linked to existing literature (cf. Konopaski et al., 2015).

Following these iterative ‘journeys’, the four themes previously labelled 1-4 were re-categorised as follows: **the role of films in learner motivation; the role of films in recall of information on a given topic; the role of films in learner satisfaction with the learning experience; and learners' critical engagement with the studied content.** Although we were not explicitly using a Grounded Theory approach, we chose themes which closely reflected

words that emerged from the data inasmuch as being reflective of issues that were analytically of interest to us in this study (cf. Braun & Clarke, 2006; Glaser, 1978, 1992; Kendall, 1997; Wyss et al., 2014).

The second author transferred data transcripts along with her notes and observations, to the first author, after completing the final OFGs. The first author then repeated the thematic analytic processes outlined previously, by coding all the resultant data under the four themes mentioned above. She then shared the 'data analysis' file with the second author who read through and thus checked and commented on the thematic analysis thus completed (cf. Martin et al., 2015) . The second author concluded there was a slight discrepancy in the themes and codes, and suggested re-visiting the transcripts, whilst pointing out that views expressed in terms of 'thinking' might need to be separated from those about 'feeling'. Consequently, a fairly large number of responses which were previously coded under the theme on 'critical engagement' indicated elements of 'feeling' in various contexts, leading us to consider what 'feelings' evoked during watching films in a classroom had to do with learning. This was because we had not at this stage considered the role of emotions in learning or even critical reflection. This led the second author to review literature on the role of emotions in learning. We thus created a sub-theme within the literature review section on emotions and learning, preceded by a fifth category/theme on 'films and emotionality in learning development' within the data analysis file. A similar approach that involves returning to the literature in order to revise preliminary coding or to progress with the analysis can be seen in the work of Petriglieri et al (2011) and Martin et al (2015) respectively.

Having completed thematic analysis, of the five themes we developed, three were strongly represented in the literature on the role of films in learning in general and in management education in particular (e.g. Ambrosini et al, 2009; Blasco et al., 2006; Casper et

al., 2003; Lesser & Pearl, 2008). Meanwhile, the remaining two themes on the **‘role of films in critical engagement of learners’** and **‘the role of films in emotionality and learning development’** were not strongly represented in the literature, including specifically CMS and critical pedagogy literature. These themes also represented some of the areas in which management education scholars (e.g. Belhasen & Caton, 2011; Billsbery et al., 2012; Billsbery & Gilbert, 2008; Cunliffe, 2004; Hibbert & Cunliffe, 2015; Smith, 2009) were pointing to the need for more research and critical pedagogic practice.

Given the fact that we were keen on establishing ‘how films can be used in a critical pedagogic practice to facilitate students’ understanding of key issues in tourism management’, we therefore opted to focus on these two themes. This is because these themes reflected in our views, stronger, data-driven and contextual contribution to management education learning and teaching than the other three. It is on this basis that we produced table 2 below in which we provide ‘essential quotes and observations from the data’ (Köhler, 2016, p.413) and where we use ‘power quotes’ (Pratt, 2009, p.860) to show pieces of compelling evidence on which our study findings are based. We however include a [link to table 3](#), where we present all the five themes and the supporting codes for more information, if required. The selected themes which we discuss in depth in the next section therefore represent the main contribution of our research to an understanding of the role of films in critical pedagogy in particular and management education in general. Our study therefore encompasses one possible reading and contribution within the wider literature on CMS. That reading provides evidence of students’ subjective, reasoned and reflective accounts (cf. Hibbert & Cunliffe, 2015) of the role of films in critical pedagogy in management education (cf. Edwards et al., 2015).

FINDINGS

In this section, we present the evidence from our study findings (see table 2 below), to ‘show’ and to ‘tell’ a story (Köhler, 2016; Pratt 2009) about how films can be used in a critical pedagogic practice to facilitate students’ understanding of key issues in management education. We achieve this by focusing on two of the emergent explanatory themes mentioned previously. We draw on the advice and guidance given by Bansal and Corley (2012), Köhler (2016) and Pratt (2009) on how to present the findings of a qualitative study and also the application of these in previous empirical studies (e.g. Konopaski et al 2015; Martin et al 2015; Petriglieri et al 2011). However, we are aware that there is no “boiler plate” or an accepted template for writing up qualitative research’ (Pratt, 2009, p.856) or ‘single best structure that findings should follow’ (Köhler, 2016, p.413).

Place table 2 about here

Films and Engagement of Learners in Critical Thinking

Four main subthemes are covered here as a basis to demonstrate what we consider to be the role of films in engaging learners in critical thinking. The first sub-theme addresses the issue of relevance of films in critical pedagogic sense (cf. Billsberry & Gilbert, 2008) as typified by the following excerpts:

Yes I have watched films and movies in some of my lectures and seminars. While watching movies like "the Beach" in my lessons I gained some valuable insight into my subject area such as problems that affect tourism that at first glance I would not have believed held relevance to the subject at all... However after having experienced films in lessons I can see

that they do inform you, not better or worse, but in a different way which can make the lesson memorable, challenging and interesting (176).

Yes, I have watched movies in my seminar classes. And I find movies like these very useful and helpful in order for me personally to understand the issues we are studying more deeply and thoughtfully (224).

The views articulated by these students may be construed as representing one context in which films used in teaching instantiates critical thinking. Specifically, they serve to concretise from a student perspective, the argument that the use of films in management education has moved beyond what was once perceived as “non-serious; entertainment rather than enlightenment” (Billsberry et al., 2012, p.ix).

The second subtheme entails the role of the lecturer in creating and sustaining conditions within which active and meaningful learning can take place (cf. Hibbert & Cunliffe, 2015). The lecturer in this context actively facilitates and supports students’ intellectual curiosity and interest in identifying the subtle and complex discourses (cf. Smith, 2009; Edwards et al., 2015), which if deconstructed, may indeed yield multiple interpretations of the filmic information they are confronted with. For instance:

When I watched the film "the beach" in class ... I remember that there were 2 points made that I thought were interesting. 1) That people going on holiday expect to have everything e.g. same food and comforts that they did at home... 2) Many people want to find the ultimate experience e.g. the island in the film, and keep it for themselves, [which is] the opposite of mass tourism, however the problem was who does the land belong to in the first place? Does the local community have a right to reject Westerners coming to their land as tourists? Should tourists be tolerated in a place even if they refuse to respect the local customs? The film opened my mind to such issues (817).

From the films, mass tourism seemed to be represented in bad light which in class we have learned that it can sometimes be true. However, we might think that independent tourist are better than mass tourist, but that's not always true as its independent tourists that find unknown places to visit and then mass tourist follows as news of a new destination spreads, as seen in the film. I have come to learn that it is not always easy to say which types of tourists are good and which ones have negative impacts (148)

What is of particular interest here is the way in which students' offer these detailed narratives on what they recall from watching specific films and how these impacted their learning, including the use of conceptually limiting terms such as "independent" and "mass" tourists that tend to be simplistic when dealing with the complexities of the real-world.

The third subtheme encompasses students' ability to identify critical issues in tourism in developing countries that rarely feature in tourism management discourse that places a premium on the growth and competitiveness of international tourism. Students' reflections on this subtheme include:

Tourism industry must develop, but we should be careful in doing this or we will destroy all beautiful places by letting too much [many] people there. Some people just can't get enough, they want more and this greediness will soon destroy the most attractive places without leaving a chance for others to enjoy its' [their] beauty (512).

Before the lecture and seminar about sustainable development and tourism, I didn't have any prior knowledge of it [sustainability] and why it might be important in business. This was the first time I was introduced into sustainable tourism. I think no because in order for tourism industry to reach its ultimate level we must use all the available resources and our full capacity to make a profit out of it... People became careless of things such as preservation for future generations, but the film is a good visual example for people to start thinking about

developing tourism industry only in those places where they can't harm the nature nor its' residents (118).

What is evident in these detailed reflections is that films facilitate the goals of CMS by raising awareness of critical issues which students as citizens of the world, current and/or future morally responsible consumers and managers (e.g. Alvesson & Willmott, 2003; Adler, 2002; Hibbert & Cunliffe, 2015) are able to identify and voice their concerns on.

The fourth and final subtheme focuses on the role of films in conveying contradictory knowledge and students' reaction to such a scenario. We find that:

If the film contradicted what we had learned it still would have been useful because it would give us counter arguments on tourism sustainability. Also after watching the film some people might develop their own views if they completely disagreed with what the film showed (186).

No, [it] did not disappoint me, but like 919 said, [it] opened my eyes. I think [it] is good that we learn about all social aspects of tourism industry, even if many of them are not so positive (111).

Clearly, our students are not hindered by films that might contradict their prior knowledge of the topics under discussions. Instead, we argue here, that learners can potentially become more open to embracing alternative perspectives. This also supports the view that contradictions and alternative discourses constitute a necessary process of developing critical thought (e.g. Barnett, 1997; Edwards et al., 2015). In summary, we argue, with the help of the four subthemes presented here, that integrating films into our critical pedagogic practice can facilitate students in problematising and imagining alternative discourses about tourism management and its varied impacts on society, thereby constituting a qualitative level of critical engagement with their learning.

Films and Emotionality in Learning Development

It emerged from the research findings that evoking students' emotions through films is effective in developing their critical perspectives of tourism management. The following comments typify this point; *I stop and think about things and I start to feel more about what is good and bad. Films make it easier to achieve this compared to if I read a journal [article] or text book (121)*

The films used have been very good at stirring up some sense of emotion among us (students). All students are different and we all learn in different ways (810).

Films also proved to be useful in the context where different, multiple and varying perspectives need to be recognised and critically evaluated. Using films could encourage students to engage in different and personalised articulations and viewpoints, which may be rather difficult to attain in traditional teaching methods including lectures (cf. Denzin, 1984; Boler, 1999). In this light, students manage to internalise their learning, thereby creating a powerful emotional experience in their learning development (cf. Kolb & Kolb, 2005; Spelman, 2010). One of the films used provided a variety of perspectives, from local people, tour operators, hoteliers and governments concerning tourism impact issues in Phuket, Thailand. During class discussions after watching the film, students showed more empathy toward the local people, whose suffering was both visually portrayed and emphatically narrated in people's own voices:

I think the film really woke people up to the problems surrounding the tourism industry...even to people who have never been to Thailand (810).

We have the ability not just to read books, but to see and to hear the comments from local people and also to feel their pain when we watch films (712).

Films, in this light, could further facilitate a discernment of multiple perspectives of the 'said' and the 'unsaid', making it possible to perceive an association between their emotional responses and critical thinking concerning the studied topic. More importantly, films implicitly delivered less dominant narratives which may be either underrepresented or not represented at all in text-based learning material. Emotions evoked, particularly negative ones, while watching films contribute to enhancing students' critical understanding of less dominant and 'subaltern' (see Spivak 1995) voices of disempowered groups in power relations immanent in tourism development:

It is upsetting to realize what is really happening behind the scene. The film really shocked me (1311).

I really feel ashamed of myself as a tourist and it is rather painful to watch what is happening there but I am glad I watched the film (286)

Affective and emotional connectedness with such actors as local residents perceived by students seemed to be enhanced after watching the film, compared to the initial negative responses including anger, shock and frustration:

I think the most striking topic was social inequalities and corruption. The difference between brown and white, 'slaves and masters' was so visible. I am still wondering how people interact like this in the 21st century... appalling! (199).

I instantly felt an affinity with local people when watching how they suffer from tourism... all the points they make are absolutely valid (146)

Furthermore, students' emotional approach to the subject is of particular relevance in enhancing their individual and reflective understanding of the intricacies and subtleties inherent in certain complex and controversial issues concerning tourism impacts and sustainability:

the film has encouraged us to think more independently about the topic and form more individual opinions, rather than focusing on what has been covered in our lectures and textbooks (1311).

It was also observed that students who had a powerful emotional response while watching films tended to choose more theoretical and critical essay or project topics for their summative assessment. Some of the respondents developed insightful and critical stances in analysing and evaluating the complex dynamics between tourism and globalisation or sustainability. Emotional engagement of the films did not hinder a critical and intellectual engagement with the key issues derived (Ingleton, 1999). It is highlighted:

The issues raised in these films encouraged me to learn more about tourism, and I have since changed my career plan! Before I wanted to work as a product development manager for a big company and now I would prefer to work for the public sector (810).

The film really alerted me about negative impacts of tourism. I only thought of working at the airport or hotels after this degree. But I think it will be rewarding to work for, and together with, local hosts, not just for tourists (113).

DISCUSSION

Previous research clearly recognises the significance of students' voices in critical reflective and transformative learning (e.g. Hibbert & Cunliffe, 2015), the role of films in management education (e.g. Billsberry et al., 2012) and the potential role of films in critical pedagogy (e.g. Edwards et al., 2015; Huczynski & Buchanan, 2004). However, scarce attention has been placed on examining ways in which films can contribute to enhancing the practices of critical pedagogy in management education. CMS and critical pedagogy entail the on-going problematisation of taken-for-granted discursive and power-laden practices such as inequality, social justice and community wellbeing (e.g. Cunliffe, 2002; Adler, 2002;

Adler et al., 2007; Alvesson & Willmott, 2009; Dehler, 2009; Deetz, 1996). The findings of this study further substantiates the role of films as an effective tool of critical pedagogy in explicitly situating students' voices within the wider debates on social, economic and political issues, as seen in the preceding section.

The films used enabled students to discern a wide range of issues about the rationale for a more sustainable or responsible approach to tourism development and management and the dilemmas involved in taking such an approach (cf. Edwards et al., 2015; Hibbert & Cunliffe, 2015). Students managed to develop an understanding of tourism as a new form of colonialism in the context of some developing countries, rather than just emphasising its potential for economic development by critically reflecting on the negative impacts on the part of the local people. (cf. Adler, 2002; Mowforth & Munt, 2015; Pritchard & Morgan, 2000). The fact that these students are able to identify who the key stakeholders are and what issues emerge from their varied roles in tourism in a developing country attests to the role of films in raising awareness of what are salient and critical issues in management education (cf. Adler, 2002; Adler et al., 2007; Alvesson et al; 2009). Reflecting on two of the films (*Thailand for Sale* and *The Beach*), students valorise the fact that the local people whose views or interests are seldom considered in tourism development and management issues are able to raise their own voices or at least get their views represented in the films' narratives (e.g. Spivak, 1995). Students reflect on this particular stakeholder and the wellbeing of their community in the face of challenges brought about by the tourism industry that is largely dominated by multinational corporations (MNCs). These MNCs are responsible for promoting and facilitating mass tourism from developed to developing countries, excessively utilising the socially-constructed and sometimes manipulated images of host countries (cf. Mowforth & Munt, 2015; Pritchard & Morgan, 2000).

The students also problematise the role of the tourists stereotypically depicted in *The Beach*, the young and independent travellers who are known to have an insatiable appetite for extraordinary, “authentic” experiences in far-flung exotic locations without necessarily reflecting on the wider implications of their desires and lifestyles on the cultural and natural environment they encounter on vacation (e.g. Mowforth & Munt, 2015). Our students' ability to discern these issues while watching the films supports the significance of films as an effective tool of critical pedagogy (cf. Huczynski & Buchanan, 2004; Edwards et al., 2015).

This research thus demonstrates the significance of a pedagogic practice that facilitates and enhances criticality among learners, by building connections between film messages and learning content (Hobbs, 1998, 2006). Consequently, we are able to demonstrate the potency of using films to raise awareness of critical issues in tourism management in our students who are already consumers in the tourism industry and will most likely become future employees or even managers in the same industry (cf. Adler et al., 2007). Their awareness of these issues of significance in CMS will therefore occur before majority of them become managers (see Hibbert and Cunliffe 2015). It is expected that some of them may even question any “blind implementation of corporate orders” (Adler et al; 2007: 38) whilst attempting to become agents for a morally responsible management in the tourism industry (cf. Hibbert & Cunliffe, 2015).

Images and imagery are critical in understanding the complex and intricate dynamics of tourism management both in theory and practice. The use of films in teaching tourism is thus pertinent in facilitating both conceptual and contextual understanding of the critical issues in tourism being examined. By way of visualising, recontextualising and discussing the studied content, students are able to develop a qualitative approach to both critical thinking and reflection (cf. Hibbert & Cunliffe, 2015). In this sense, films are thus useful in harnessing and nurturing criticality in pedagogic practice. Furthermore, emotional responses

evoked by watching relevant films prove to be constructive in enhancing cognitive and critical engagement with the issues, thereby developing, challenging and transforming students' personal perspectives and understanding of society and the world, which should be one of the essential goals of higher education. In contrast to popularly held beliefs in the extant literature (cf. Miller, 1993; Goleman, 1995; Auster & Ruebottom, 2013) negative emotions also prove to be useful in contributing to students' reflexive reflection (cf Hibbert & Cunliffe, 2015), thereby facilitating deep approaches to learning. Negative emotions elicited from watching the films are particularly useful in provoking deep emotional responses with the learning content.

Drawing on Marton's (1975) concepts of deep and surface learning and our study findings, we argue that the use of films facilitates students' critical and emotional engagement and reflection in management education. In many cases the respondents related their reflective accounts to their prior knowledge and experiences. Further still about one third of the respondents were beginning to critically evaluate key concepts or issues within their learning, particularly on the power gradients that tend to be both implicit and explicit in concepts such as sustainable development, employment in the tourism industry or tourism impacts in developing countries. Subsequently, students begin to consider limitations of common typologies and dichotomies used in the literature (e.g., mass tourism = negative impacts; sustainable tourism = positive impacts). Students also show deeper understanding of the processes of power and ideology subsumed within the institutional structures and practices of tourism management, thereby focusing on such issues as fairness, cultural awareness and social empowerment.

Given the fact that students will most likely travel during certain times of their life, sustaining their critical awareness and emotional engagement throughout travelling experiences is expected to contribute to their life-long learning development, which is one of

the main tenets of higher education. Crucially, films used in a learning environment act as stimulants for the emergence of multiple perspectives of the ‘said’ and the ‘unsaid’, hence encouraging and facilitating students’ active participation and critical engagement with the topical content. In order to maximise this possibility, films need to be carefully selected through which students’ emotional approach can be facilitated in contextualising the issues and connecting them with relevant social and cultural nexus. Using relevant films, as a critical pedagogic practice in tourism studies, can thus be one effective means to encourage students to become responsible and critical tourists in their act of travelling and involvement with the tourism industry in the future, which manifests the transformative nature of experiential learning (e.g. Boler, 1999; Kolb & Kolb, 2005; Spelman, 2010).

CONCLUSION

This article elaborates on ways in which films can be used meaningfully to engage undergraduate management students in critical analyses and evaluation of key issues in their studies. Specifically, students’ reflective accounts illuminate the use of films as an effective tool in critical pedagogy which encourages students to question the taken-for-granted assumptions and knowledge inherent in tourism management, thereby rethinking and challenging broader sets of discourses and practices present in the studied content and context. After watching films, students begin to discern the complexities and subtleties inherent in the idealistic notion of sustainable or responsible management and the role of various stakeholders in actualising or constraining it. Films also engender a pedagogical space within which students’ subjective perspectives and individual experiences are harnessed in the construction of meaning and knowledge. In this sense, films can enhance students’ predisposition towards critical thinking and engagement, which can be beneficial not only during their studies but also in their future careers.

Furthermore, using films to problematise the studied content transforms the learning process into a demonstration of commitment by the relevant community of practice, to questioning the situated, and in some cases, mistakenly secure knowledge base (e.g. Alvesson et al., 2009; Barnett 1997; Belhassen & Caton, 2011; Goshal, 2005; Knights, 2008). It also facilitates and enhances a critique of the abounding conditions of production, dissemination and consumption of that knowledge in order to show that alternative discourses exist (e.g. Goshal, 2005; Knights, 2008; Deetz, 1996). Films provide students with an opportunity to connect the theoretical discourses learnt in classes with a range of social and cultural issues represented therein. The issues of hierarchy, power and control inherent in tourism development, such as post-colonial relations can better be understood when struggles in real contexts can be experienced via watching films. Through this pedagogical practice students can reflect on their own prejudices and stereotypes and renegotiate their own identities as both tourists and future tourism workers. Importantly, the pedagogical significance of films in CMS lies in raising fundamental questions about how we think about politics and society and to what extent broader social issues and concerns that structure the realities of society can be incorporated in management education.

Tourism management education generally tends to be apolitical, despite the fact that tourism is unmistakably bound up with wider political, economic and socio-cultural conditions and changes in a given context. It is thus important to incorporate a pedagogical tool such as films through which critical thinking can be facilitated in tourism management. Based on the research findings we also argue that overall learning experience can be enhanced by evoking emotions. Feelings and emotions evoked while watching films in a classroom setting are crucial in internalising students' learning, thereby enhancing their deep learning development. Emotional connectedness while watching films facilitates learner's realisation of varying and multiple perspectives and articulations of different parties involved

in tourism development, with particular reference to less dominant narratives of disempowered groups.

Limitations and Future Research

While the main focus in this study is placed on examining the benefits of using films as a critical pedagogic tool, it is of paramount significance to recognise the potential drawbacks. For instance, based on experiences in this study, using films can be a time-consuming activity and its utilisation as part of individual learning and self-reflection outside of set teaching hours needs to be taken into consideration. Careful selection of films which are not limited to portraying and representing one dominant narrative would be another way of minimising undesirable outcomes of using films as educational material. Furthermore, the overuse of image-based media in classrooms could lead to discouraging students to improve analytical and reasoning skills from written text-based media such as journal articles.

It is also clear that OFGs can exclude sections within the population who are less familiar with using digital technologies as well as those who are visually impaired, or have no access to the internet, hence limiting their usefulness in such contexts. Other shortfalls of the focus groups in general, include the dangers of a few dominant participants monopolising the group interaction, presence of participants who are afraid of expressing their views, those whose views are easily swayed by others or do not reflect the variety of views present in the study population (Liamputtong, 2009). We however did not encounter issues of dominant individuals in the three OFGs. But, we realised that the researcher has no control over what else the participants might be doing in that virtual space during the interviews. In spite of their limitations, OFGs represent innovative ways of engaging an increasingly technology savvy population and can thus be utilised on their own or as one way of supplementing either survey or other types of interviews in a multi-method study.

As an area for future research, it would be insightful to systematically examine ways in which incorporating emotionality into learning is related to enhancing learners' motivation. With respect to the methodological benefits and drawbacks of employing online focus groups, it would also be useful to conduct both conventional and online focus groups and to compare and contrast the participant interactions, particularly with experienced management students. Future study could also explore managers' experiences of engaging with contextual issues on power balance and inequality (e.g. gender-pay gap), depending on the exposure to critical pedagogy in management education, to see if they apply their conceptual knowledge of critical awareness and emotional development in handling such issues.

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Table 1: Original Online Focus Group Guiding Questions

Main Focus Group Questions
<p>1. a) Have you watched a film/movie/news clip in any of your lectures and seminars in this and other modules lately?</p> <p>a1) What insights have you gained into the topics you were learning about, as portrayed in the film and how has this affected your perception and attitude towards the use of film in your learning in the relevant module or subject?</p> <p>b) Would you have held the same views on the topic and indeed your learning experience, without having watched the film? Please explain</p>
<p>2. Reflecting on your answers to the first question, what aspects of watching a film/movie during lectures/seminars do you like most?</p>
<p>3. Reflecting on specific films you may have watched in class, can you recall identifying issues in the films that seemed to be relevant to the topic on sustainable tourism, tourism impacts in developing countries, disasters and crisis management in tourism or any other concepts or topics you learned in the lecture during the past several weeks?</p>
<p>4. What differences and similarities can you discern from the issues presented in the specific films you may have watched and your own prior knowledge of the topics under consideration during the learning period when you watched the films?</p>
<p>5. How, in your view, does the content of these or other films support or contradict the theoretical/conceptual and personal knowledge you have acquired on the topic on sustainable tourism/tourism impacts?</p>

Table 2: Illustrative Examples Linking Data to Thematic Categories and Theoretical Explanations

Empirical Data	Description	Thematic Categories	Thematic Interpretation	Theoretical Explanation / Abstraction
We watched "The Beach" in one of your seminars... it made us think deeper into this theme . Do you remember the question I asked you about the film and what would it have to do with sustainable tourism? That shows that I thought about it as a tourism student and not just for fun.... These films make us think critically and not take things for granted (411, OFG participant).	Watching films in class is associated with thinking deeply and critically about the topic or theme under discussion and is differentiated from watching film for fun/ entertainment	The role of films in facilitating learners' critical engagement with the studied content	Critical engagement is established through questioning of relevance, thinking deeply and by not taking things for granted.	Films used as tools in critical pedagogic practice have the capacity to stimulate in the learners, critical engagement with the subjects or issues under discussion. The level of critical engagement manifested by the learners will be subjective, personal and will take various forms such as 'becoming more aware of issues that would normally not cross their minds', 'an emerging ability to question taken-for-granted knowledge or practice', 'changes in perception' or even 'considerations of alternative actions', 'contradictions' etc
I don't think I would have had the same views on the topic. I watch a lot of documentaries in my own time, which definitely change my perceptions of the topics (810, OFG participant).	Watching films in a learning and social context is associated with changes in perception about the topic	Same as above	Critical engagement is also instantiated through a willingness to change perceptions and to see or consider alternative views on a topic	
I also agree with the previous comments that the films have supported our theoretical knowledge of sustainable tourism as the films highlighted issues on previously discussed topics. If the film contradicted what we had learned it still would have been useful because it would give us counter arguments on tourism sustainability. Also after watching the film some people might develop their own views if they completely disagreed with what the film showed (186, OFG participant).	Watching films in a learning context is valuable when films support or contradict prior or theoretical knowledge and contradiction in itself can be a basis for 'developing one's own views' instead of the received information	Same as above	Support for and contradiction of prior theoretical or experiential knowledge as portrayed in films have the capacity to stimulate critical engagement with the topic	

Films are far more moving and teaching, because they are affecting our emotions... Films have this advantage to stimulate personal feelings and emotions in us (219, OFG participant)	The ability of films to evoke emotions in the learners is considered to be far more 'teaching' implicitly contrasted with conventional teaching methods	The role of films in emotionality and learning development	Emotions evoked whilst watching films in a learning context influence learning and development at personal level	Films used as tools in critical pedagogic practice have the capacity to evoke emotional responses which in turn influence varying levels of deeper and critical reflection on the issues or topics under discussion.
I think, film is an alternative medium to lectures/ slides/ books and there is voice and image combined together, which I think makes it very effective for learning because one can hear, see and feel all at once (381, OFG participant)	Being able to hear, see and feel at once is an important feature of films that facilitates learning compared to other media (e.g. books, lectures/slides)	Same as above	Films are associated with effectiveness in learning as they combine the three elements of hearing, seeing, and feeling (emotions) which are contrasted with other media (e.g. books, lecture slides)	These emotional responses also take individualised and subjective meanings for the respondents and they vary from simply 'feeling upset or appalled' by situations to considerations about forms of action to be taken beyond the feelings, e.g. thinking about 'limits to everything, including the tourism industry' or wishing to 'take a different career option' or 'developing more affinity with perceived disadvantaged group' etc.
After watching films and clips, I can understand things clearly. For example, after watching the two films on Thailand in both modules, my realization of how development should go on changed. The films made me feel that everything should have its' limit , and tourism industry as well, I never felt or thought like this about the tourism industry before (1926, OFG participant).	The feelings evoked by watching films in a learning context affect perceptions of the reality or topic being studied and the potential to consider alternative actions (e.g. 'everything should have its limit, and tourism industry as well')	Same as above	The feelings evoked whilst watching films in a learning context can influence learning and development in a way that can lead to changes in perception or consideration of alternative actions	

Based on suggestions in Köhler (2016) on presentation of qualitative study findings, but approach adapted from Konopaski et al (2015); Martin et al (2015) & Petriglieri et al (2011)