Film induced tourism: A study on the potential of film induced tourism to motivate travelers

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A thesis submitted in fulfilment of the

requirements for the award of the degree of
Master of Tourism Planning

Faculty of Built Environment
Universiti Teknologi Malaysia

JANUARY   2012

ABSTRAK

Kini sehari dalam masyarakat moden, filem memainkan peranan yang besar dalam kehidupan seharian manusia makhluk. Kami akan menegur beberapa filem sedang menunggu dengan harapan besar dan beberapa orang lain bahawa mereka tidak berada di pusat perhatian tetapi mereka akan menjadi hit besar selepas dibebaskan. Tuhan trilogi Rings adalah contoh kes itu. Ramai orang pergi ke filem untuk melihat trilogi kerana ia adalah sangat popular dan penonton benar-benar menyukai mereka. Di samping itu filem juga telah lemas dalam pelbagai anugerah dan hadiah tidak banyak filem lain telah mendapat. Perkara ini tidak dikaji banyak dan terdapat hanya beberapa kajian pada pelancongan filem disebabkan itu, tesis ini termasuk subjek yang tidak banyak tertumpu kepada sebelum dan hasilnya, ia mungkin bunyi yang menarik dan mencabar kepada penonton. Tesis ini cuba untuk mengisi beberapa jurang dan mencari hubungan antara mereka untuk memahami proses pelancongan disebabkan filem yang lebih baik. Tingkah laku imej destinasi, perjalanan, motivasi, kesahihan dan perjalanan dalam konteks pelancongan filem telah diperiksa kawasan. Kepentingan dalam menjadi seorang pelancong filem itu berkata, tetapi aktiviti yang boleh mengambil pelbagai bentuk dan perjalanan tidak dasarnya perlu pergi ke lokasi filem. Ia juga mendapati bahawa pandangan kesahihan kedua-duanya dalam tontonan filem dan latar belakang pelancongan adalah subjektif, tetapi pelancong filem tidak mahu mengulangi idea / beliau ketulenan. Ia adalah disyorkan bahawa makna memaksa pelancong filem peribadi di tempat-tempat yang sebelum lawatan dengan pelbagai tanda-tanda yang berbeza. Ia dikatakan bahawa banyak pelancong takut kekecewaan mereka mencari dalam proses melawat lokasi filem. Ia adalah agak tidak dapat dinafikan bahawa kedua-dua industri pelancongan dan hiburan yang semakin meningkat hari demi hari dan mereka mempunyai pengaruh yang semakin meningkat kepada pengguna mereka. Filem disebabkan pelancongan adalah fakta yang dilihat mengingati industri. Kami tidak dapat mencari begitu banyak filem-filem yang dihasilkan dengan tujuan menggalakkan orang ramai untuk melawat destinasi tertentu. Walau bagaimanapun pengguna akan bersedia untuk melabur wang untuk melihat dan mengalami adegan direkodkan dalam filem. Kedua-dua filem dan siri televisyen telah secara meluas dianggap sebagai mampu untuk mewujudkan perwakilan destinasi di seluruh dunia. Para penonton boleh menonton tempat, orang dan cerita-cerita bahawa filem dibina dan apabila ciri menonjol ia boleh menggalakkan cukup untuk penonton untuk perjalanan ke lokasi filem untuk membuat sambungan sendiri.

ABSTRACT

Now a day in modern society, movies play an enormous role in human beings everyday life. We would accost some movie being awaited with great expectations and some others that they are not at the center of attention but they would be a big hit after being released. The *Lord of the Rings* trilogy is the example of such case. Many people went to the movies to see the trilogy since it was extremely popular and the audience really liked them. In addition to that the movies were also drowned in various awards and prizes not many other movies have gained. This subject is not studied much and there are just a few studies on movie-induced tourism therefore, this thesis includes subjects that are not much being focused on before and as a result, it might sound interesting and challenging to the audience. This thesis tries to fill some gaps and find connections between them in order to understand the process of film-induced tourism better. Destination image, travel motivation, authenticity and travel behavior in a film tourism context were examined areas. An interest in being a film tourist was noted, but the activity could take many forms and the trip did not essentially have to go to the film location. It was also found that the view of legitimacy both in a film viewing and a tourism background is subjective, but the film tourist doesn't want to reiterate his/her idea of authenticity. It was recommended that film tourists oblige personal meanings on places before visitation with different range of indications. It is said that many tourists are afraid of disappointment they come across within the process of film location visiting. It is quite undeniable that both tourism and entertainment industries are growing day by day and they have an increasing influence on their consumer. Film-induced tourism is an observable fact considering those industries. We cannot find so many films being produced with the purpose of encouraging people to visit specific destinations. However consumers would be ready to invest money to see and experience a scene being recorded in film. Both film and television series have been extensively considered as being able to create representation of destinations all over the world. The audience could watch the places, people and stories that a film is built up and when a feature stands out it can be encouraging enough for a viewer to travel to the film location to make the connection himself.

ACKNOWLEDGEMENTS

Foremost, I would like to express my sincere gratitude to my supervisor Prof. Dr. Amran Hamzah for the continuous support of my Master study and research, for his patience, motivation, enthusiasm, and immense knowledge. His guidance helped me in all the time of research and writing of this thesis. I could not have imagined having a better supervisor and mentor for my master study.

Besides my supervisor, I would like to thank the rest of my thesis committee to all my lecturers (Prof.Dr. Zainab Khalifah, Dr Hairul Nizam Ismail)in Tourism Planning who given assistance and inspiration.

The most special thanks go to my best family especially to my beloved MOM and DAD for their encouragements, love and support.

Table of Contents

List of Figures

Chapter 1

Introduction

1.1   Introduction

"Whether or not Sofia Coppola's "Lost in Translation" wins the Best Picture Oscar tonight, it's the film that captures today's postmodern Tokyo best. From the Shinjuku district's futuristic high-rises to Shibuya's busy game centers and karaoke parlors, "Lost in Translation" also cuts through the maze of Tokyo's tourist traps and reveals some of the hippest urban hideaways where a black-clad San Franciscan would feel right at home" (Amter, 2004).

Charlie Amter (journalist), explaining the places, feelings, characters and images of Tokyo that are portrayed in an attractive way in the film. So it seems that Lost in Translation could work very well as a promotional film for the city of Tokyo and also Japan, at least if you want to promote Sofia Coppola's portrayal. The successful film about two strangers meeting in a foreign place captured the audience's attention with its self-identifying story, vivid colors, popular music and exotic backdrop.

Interestingly the film was never a big hit in Japan and a possible reason being that Japanese people thought they were depicted as stereotypes with poor English skills and weird behaviors (Chi, 2004). Portrayed in a right way or not, we can ask ourselves the question: is a film like this fictional drama a powerful enough apparatus to create strong images of Tokyo in peoples' minds? Moreover, are the landscapes, stories and characters in the movie attractive enough to even motivate you to book a trip to Japan?

According to Riley (1998) when a person visits a destination as an effect of seeing it on the silver screen, he/she can be called a film-induced tourist. Chapter one would be helped to understand how the concept of film-induced tourism could have begun and that some companies in the tourism industry have acknowledged it. Moreover, the basis for studying film-induced tourism is enlightened. Finally the research questions and delimitations will be offered.

1.2   Background of the Problem

Nowadays, brands could be seen in the media almost everywhere, which could be annoying people by its pushing too obvious. There is an overall point which is it has increased the loyalty of a brand, and people has believed in it and they got used to it too.

According to Hudson (2006) today many companies feature their products in movies and TV dramas and this form of advertising is increasing every year. Advertising companies can influence lots of people in such a medium which have aim to make them buy a service or product. Hudson (2006) stated that movies are one of the best mediums to get an international marketplace for a promoter. Balasubramanian (1994) claimed that a rewarded product message aimed at influencing movie audiences by the intentional and unremarkable entry of a branded product into a film. Hudson (2006) stated that there is an improvement for product placements these days and it is going to be more mannered.

Products and services have not just been anymore; they are merged into performing content, that consequences in a solider expressive link with the user. Doubtfully it tried to create the new look of exclusive entertainment that has described as: ''The combination of promotion into performing content, which marks are inserted into storylines of a film or other performing medium.

To be continued, it could be stated that James Bond movies could surely signify branded entertainment. James Bond usually has been very choosy with the brands he loves and uses. Aston Martin, Vodka Martini, Rolex, Sony Ericsson, etcetera –these are some of the icons that are not only very noticeable but also they are playing a vital portion of the storyline. There is a state in a BBC item in 2002, about 'Die Another Day' a film by James Bond. In this article brand adviser Steve King stated that the decent about movies is that promoters can get the scope they could not get anywhere else and the article is concluded by the disputes: "As advertisers continue to pay even larger sums for the cachet of displaying their goods, the lines between advertising

and content are becoming increasingly blurred" (BBC article, 2002).

Hudson and Hudson (2006) did not inducted in their research, is the idea about the places where films are set also equal a form of product placement or branded entertainment. Places or locations are just as products or services something that have to be paid for in order to own, use, enjoy and show to people. Also, if they are tressed into the story in a film they can be seen as a form of branded entertainment. As Russell (2002) has mentioned featuring simple visual embedment in the background of a film can be as effective as highly integrated embedment. So what is a place in a film? Is it only in the background or a highly integrated? Whatever will be seen is there and we do not think about it further. The movie has to be set somewhere, and therefore we do not really feel it as product placement. According to Morgan and Pritchard (1998) featuring any destination in a film is the final in tourism product embedment. Since product placements affect a spectator's trend toward a brand, films will also effect on the image of a destination if the location be a part in a movie (Hudson and Ritchie, 2006b). Lately it has been popular to find destinations as brands themselves, so called place brands or location brands. Thus 'New Zealand brand' has been very successful after releasing the box office hit trilogy Lord of the Rings, and some stated that it partly achieved its success to the movies (Morgan et al., 2003). Since the great majority of movies are not made with the main purpose to persuade visitors to visit locations has not been seen as advertising. Kim and Richardson (2003) therefore discussions that people are likely to consider the information they get from popular culture as relatively unbiased when compared with traditional advertising

Some of the tourist boards and DMO's (Destination Marketing Organisations) around the world have started to see the great potential and the long term influences which have concluded to encourage the film producers for coming to their region. DMO's in Singapore, Britain and Kansas can be as example (Hudson and Ritchie, 2006b). In 2004 the Singapore Tourism Board has announced a 3 year US$7 million plan with the purpose to entice international filmmakers and broadcasters to Singapore and make a production. Approved productions have shown the Singapore's appeal will be given special help with resources and work permission (Scheme, 2009). For some time the tourist board of Great Britain, VisitBritain, has been aiming Indian film makers since they believe that Bollywood films can make Britain a more marvelous location for Indian and other Asian tourists and as the result generate positive benefits to Britain's tourism

and economy (Woodward, 2000, cited in Hudson and Ritchie, 2006b). Such as Singapore, filmmakers can look for tax breaks and other financial supporting but also help to solve pragmatic issues, such as presenting the film to different film festivals (DCMS, 2006). The New Zealand Tourism board are attracted to know how much the presentation resulted by the first Lord of The Rings movie was worth if looking at it as a promotional tool. Based on the number of cinema spectators and some other assumptions they has evaluated that the commercial cost of an equivalent promotion campaign would be over US$41 million (New Zealand Institute of Economic Research, 2002, cited in Hudson and Ritchie, 2006b).

Everybody has its own image of a place and they have attained this by many sources over a long time. Advertising, news, word of mouth and actual visitation are commonly called information sources. although, since many people are exposed to popular culture every day it can play a big role in that image making, especially through film and television, where visual information is displayed. Via movies, TV programs and documentaries people can attain images of locations they did not know anything about before. There are also clear links between art, media and popular culture, and their affection of tourism. For a long time musicians, writers and artists have created representations and meanings to places, which make people interested to travel. Lately however, an upswing has been observed in tourism related to visiting places is watched in films and television dramas. According to research not only films will influence people image about the location where the film is made, but also influence thier behavior (Riley et al., 1998; Tooke and Baker, 1996; Morgan et al., 2003). This leads to what Iwashita (2008) calls popular media-induced tourism, which is "involving tourist visits to a location which has strong connections with films and television programs" (p. 140).

Film induced tourism is the collective term used for the study of tourist visits to a destination or attraction as a result of the destination being featured on the cinema screen, DVD, television or on video (Hudson and Ritchie 2006). It introduces the rationale for studying the literature associated with destination branding, destination imagery and film induced tourism.

Film induced tourism has the potential to offer fantastic opportunities but also creates many drawbacks. The concept of film induced tourism is not widely welcomed by the tourism in Malaysia and the challenge is to retain a transparent balance between Malaysia's current tourism

product and making the most of the opportunities that arise in new markets which may be the most appropriate way of moving forward.

1.3 Rationale for Studying Film Induced Tourism in Malaysia

There is a reckless growing in researches about film induced tourism, even though have to say it is not enough cause it feels there are still some gaps in this area. Hudson (2006), claim that a majority of studies end with the authors demanding more research and that proper tools for how to measure the impact on film-tourism need to be developed. Moreover some others determine in their studies the effect of film and TV dramas on travelers' visitation even though wondering what the reason behind this behavior is. Moreover, most of the researchers do general literature reviews and remarkable conceptual framework, though some put on primary data to sum up and make the conclusion. In addition, film induced tourism researches distributed different channel as each concentrated on different vision such as below:

- Film- induced tourism and motivation

- Film- induced tourists

- Film- induced on destination image

- Film- induced tourism and authenticity

- Film- induced tourism, destination marketing and destination branding

Although they are categorized like above but it is too hard to place each of them in one category since they mostly hint many areas and they have links to each other. Most of the researches are focused on films because many researchers believe that movies have influenced directly on people image formation and motivations.

Therefore, still there is a gap to determine the features in movies and TV dramas that can form destination image and motivate tourists. There are so many researchers who concerned

about this but only a few have found valuable in conclusion by their analyzing primary data. Macionis(2004) made a framework to categories the attributes which represent the content of movies and TV dramas. The three 'P' frameworks; the Place (location attributes, landscapes, scenery), Personality (cast, characters, celebrity) and Performance (plot, theme, genre). Macions himself did not use any primary data to this framework although advised that the attributes influence destination image and motivation.

There is another area that feels gap which related to authenticity of destination images on screen and the way its effects on tourism behavior and expectations. There are some good researches related to this authenticity, mainly cultural tourism (Boorstin, 1992, MacCannel, 1976; Baudrillard, 1981; Urry, 1990; McIntosh and Prentice, 1999; Waller and Lea, 1999; Wang, 1999; Ooi, 2001). However, this research is about to understand the significance of authenticity in film induced tourism. The main concerns in this research is to find out if movies show authentic images of the place and also if authenticity have an important role in the visitors expectations who decided to travel to the film destination.

1.4   Objectives of the study

The main objectives which are suggested in this area are to determine the significance of the film attributes and the authentic of traveler's understanding, to find out how and if they effects on destination image and motivation. Hence, this research gets the visitors sight to explore the effects of film induced tourism behavior. In addition, once recognizing the gaps in earlier researches, these are the objectives:

▪   To identify and examine attributes of film tourism and the authenticity through destination image and motivation,

▪   To make a connection between them and the travel behavior,

1.6   Structure of the research

This part shows the structure of the research, which is going to picture the way that this research has made. This would be in six chapters. In chapter one it has tried to make an introduction about film and the film induced phenomenon and a little background studies about it and also the objective and questions which has merged. In chapter two have tried to focus on the previous studies and researches which have done in this area and find the relevant theories and framework to the topic. Then it is going to explain the methodology in chapter three. After methodology we are going through findings and analysis in chapter four and it will describe the findings that are related to destination image, motives and also the authenticity. After all in two last chapters it has tried to make a conclusion regarding to the findings and analysis which has gained throughout the research and make some recommendations that hoped to be useful for further studies. The structure of this study has shown as the table below:

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