

The Effect of Destination as Product Placement in Movies on Taiwanese Outbound Tourism

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ABSTRACT

Movie-induced tourism is a growing sector of the tourism industry; as such, it is gaining considerable attention in academic research. This type of tourism happens when a tourist visits a destination as the result of the destination being featured in popular film, whether that be movies, television shows, or TV dramas. This research focuses on the “product placement” of destinations in film and how these placements affects tourist perception of destination image. This study was conducted in Taiwan in order to gain a better picture of the Taiwanese demographic, which is growing and highly engaged with both film and foreign travel. This research focused on the effects of Taiwanese outbound international tourism and discovered that France, Japan, the UK, Korea, and the USA were the top destinations favored by Taiwanese tourists. These destinations were cited most often and rated highest according to seven destination attributes. Based on films seen by Taiwanese tourists, they have the best-formed destination images of these five countries.

Keywords : *Movie-induced Tourism, Product Placement, Outbound International Tourism, Destination Image, Taiwan, Film.*

INTRODUCTION

“Film-induced tourism offers tremendous opportunities” for tourist destinations, as evidenced by the abundance of literature on the topic (Hahm & Wang, 2011, p. 176). For example, studies have cited a variety of destinations that received an influx of tourists after being featured in film, such as New Zealand in the *Lord of the Rings* franchise (Buchmann, 2006), Melbourne in *Salaam Namaste* (Hassam, 2009), Austria in the *Sound of Music* (Im & Chon, 2008), Rome in *La Dolce Vita* (Hudson & Ritchie, 2006), Spain in *Zindagi Na Milegi Dobara* (Josiam, Spears, Pookulangara, Dutta, Kinely, & Duncan, 2015), Scotland in *Braveheart* (Kim & Richardson, 2003), and South Korea in the *Daejanggeum* drama (Kim & Wang, 2012).

As defined by Hudson & Ritchie, film-tourism is considered to be “tourist visits to a destination or attraction as a result of the destination being featured on film” (Hudson & Ritchie, 2006, p. 387). For the purposes of this study, “film” is defined as both movies and television shows that are viewed in theaters, on TV or online. As aforementioned, the

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body of existing knowledge regarding film-induced tourism is quite extensive; however, there are very few articles regarding outbound Asian tourists—a gap that this research intends to explore.

Because of the continuously increasing nature of outbound tourism from Asia, more attention needs to be given to these markets, especially when considering their vast numbers and enormous buying power (Park, Lee, & Miller, 2015; Seiler, V., Hsieh, S., Seiler, M., & Hsieh, C., 2003; Statista, 2016). More specifically, the fourteen thousand square mile country of Taiwan generated nearly twelve million outbound tourists in 2014 alone. Because of the large amount of international tourism stemming from this nation, and because these figures are growing at an accelerated rate, it is now time to see how the power of film influences this segment of outbound tourism and these tourists' perception of destination images. For these reasons, this study aims to explore how film influences outbound Taiwanese travelers and what perceptions this market forms of destination images based on their representation in film. The objectives, which are outlined below, intend to explore how destinations can harness the potential of international Taiwanese (and Asian) tourists by utilizing the power of film and film-induced tourism practices.

OBJECTIVES

1. To examine the demographic profile of Taiwanese tourists
2. To identify the Taiwanese engagement with film and foreign travel
3. To examine the image of select travel destinations based on the Taiwanese tourists' engagement with film

LITERATURE REVIEW

Film Tourism

“Motion pictures are an important element of popular culture” (Kim & Richardson, 2003, p. 217). In fact, nearly four thousand movies were released worldwide in 2015, grossing over thirty-eight billion US dollars (IMDb, 2016; Child, 2016). Additionally, with the rise of online viewing platforms such as Netflix, Hulu, and others, a plethora of television series and movies are now available on a global scale, in virtually every language. With this widespread reach, film can be viewed as a “symbolic domain of popular culture” and as film “viewing continues to expand, so too will its influence” (Kim & Richardson, 2003, p. 219). This explains why film has had such an influence on tourism; it influences virtually every aspect of society

as a cultural epicenter. Aside from its ubiquitous nature, film also influences tourism in that it provides an escape to a better reality (O'Connor, Flanagan, & Gilbert, 2008). According to some scholars, film also has the ability to “enhance awareness, appeal, and profitability of locations through the power of imagery and the fantasy of the story (Macionis, 2004). Film-induced tourism effects destination image as well, in addition to impacting the consumer decision making processes and tourist behavior while at a destination featured in film (Beerli & Martin, 2004; Macionis, 2004; Josiam, Spears, Pookulangara, Dutta, Kinley, & Duncan, 2015). However, the effect of film on tourism is perhaps most evident at destinations that “actually only became popular tourist attractions because of the films produced on site,” meaning that that some popular tourist destinations would otherwise not exist if not for the power of film (Macionis, 2004, p. 87).

“The marketing of tourism destinations is gradually becoming more competitive;” therefore, “by aligning [the destination] with relevant film,” destinations can gain invaluable marketing assets (O'Connor, et al., 2008, p. 428). While films are not intentionally produced with the promotion of tourist destinations in mind, their aforementioned ability to enhance awareness and influence the appeal of featured destinations provides locations with a type of free advertising (Macionis, 2004, p. 88). In their 2003 study regarding destination marketing campaigns, Dore and Crouch cited inadequate budget as one of the top contributors to poor destination marketing policies (Dore & Crouch, 2003, p. 147). However, destination marketers could “improve their marketing efforts” by maximizing their available resources (Chen & Tsai, 2006, p. 1116); in other words, film can be utilized as a viable marketing resource when advertising budgets are low. This claim is further substantiated by the fact that tourists' images of destinations are shaped through the consumption of film “without the perceived bias of promotional material” (Kim & Richardson, 2003, p. 217). It then follows that the power of film is potentially even more successful than the planned, budgeted destination marketing activities of tourist locations, as the promotional material lacks organic motivations.

Largely, film-induced tourism research concerns four main areas: its influence on destination image and travel decisions; the actual film-tourist; the impact of film-induced tourism at the destination level; and destination marketing activities (O'Connor, et al., 2008, p. 424). Additionally, other main areas of

research regarding this topic concern defining film-induced tourism, “analyzing specific manifestations of film tourism,” and examining the push and pull factors related to film tourism motivations (Macionis, 2004, p. 86). The present research focuses primarily on the film tourist in and of itself and the effect of film on destination image, as denoted by the aforementioned research objectives. Thus far, the literature surrounding film tourists has been broad. For example, a 2012 article by Spears, et al described three main profiles of film tourists: scenic/visual, emotional/nostalgic, and pure (Spears, Josiam, Kinley, & Pookulangara, 2012, p. 56). This same study goes on to describe film tourists as “followers” or “pilgrims” who travel for the sole purpose of visiting destinations featured in film. Rittichainuwat & Rattanaphinanchai go on to profile film tourists into their own categories of “serendipitous, general, and specific” (Rittichainuwat & Rattanaphinanchai, 2015, p. 137). However, due to the large number of film tourist profiles present in the literature, this study aims rather to describe the general demographic of movie induced-tourists, specifically Taiwanese film tourists, as there is little existing literature regarding outbound Asian film tourism.

As evidenced by the above claims, movies and TV shows are impacting the tourism sector in a number of positive ways; however, in order to capitalize on the potential power of film, more research must be done on specific demographics of film tourists in order to better understand their motivations and decision making processes. Therefore, by examining the placement of tourist destinations in film, the present research intends to apply the film-tourism framework to Asian cultures in order to shed more light on this particular market segment.

Product Placement

Traditional product placement has been defined as “the paid inclusion of branded products within mass media programming” (Ferle & Edwards, 2006, p. 66) and “the planned entries of products into film that may influence viewers” product beliefs and/or behaviors favorably (Balasubramanian, 1994). Because of the effectiveness of product placement on recognition, attitude, and behavior intention, product placement has become a ubiquitous component of film (d’Astous & Berrada, 2011, p. 46). In fact, some scholars suggest that product placement is an even more successful form of marketing than traditional promotional efforts, as aforementioned (Hudson & Ritchie, 2004; d’Astous & Berrada, 2011; Ferle &

Edwards, 2006).

In order to be effective with this “unique marketing communication technique,” the product being placed must be prominent (d’Astous & Berrada, 2011, p. 46). It must also be well-integrated into the story and noticeable for a sufficient length of time (d’Astous & Berrada, 2011, p. 46). It is no wonder then, that there is such a positive effect on film-induced tourism, as the destinations featured in film adhere to these product placement principles so naturally. If the entire film is set in a certain location, it will most definitely affect the plot of the feature, as well as be present for the majority of the film.

For example, New Zealand was chosen as the filming location for the *Lord of the Rings* franchise because its terrain so well matched that of the fictitious Middle Earth (Buchmann, 2006). Additionally, *The Sound of Music* plot is deeply intertwined with its setting, Austria, as it is not only based a true story, but also is affected by the boding Second World War (Im & Chon, 2008). Furthermore, *Daejanggeum’s* setting in South Korea promoted the “Korean Wave cultural phenomenon” so well that Asian pop culture as a whole was affected, including tourists (Kim & Wang, 2012). As seen by these examples, *destination product placement in film* is not only attainable, but also quite successful, especially when considering the influx of tourists to these destinations after the release of these features: New Zealand has received a ten percent increase in tourists every year for nearly a decade since the release of the first installment; *Sound of Music* tours are still popular in Salzburg, Austria, despite being released over fifty years ago; and the Daejanggeum Theme Park, which was only created after the success of the show, has since attracted nearly two hundred thousand international visitors (Buchmann, 2006; Hudson & Ritchie, 2004; Kim & Wang, 2012). Additionally, Spain experienced a 32% increase of visitors from India six months after the release of *Zindagi Na Milegi Dobara*, a Bollywood movie filmed in Spain (Josiam, et al., 2014).

Furthermore, as aforementioned, due to destination marketing budgets, tourism product placement can be a viable avenue for destination advertising that is both economical and also more impactful than traditional promotional materials (Kim & Richardson, 2003; Dore & Crouch, 2003; Hudson & Ritchie, 2004). One facet of particular note with regard to destination product placement, is that unlike traditional product placement, it is not paid (Ferle & Edwards, 2006). The fact that destinations and tourist locations do not have to pay to for the lucrative effects of destination

product placement in film makes this phenomenon even more effective and beneficial. It is for this reason that destination marketing organizations around the world have begun offering grants and tax credits to studios that film at their location (Hudson & Ritchie, 2004; O'Connor, et al., 2008). Additionally, many destination management companies, such as Tourism New Zealand and the Greater Miami CVB, have been partnering with film-related enterprises in order to increase the their locations' presence in popular film (O'Connor, et al., 2008; Hahm & Wang, 2011). Furthermore, after the 2004 release of *50 First Dates*, the state of Hawaii, where the movie was filmed, partnered with the film's producers to offer a chance to win a trip to Oahu (Hahm & Wang, 2011). Additionally, the Philadelphia International Airport also boasts a large display of film posters that advertises all of the major movies that have been filmed in Philadelphia, including *Rocky*, *Sixth Sense*, and *The Blob*. While destination marketing organizations usually have little control over how their location is perceived in film, simply by aligning their organizations' marketing campaigns with popular film, DMOs can greatly increase and influence their destinations' images as perceived by film tourists.

Destination Image

"Image is a fundamental factor in the decision making aspect of the destination selection process" (Hahm & Wang, 2011, p. 165). "Destination image is defined as an individual's mental representation" and "overall perception of a particular destination" (Chen & Tsai, 2006, p. 1116). As the power of film gives viewers a literal image of destinations, it helps with the image formation process of potential film-tourists. "Information sources" or "stimulus factors" are powerful "image forming agents" that "influence the forming of perceptions and evaluations" for tourists (Beerli & Martin, 2004, p. 661). Film serves as a stimulus or information source for viewers with regard to international destinations, especially when the viewer has never before visited that location.

In their 2004 study, Beerli and Martin developed an extensive list of attributes that help determine the image of a destination; a few of these attributes can be directly linked to film. For example, weather, beaches, wealth, uniqueness, entertainment, culture, history, accommodations, restaurants, safety, fashionableness, and quite a few other attributes, can all be plainly viewed in film (Beerli & Martin, 2004, p. 659). As many of these attributes are often included in the plot or storyline of films, the image that potential film tourists have is greatly influenced by this medium. In

this way, films are helping to "build up an attractive image" for destinations (Chen & Tsai, 2006, p. 1116). This is especially true of destinations that individuals do not have first-hand experience with; film, as a kind of visual language, has developed into a major information source for transmitting meaning and connection (Kim & Richardson, 2003, p. 219-220).

The image of a destination is also solidified in the minds of an individual through film in a number of other factors; for example, film tourists often attempt to live vicariously through film, and extend this vicarious experience to their consumption of travel (Kim & Richardson, 2003, p. 221). It has also been suggested that film can increase a viewer's familiarity with a destination, even if they have never before visited the particular location (Kim & Richardson, 2003, p. 222). This familiarity—which has been found to be an important factor in the decision making process—in turn increases the connection a tourist has with a destination, and leads to an increased chance of them travelling to it (Kim & Richardson, 2003). There are a great number of factors that amalgamate to result in the destination decision making process; the power of film has the ability to be present at nearly every step of this process, and is a compelling agent in the formation of destination image, which consequently leads to film-induced tourism.

PURPOSE

The placement of destinations in film affects both destination image and tourist behavior, combining to create and influence film-induced tourism. As aforementioned, there is a great deal of literature on this topic, concerning a variety of its many facets. However, while "Asia is a leading driver of international tourism," little research has been conducted with regard to this culture and film-induced tourism (Park, Lee, & Miller, 2015). "Outbound travel in East Asia is growing at a faster pace than anywhere else in the world" (Seiler, V., Hsieh, S., Seiler, M., & Hsieh, C., 2003), and the level of outbound tourists from Taiwan specifically is also steadily increasing, with nearly twelve million outbound travelers in 2014 alone (Statista, 2016). The large number of outbound tourists from this small country becomes all the more significant when compared to the fact that Taiwan has a population of only twenty-three million, meaning approximately half of all Taiwanese residents traveled out of the country in recent years. This means that nearly fifty percent of the Taiwanese population travels abroad annually, a staggering statistic, especially when compared to the only twenty percent of Americans that traveled abroad

in 2014. Furthermore, in 2014 outbound Taiwanese tourists generated over 334 billion New Taiwan Dollars (WTTC, 2015). This number is also expected to increase in the coming year by more than two percent (WTTC, 2015), making this market a large and lucrative one.

Furthermore, because Taiwanese and Chinese travelers have such similar motivations, Taiwanese tourists can also be examined as a proxy for outbound tourists from the greater Asia area, another factor that makes the present research unique (Kao, Patterson, Scott, & Li, 2008; Zhang & Peng, 2014). Based on separate studies, shared motivations between Taiwanese and Chinese tourists include shopping, bonding/traveling with friends, escaping, relaxing, and being social (Kao, et al., 2008; Zhang & Peng, 2014). Additionally, both of these tourists place emphasis on culture, climate, scenery, the environment, and the outdoors when traveling (Kao, et al., 2008; Zhang & Peng, 2014). Because of these similarities, the effect and representation of this paper is widened from only the small area of Taiwan to a greater portion of Asia, making it more influential.

While many studies have been conducted regarding Taiwanese tourists, none yet have placed them in the film-induced tourism framework, as the present study does. Moreover, because of the rapid rise of film-induced tourism, destinations need to become aware of and also exploit and capitalize upon this method of destination product placement while it is still "in fashion" and influencing the world of tourism as it is now (Liou, 2010). The present research helps with this by identifying Taiwanese film tourists, examining how they are influenced by film, and identifying how this influence affects their images of destinations featured in film. With this research destinations will be better able to see how film influenced the image of their destination, and to also see what influences particular tourists to travel to specific locations that are featured in film.

METHODOLOGY

This study employed a convenience, snowball style sampling method utilizing an online survey. With the help of National Kaohsiung Hospitality and Tourism professionals, the survey was distributed in Taiwan, ensuring that all survey respondents were of eighteen years of age or older, and a resident of Taiwan.

The survey, which combined both open ended and Likert-type scaled questions (from one, strongly disagree, to five, strongly agree), contained six sections and was developed based on previous

literature regarding film tourism, destination image, and tourist consumption activities (Josiam, et al., 2015). Survey respondents were queried about (a) film viewing preferences, (b) travel information sources, (c) film-based destination selection, (d) involvement with foreign travel, (e) perception of destination image, and (f) personal demographics.

In order to obtain information regarding destination image perception, survey respondents were given twenty-one countries perceived to be most familiar to Taiwanese travelers, and then asked to select which descriptions they thought applied to each country. For example, respondents were given options such as "great shopping," "romantic," "fun," or "no image." Then, for each country the respondents would place a check mark next to which option(s) they felt aptly described the destination in question. The countries were evaluated on the basis of seven destination attributes; they were also given a "no image" option if the respondent did not have any preconceived perceptions or was not at all familiar with a particular country.

As the official language in Taiwan is Mandarin, the survey, which was created in English, was translated into Mandarin by scholars proficient in both languages. In order to confirm the credibility and correctness of the translation, separate translators then translated the survey back to English. After this was done, certain questions were altered to make sure that the meaning was synonymous in both languages, and that the survey was accurately translated; this process helps ensure the accuracy of translated survey instruments (Soriano & Foxall, 2002).

FINDINGS

Objective 1: Demographics

Of the 450 surveys collected, 349 were completed successfully, resulting in a 76% response rate. Demographic information for the respondents is summarized in Table 1. The data reflected that 72% of survey respondents were female, and 86% of respondents were not married. The largest age cohort of the respondents was aged 18-25 years old, with approximately 74% of the respondents falling into this age category. The majority of the survey respondents for this study were students. Moreover, 76% of the survey respondents had at least a bachelor's degree, with 95% of all respondents having some kind of university degree, be it bachelor's, graduate, doctoral, or professional. While this is an unusually high percentage for most samples, especially of this size, it is not surprising; Taiwan, despite being

Table 1 : Demographic Characteristics

		N=396	%
Gender	Male	111	28.0
	Female	285	72.0
Age	18-21 years old	186	47.0
	22-25 years old	106	26.8
	26-35 years old	43	10.9
	36-50 years old	54	13.6
	50+ years old	7	1.8
Occupation	Government	19	4.8
	Service Industry	25	6.3
	Student	285	72.0
	Freelance	6	1.5
	Industry	10	2.5
	Business	28	7.1
	Retired	3	0.8
	Other	20	5.1
Education	< College	20	5.1
	Bachelor's Degree	299	75.5
	Master's/Post Grad	70	17.7
	Doctorate/Prof. Degree	7	1.8
Monthly Income	<20,000	266	67.2
	20,000 to 59,999	97	24.5
	>60,000	33	8.3
Marital Status	Single	340	85.9
	Married	56	14.1
Have Traveled To...	Asia	287	72.5
	Africa	12	3.0
	Australia/NZ	59	14.9
	Europe	84	21.2

**Totals differ due to missing values; NTD \$33 = US \$1*

Objective 2: Taiwanese Tourists & their Engagement with Film

approximately the size of the US state of Connecticut, is home to over 158 colleges and universities, which results in a highly educated population, as compared to most other countries.

The majority of survey respondents had an average monthly income of 20,000 NTD. Additionally, over three quarters (75%) of the sample respondents had previously traveled abroad, with at least 73% of respondents having also traveled to somewhere in Asia. Moreover, only about 20% of respondents have never traveled outside of Taiwan. From the

information presented in Table 1, it is evident that the average Taiwanese person travels abroad to international destinations. These data also reflect the means and ability of younger Taiwanese nationals to travel to international destinations. These numbers reflect a highly mobile and unattached, highly educated population, who are very heavily engaged with international travel.

The results of this study indicate that the general Taiwanese population is highly engaged with film (Table 2). Over 73% percent of survey respondents

actively seek information about film and/or gossip about film before the release the date. Additionally, nearly half of all respondents consider themselves to be a "Movie Buff" or a "Super-Fan" of film. Likewise, 67% of survey respondents go to watch movies as soon as they are released in theaters. Furthermore, about half of all respondents (50%) claim to watch at least one film in a movie theater every week. In addition to being highly engaged with movies in the theatre domain, respondents were also highly engaged with film at home; over 73% of survey respondents reported watching at least one movie at home every

week either on television or on an online platform. While slightly less engaged with television shows than with movies, still, nearly half of the respondents also activity sought information and gossiped about television shows before they were released, and over half of the respondents claimed to be a "Buff" or "Super-Fan" of television shows. Additionally, about one third of respondents usually watch a new television show on the day it premieres, and a large 80% of respondents watch television shows online. On a weekly basis, about 75% of survey respondents watched at least one TV show either on television

Table 2: Enthusiasm & Engagement with Film

	N	%
	(396)	
<u>Movie Viewing Preference</u>		
Seek information/gossip about new movies before release	292	73.7
Considers self movie "Buff" or "Super-Fan"	174	43.9
Watch movies on first day of release in theatres	33	8.4
Watch movies as soon as they are released in theatres	266	67.1
<u>Weekly Consumption Behaviors</u>		
Watched 1 or more movies in movie theatres	180	45.5
Watched 1 or more movies on television	263	73.2
Watched 1 or more movies on the Internet	298	75.3
<u>TV Show Viewing Preference</u>		
Seek information/gossip about new TV shows before release	191	48.2
Considers self TV show "Buff" or "Super-Fan"	210	53.1
Watch TV show on first day of premier	151	38.1
Watch TV shows online	314	79.1
<u>Weekly Consumption Behaviors</u>		
Watched 1 or more TV shows on television	291	73.5
Watched 1 or more TV shows on the Internet	294	74.2
<u>Time Spent Watching TV Shows Per Day</u>		
Watch 2+ hours of TV shows on internet or television	279	70.4

Objective 3: Destination Image Based on Film Engagement

or on the internet. Furthermore, about 70% of the respondents watch two or more hours of television programs per day, either online or on television.

As evidenced by the high levels of engagement for both movies and television as presented in a variety of mediums, it is clear that the Taiwanese people are quite enthusiastic about film, and are thus very connected to it. Based on this level of engagement

and enthusiasm with film, as presented in Table 2, it can thus be inferred that the general Taiwanese population is greatly influenced by film, independent of the format or medium in which it is presented. This, combined with the data presented in Table 1 concerning the high level of foreign travel that the majority of the Taiwanese population partakes in, implies that film, of which is such a large part of

the Taiwanese lifestyle, has an influence on their international travel decisions.

In order to better understand how film watching behavior and engagement has influenced Taiwanese

Table 3: Top International Travel Inducing Films

Filming Location	Title of Film	N	%
<u>Movies</u>			
USA	The Hangover, The Devil Wears Prada	170	42.9
UK	Harry Potter, Kingsman: The Secret Service	57	14.3
France	The Devil Wears Prada, Ratatouille	51	12.8
Japan	The Fast and the Furious 3, Wood Job	49	12.3
Italy	Under the Tuscan Sun, Jumper, Roman Holiday	27	6.8
<u>Television Dramas</u>			
USA	CSI: Crime Scene Investigation, Sex and the City	132	33.3
Korea	You Who Came From the Stars, DaeJanggeum	124	31.3
Japan	Shinya Shokudo, Hanzawa Naoki, Legal High	92	23.2
China	Empresses in the Palace, The Empress of China	42	10.6
UK	Sherlock Holmes, Downton Abbey, Peaky Blinders	21	5.3

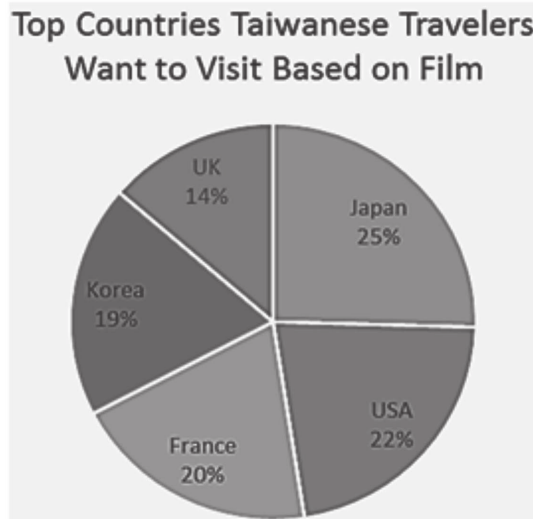


Figure 1: Top Countries Taiwanese Travelers want to visit Based on film

international travel, the survey utilized free-response questions in which respondents were asked to provide the names of three films that have inspired or influenced them to travel to a certain destination (Table 3). The majority of respondents cited movies and television shows that were filmed in the United States (42.9% and 33.3%, respectively). Movies such as The Hangover and The Devil Wears Prada and television series such as CSI: Crime Scene Investigation and Sex and the City were cited most often for films shot in the

United States. The other most popular countries to visits based on film consumption include, the United Kingdom, China, France, Korea, Japan, and Italy. Some of the most cited movies were Harry Potter (UK), Ratatouille (France), The Fast and the Furious3 (Japan), and Under the Tuscan Sun (Italy). Some of the most cited television series were DaeJanggeum (Korea), Shinya Shokudo (Japan), Empresses in the Palace (China), and Sherlock Holmes (UK).

Determining perceptions of international destination

Table 4: Top 5 Destinations & Corresponding Attributes

	Scenery	Culture	Shopping	Events	Recreation	Relaxing	Romantic
France	117	139	77	29	18	76	119
Japan	111	140	122	73	30	54	35
UK	105	130	69	75	23	58	49
Korea	82	114	116	60	41	50	28
USA	65	80	106	64	66	48	18

images is one of the main objectives of this study. In order to understand the respondents' perceptions of select destination images, the survey provided a list of twenty international destinations for the respondents to evaluate. Each destination was evaluated on the bases of seven destination attributes: natural scenery, cultural sites, shopping, events, recreation, relaxing, and romantic. If a respondent thought a particular destination fit or matched one or more of these attributes, then they would place a check mark next to each attribute they felt described the location in question. In order to facilitate a concise discussion, these twenty destinations will be categorized into two groups: the five most popular destinations, and the five least popular destinations, based on number of attribute citations. The five most popular destinations are summarized in Table 4, and the five least popular destinations are summarized in Table 5, along with the corresponding destination attributes.

France was most often cited as having the best natural scenery. Japan was considered to have the second best natural scenery, with the UK having the third most citations for this attribute. France was also cited as the most popular destination for both romance and relaxation, which is not surprising due to the romantic lens most films place on this country. Having the most citations in three of the attribute categories (and

second most in another), made France the number one country that Taiwanese tourists want to travel to after having viewed it in film (Table 4).

Japan was perceived to have the most cultural sites, closely followed by France and the UK. As Japan is usually depicted in film as a cultural epicenter, this is not surprising; much film displays Japan as full of temples and ancient buildings, such as *Memoirs of a Geisha*. Therefore, it is only logical that many film viewers perceive Japan to be a top destination for cultural sites and activities.

Japan, Korea, and the USA dominate the shopping category as the top three destinations perceived to have great shopping. Movies such as *Confessions of a Shopaholic*, which was filmed in New York, USA, let viewers believe that manic shopping is available in large western cities. Additionally, the bustling cities of Japan and Korea that are often featured in film also contribute to the notion that these destinations are good for shopping, as do Korean television dramas and the "high fashion" that is associated with Japan.

The UK and Japan top the list for the events category, and the USA is most often cited as one of the best places for recreation. Most films include some sort of "fun" aspect such as events or leisure recreation. Because of this, viewers perceive that they can participate in these activities when they travel there, and thus their

Table 5 : Bottom 5 Destinations & Corresponding Attributes

	Scenery	Culture	Shopping	Events	Recreation	Relaxing	Romantic
Malaysia	89	77	62	45	41	52	19
Austria	95	94	45	33	30	51	32
Singapore	61	77	68	55	40	46	29
Spain	70	86	30	57	29	50	28
Portugal	66	77	25	52	21	40	62

image of the destination is influenced.

The destinations featured in the top five list were selected both for having the highest number of citations and having been cited in the most number of categories. This implies that the images developed of these destinations via film are robust ones; they are perceived to be locations that offer a rich and varied array of places to see and activities to take part in. To further substantiate these claims, the destinations featured in the top five list also have the lowest scores for "no image," as seen in Figure 2. The strength of the perceived images of France, Japan, and the UK can likely be attributed to the prevalence of these attribute-rich locations as the backdrop for many films. Because the exposure to these destinations via

film is so high, Taiwanese travelers are better able to formulate stronger opinions and perceptions of these destinations.

The countries that were cited the least number of times and in the least number of categories were Malaysia, Austria, Singapore, Spain, and Portugal. While it is important to examine the most popular destinations, it is also important to examine those destinations without a strong perceived image as well. The top five destinations, as aforementioned, are already deeply ingrained into the minds of most Taiwanese travelers; this is why these destinations are the most popular. However, those destinations that are on the bottom five list are not as familiar to Taiwanese tourists. This is likely due to the "out of sight, out of mind" concept;

since these destinations are not as often featured in film, tourists are not able to form strong opinions of these destinations—they are simply not exposed to them. This presents an opportunity for those countries

on the bottom five list; they can now expand their destination marketing efforts to include Taiwanese people. This is perhaps also an opportunity for these countries to encourage filming in their location, as it is

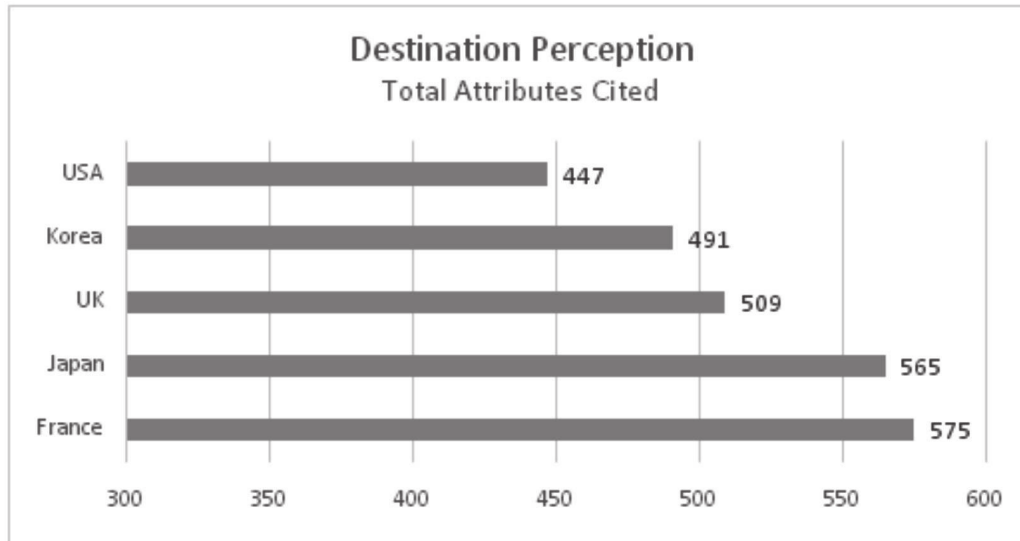


Figure 2 : Destination Perception : Total Attribute cited

plain to see by the above information how widely film influences travel.

The above figures represent the total number of citations for the top five destinations. Figure 3 displays how many times these countries were cited as “No Image,” meaning that the respondents did not have opinions about the destination in question, or could not match any of the destination attributes to the location. As seen by these figures, the countries with the most total attributes were also those countries

with the least number of “No Image” citations, and vice versa. This implies that the more times a country was cited for a particular attribute, the stronger the perceived image of that destination is to respondents. This is why those destinations with

IMPLICATIONS

As aforementioned, “film-induced tourism offers tremendous opportunities” for destinations (Hahm& Wang, 2011, p. 176); this concept is further substantiated by findings presented in this study,

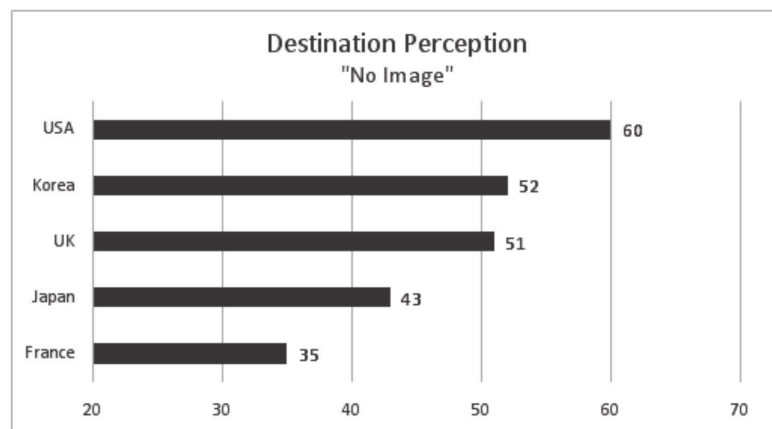


Figure 3 : Destination Perception : No Image

which are consistent with the literature. Previous studies have shown that films have the ability to not only influence tourism in a variety of ways, but to also do so with paramount success because of the fantasy world that so easily draws audiences in (Hudson & Ritchie, 2006). The portrayal of destinations within film influences the perceived image tourists have of

a particular destination, as evidenced by the findings presented here. Because film allows viewers to become emotionally connected with a destination through plot and storyline, their perceived image of the destination in question becomes stronger and more robust. Furthermore, destinations could use the success of a film as a tool to predict the effects of

film-induced tourism to a particular location (Hahm & Wang, 2011).

The present research has contributed to the literature in a number of ways. Firstly, few studies have examined the effects of destination product placement within film on Taiwanese outbound tourism. This is especially true of the multiple locations examined within this research; the existing studies regarding film-induced tourism and Taiwan have focused on a singular destination such as Korea or Japan. However, the present study compares over twenty locations, including locations in Europe and the Americas. By comparing multiple countries at once a greater range of findings are presented. This study fills gaps in the extant literature by examining outbound film-induced Taiwanese travel in a new light. Additionally, based on an extensive review of literature, motivations of Taiwanese tourists have been compared with those of Chinese tourists; consequently, based on those external findings, the small country of Taiwan can serve as a proxy, acting as a representative of greater Asian cultures. Moreover, this study also describes how film can influence the perception of destination image.

As evidenced by the aforementioned statistics, the general Taiwanese population is highly engaged with film and motivated to partake in foreign travel. This makes the Taiwanese people a prime target for this kind of research not only because they are willing and able to, but also because they have the means and desire to travel abroad often. Furthermore, the data from this study has displayed how highly engaged the general Taiwanese public is with film – in all formats. The high levels of engagement with both international travel and popular film combine to make Taiwanese tourists prime candidates for film-induced travel. In fact, many respondents of this study claimed that if they planned to travel to a foreign destination, locations represented in film would be a significant reference for them. Additionally, some respondents also communicated that the representation of certain destinations in film actually increased their willingness to travel abroad.

Therefore, as aforementioned, if destinations proactively engage in movie production and marketing efforts with both movie producers and studios, it could result in a successful influx of film-tourists. If destination marketers give more attention to popular film, they can utilize the power of film on destination image to create effective marketing strategies in order to attract more Taiwanese (and Asian) tourists to their destination, a feat that would

be quite lucrative based on the number and means of this segment of travelers.

LIMITATIONS

Although the results of this study are significant, it does include limitations that need to be addressed. Firstly, the sampling technique used for this research was a convenience, snowball-type method. While this method is not unfounded, future studies should employ a more conventional random sampling method in order to ensure that the sample selected is entirely representative of the entire Taiwanese population. Another limitation of the sample was the prevalence of younger respondents. A larger sample size would have ensured a sample that is more representative of the entire Taiwanese populace.

Another major limitation of this study is the lack of behavior verification; respondents were not asked to provide proof that they had actually traveled abroad, but rather accepted respondents' word. Because the data is based purely on respondents' word, the results could be exaggerated, understated, or incorrectly recorded. In order to ensure the legitimacy of the claims made by respondents, future studies should utilize more specific questions and/or ask for some type of verification.

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