

The Determinants of Pre- and Post-Visitation Factors to the Movie-Induced Tourism Destination

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Abstract

Purpose: This research aims to analyse the factors influencing film-induced tourism, explore the contribution of films to destination marketing, and provide a perspective towards further study.

Design/methodology/approach: This research employs a conceptual analysis to examine the research activities performed on the state of film-induced tourism and destination marketing. The study illustrated previously demonstrated theories on film-induced tourism and explored the various factors of destination marketing divided into two categories Pre-visits & Post-visits.

Findings: This study explored the current development of movie tourism and its effect on factors used in film-induced tourism and proposed facilitating framework for professional tourism advancement. Results suggest the impacts of individual factors on destination image and provide the knowledge based on their comprehensive analysis.

Research limitations/implications: This review only considered articles published in English. In addition, only peer-reviewed articles were considered within the present study.

Practical implications: This conceptual study explored the contribution of destination placement in films to elevate tourism and can be perceived as a new insight into the destination image formation process. Findings were focused on location representation's effectiveness through media, which helps DMO's analyse the destination marketing strategies for movie tourism.

Originality/value: Destination marketing organisations often promote city tourist destinations' to spread awareness among future travelers. This conceptual analysis elaborates on the destination's pre-visit and post-visit factors and investigates existing literature gaps. To the best of the author's knowledge, no review has been so far published on both the factors focusing on film-induced tourism.

Paper type: Conceptual paper

Keywords: Destination image, Destination marketing, Film-induced tourism, Intention to visit, Pre-and-post visit factors

Introduction

The tourism industry is one of several recreational activities contributing to the country's monetary growth. The consistently expanding tourism business requires tourist locations to build up an effective promotion plan and strategy. Tourists' perception of any place before their arrival is one of the most significant factors and a valuable aid for a decision-making process (Buhalis, 2000). Therefore, tourism advertisement is highly influential for forming

images and emotional reactions of possible tourists towards the destinations. It also helps transform potential tourists' travel preferences among various available choices (Hadinejad et al., 2019). Hence, most destination marketing firms used advertisement message framing techniques to influence tourists' travel decisions to stay competitively in the industry (Li et al., 2019). Their target is to magnify the virtual experiences, which further affects the destination image and tourist attitude towards intention to visit (Hadinejad et al., 2019). Kim (2012) suggested that tourists' perception of any destination mostly depends on its visualisation and message framing strategy provided predominantly by the media (e.g. TV, Movies, Print materials) with the representation of reality in any context. At the same time, Ruschmann (2001) proposes that the presentation of tourist places in film or movie may prompt viewers to visit the destination quickly. The concept of "film-tourism" motivates audiences' movement in any form through its audio-visual effects (Connell, 2012). Thus, any location or tourist places shot in the film play an essential role for destination marketing to induce viewers as potential tourists to visit the destined sites. Among all the available media mediums, movies are the primary influence of larger audiences (Kim & Kim, 2018). These charismatic feelings sharpen during the selection of travel destinations (Chen, 2018).

Researchers started to explore how the message framing orientation using a film-induced strategy could play a significant role in destination marketing in the earlier years. However, the studies had not received considerable attention so far in the marketing community. This phenomenon occurred due to unclear definitions of film-induced tourism (Macionis & Sparks, 2009), film tourism (Connell, 2012), or movie-induced tourism (Riley et al., 1998). The elementary differentiation between the two widely popular peer terms, movies, and films could be attributed to simple Anglo-American linguistic distinction. Researchers sometimes use the term movie to represent a commercial perspective, while some others might use the term film to express its artistic purview.

Similarly, an article published in 2016 by Rob Hardy expounds both as a commercial film, but it has a larger purpose than just making money. A movie is a commercialised product created for mass consumption, and its sole purpose is profit. However, Croy and Heitmann (2011) said that both are served as a dazzling facet for the audience to portray the beauty of another side (i.e. movie locations). Therefore, both the terms will be used intermittently in this research and should be treated equivalent. Motion pictures or movies are credited as more fulfilling forms of entertainment by nearly all age groups (Corliss, 2002). Every other individual would like to get entertained by their favourite actor's scintillating performances on the screen. Since earlier times, films have been used to mirror the complex aspects of existing society. At times, films acted as a message framing indicators of prevailing customs, cultures, and traditions of the society. They influenced few genres to act in either productive or counter-productive fashion to enact upon. Due to the universal expansion of the film industry and its wide-spreading popularity among the masses engulfing all the genres, it profoundly represented itself as one of the most popular sources for product advertisement. Recently, film tourism has emerged as a global trend (Chen, 2018; Kim et al., 2019). Due to its immense impression on the audience, marketers desperately showcase their locations as movie products. Movies are also responsible for increasing the market demand of the international tourism business (Jang et al., 2019; Ng & Chan, 2020).

Therefore, in recent years, the film tourism industry studies have enormously enhanced (Teng & Chen, 2020). Various researchers discussed the association between tourist destinations and films (Kim et al., 2019; Kim & Kim, 2018; Itoo & Nagar, 2019). Tourists can obtain information from magazines to brochures, documentaries to travel guides, advertisements to multimedia, from any medium of word-of-mouth through friends or relatives. The sources of information help individuals learn about the place that has not been visited (Liu & Park, 2015;

Marine-Roig & Ferrer-Rosell, 2018). However, the modern marketing techniques for tourism promotion is via film, majorly enhances affirmative characteristics of destination (Chen, 2018; Gupta et al., 2018; Gupta et al., 2020) and encourage the curiosity towards the shown place that impacts on viewers' tourism destination preference (Teng & Chen, 2020). Therefore, this study explores the current avenues of movie tourism and attempts to evaluate various factors deployed in film-induced tourism to propose facilitating suggestions for professional tourism advancement. This research will also focus on how consumers decide over different tourist locations and how movies will shape tourists' attitudes towards destinations by analysing several factors used in previous research.

Literature Review

Tourism Promotion in Films or Movies

Some scholars also called film-induced tourism, film-tourism, or media/television-induced tourism is the on-location tourism followed by any film/movie (Luo et al., 2011; Peng & Lai, 2014; Willard & Beeton, 2012). This concept initially labelled as movie-induced tourism (Riley et al., 1998), with other elaborative names were given such as film-induced tourism (Beeton, 2005), television-induced tourism (Connell, 2005), film tourism (Yen & Croy 2016), cinematic tourism (Tzanelli, 2013), screen tourism (Kim, 2010), and media tourism (Reijnders, 2011). Hudson and Ritchie (2006) defined film-induced tourism as a tourist's visit or intended to visit the destination shown in the film, video, television, or any screen. It is a strategy to build an intention to visit the destinations shown in the movies (Economic Times, 2019). In this manner, the positive portrayal of sites can create positive destination images that can attract more potential tourists every time (Fu et al., 2016; Giraldi & Cesareo, 2017).

Researchers have earlier discussed the influence of film-induced tourism on destination visit's due to its potential to attract viewers by watching it on any screen (Giraldi & Cesareo, 2017; Luo et al., 2011). The viewers' attraction could even lead to strengthen the long-term destination attractiveness. This film-induced tourism activity that influences tourists while watching various available screen resources like movies, television, videos, DVDs (Hudson & Ritchie, 2006) also extended in digital media nowadays. Movie producers roved to shoot at appropriate locations and convince audiences to accept those sites in reality. Film-induced tourism is steadily becoming a vital business to promote any destination through a more effective medium. The advantages of promoting any location through movies are very influential due to its high market penetration rate, provoking behaviour, and accessible acceptability in the audience (Busby et al., 2013; Kim, 2012).

The study of Li and Liu (2020) concluded that destination showcasing in films with rich content in the story affects directly willingness to travel. Hence, destination marketers and tourism agencies have constantly used this form of visual media (Pan et al., 2020; Terzidou et al., 2018). Further with these promotional tourism techniques effectively affects the image of the destination in the viewer's mind. Styliadis et al. (2017) also suggested the concerned government needs to get active concerning developing a positive destination image in this competitive market to get higher tourist loyalty. Past studies have shown the impact of the movie "The Lord of the Ring" on New Zealand's tourism economy. In addition, the film "The Hobbit Trilogy" was dramatically influenced by its media representation due to the planned marketing strategy (Li et al., 2017).

Previous studies on destination marketing broadly analysed positively influenced destination images through various commercial documentation sources (Chen et al., 2016). These motion pictures are media products that can affect an audience's perception, such as revisit intention or recommendation of any destination (Kim, 2012). Various research works highlighted movies' potential to influence the perception of movie locations (Sun & Komppula, 2012).

Nevertheless, it also helped influence decision-making by capable tourists regarding their preference of any place (Hudson & Ritchie, 2006) by inspiring or growing their intention to visit a depicted location (Hahm & Wang, 2011). According to Lee et al. (2008), celebrity involvement broadly influences tourists' visiting intentions by changing their perceptions towards the destinations. The viewers become familiar with the characters and quickly identify the places shown on the big screen, enhancing and embracing their feelings to reach those destinations. It is past the extent of this research to enlighten all the literature reviews. Hence the focus of this study is more oriented towards the field of factors influencing film-induced tourism due to destination marketing. Henceforth, Table 1 depicts the background of revenues raised due to the positive influence of post-release movie/ television shows. This table represents the affirmative impact of various recreation sources, viz movie/T.V. serials, on tourism visits. Logically, the increase in the number of visitors can benefit the ratio in the local economy.

Table 1: Film Influence on Country's Touristic Image

Movie/Television Shows	Places	Impacts
Lord of Ring	New Zealand	In between 1998 to 2003, 10% raised per year from the UK
Troy	Canakkale, Turkey	Tourism raised to 73%
Saving Private Ryan	Normandy, France	American Tourist raised to 40%
The Beach	Thailand	Youth Market raised to 22%
Harry Potter	Different locations of the UK	More than 50% raised for all locations
Steel Magnolias	Louisiana	Up to 48% raised after the movie released
Captain Corelli's Mandolin	Cephalonia, Greece	Up to 50% raised in three years
Gorillas in the Mist	Rwanda	In 1998 20% raised
Dances with Wolves	Fort Hayes, Kansas	In comparison with 7% of the last four years, it raised 25%
Mission: Impossible 2	National Parks, Sydney	In the year 2000, it raised to 200%
Close Encounters of the third kind	Devils Tower, Wyoming	In 1975 a 75 % increase in 1975, 20% visit now because of the film
Braveheart	Wallace Monument	Right after the release, tourism increased up to 300%
Field of Dreams	Lowa	The steady rise of 35 % in 1991
Pride and Prejudice	Lyme Park, Cheshire, UK	Visitors raised to 150%
Last of Mohicans	Chimney Rock Park, North Carolina	Year after the movie release, 25% raised
Dallas	South Fork Ranch, Dallas	500,000 visitors every year
Four Weddings and a Funeral	The Crown Hotel, Amersham, England	For three years, booked

(Source Horrigan, 2009: 55)

Factors Influencing Film-Induced Tourism

Movies can magnify various factors of film-induced tourism, such as increasing destination awareness, reinforcing destination image, and developing place familiarity by converting an unknown location into a tourist site, motivating tourists to visit the place after watching the

films (Rittichainuwat & Rattanaphinanchai, 2015). There are various factors that somewhere directly or indirectly affects movie tourism. These factors can be further divided into two major categories, 'Pre-visit' and 'Post-visit' shown in Figure 1. Here the Pre-visit can be further elaborated such as; intention to visit, perception, preference, and choice, which influences the viewer's insight by watching any film before reaching the portrayed destination. However, the Post-visit factors could be elucidated as the features that impact viewers' expectations after their visit at shown locations like familiarity, loyalty, satisfaction, or revisit intention.

Influence of Film-Induced Tourism on Pre & Post-visit Factors

Movie tourism, much popular than film-induced tourism, can raise the market demand by building the audience's interest in the shooting locations (Yen & Teng, 2015). Tourists are more inclined to explore places where they can personally connect, especially post-watching a movie, which can sometimes also lead to destination fascination (Singh, 2021). A film can mould viewer's psychology depends upon their pre and post-visit experiences (Chen & Chen, 2010). Therefore, this study focused on various factors influencing viewers' minds to visit the shown destinations after watching a film.

Croy (2010) discussed most destination marketing organisations collaborate with movie producers to spread knowledge and information about the destination. Numerous studies supported that movies have a strong capability to create a positive or negative destination image (Hudson & Ritchie, 2006). These formed images influence the decision-making process of tourists. The representation impacts the viewer's mind and forces them to accept the portrayed destination image or its culture precisely as displayed. The mass media could be a prodigiously efficacious medium to raise the awareness and popularity of any destination by building fascination towards it. According to Aaker (1991), destination awareness could be associated with the memory of any place, while (Rittichainuwat & Rattanaphinanchai, 2015) stated that destination awareness generates a thorough impact of shooting locations used in the well-known film. Movies influence sentiments, whereas familiarity guides them pretty much in selecting places (Robinson 2015). Destination familiarity and awareness are regarded as the critical factors for both the visits (pre & post), having capabilities influencing the decision-making process of tourists. Thus, films could be used as an elegant marketing tool to increase the audience's familiarity and create awareness towards the destination (Croy & Heitmann, 2011).

Travel preferences can be diversified based on representing any location on its psychological attributes and its graphic presentation to the viewers (Horng et al., 2012). The higher the positive image, the chances of getting preferred as a travel destination becomes bigger (Chon 1990). The destination personality also works as a mediating construct for selecting destinations and influences travellers' preferences and choices (Murphy et al., 2007). It guides customers to build a sentimental relationship to develop an attachment towards any location (Park, 2010). This term, destination attachment is calibrated as an emotive bond with an emotional connection from a person to place (Hidalgo & Hernandez, 2001).

Movies are used as a medium of communication and generate involvement to build motivation among viewers to visit the shown places. Since 1960, several types of research focused on travel motivation to understand travellers' behaviour and explored two major factors viz. push and pull. Other studies also concentrated on finding out the relationship of travel motivation with tourists' destination image (Pan et al., 2020). Films are also powerful motivators when storyline and shooting locations are closely related (Beeton, 2004). These can easily act as a pulling factor to enhance the viewer's involvement in the story (Riley & Van Doren, 1992). The shooting sites are the most attractive property which motivates audiences to travel (Riley et al., 1998). Henceforth, concerning profounding awareness in tourism through films, the

various perceptions on destination shown in the movies stimulate its outcomes, in turn, converted into the intention to visit. It is a significant acknowledgement vouched from tourism literature in a pre-visit scenario that the impact of films directly affects intention to visit a destination (Quintal & Phau, 2015). It helps to manipulate destination preference and choice (Lee et al., 2014).

Another major factor influencing destination image is tourist perception, defined as 'place myths, associated with moderated images and portrayal of any location (Shields, 1990). Films can create, reinforce or redefine viewers' perceptions, positively leading to visiting intention (Jalilvand et al., 2012; Kim & Stepchenkova, 2015). Various studies also discussed tourist perception candour towards film tourism (Kim et al., 2019). Several researchers have acknowledged the inhabitation of tourist engagement in tourist behaviour and experiences (Rather et al., 2019). St-James et al (2018), tourists are engaged to plunge into the beauty of places during their visits. This engagement further imprisons tourist attitudes, raising behavioural intention (Ahn & Back, 2018).

Furthermore, the audience's intention to visit directly correlates with behaviour and emotional involvement with movies (Kim & Kim, 2018). Hence, the higher the audience's involvement in the film, the greater the emotional attachment to the movie during post-visit (Kim, 2012). Nostalgic images are used to develop emotional attachment, irrespective of facts, but it builds intention to visit among viewers (Jewell & McKinnon, 2008). One of the several assumptions in this field of the insightful movie's impact on the perception and behaviour of the tourists (Du Cros et al., 2020; Teng, 2020). In essence, film tourism experiences may positively affect tourist engagement and motivate subsequent behavioural intentions. Behaviour engagement may act as a mediator between a film as a tourism experience and behavioural intentions. Tourists' behavioural involvement in the movie represents the level of satisfaction generated towards the shown destination. The relationship between destination and tourists depends upon the level of destination satisfaction, destination trust, and destination attachment developed during post-visit (Yuksel et al., 2010). The post-visit could influence consumers' decision-making process and attitude towards the destination, impacting satisfaction and creating destination loyalty (Lai & Vinh, 2013). Satisfaction is a term that mainly affects the consumers' loyalty, raising the interest of authors in service marketing (Tam, 2012). Research on film tourism reported that the combination of place attachment, destination image, and perceived value influences tourist loyalty (Kim et al., 2019; Yen & Croy, 2016).

The conclusions show there are real opportunities to use the film industry to form destination image formation. However, it calls for reverberate analysis. The demonstration of destination image in film should be based on strategic planning and film tourism peculiarities, film audience experience, and destination specifics. As shown in Figure 1, researchers arguably defend that films are a destination marketing tool, also helps to create new tourism destinations, thus exercising a positive impact on destination formation and development. Exposure to a film gives wide-spread attention to the potential destination, and millions of people view its advertisement. Thus it can target larger audiences, which might not have been easier to reach through targeted tourism promotional activities. Based on previous research, there are few limitations of building the relationship between these variables. Such as hundreds of studies focused on pre-visit factors available. But still, the lack of researchers discussed the factors that majorly affect post-visit immediately to any destination.

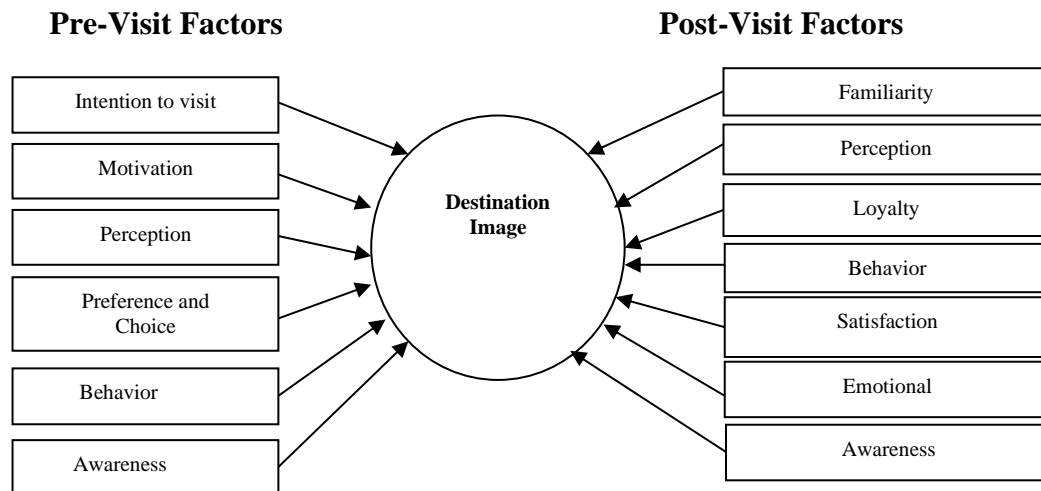


Figure 1: Dominant Factors Influencing Destination Marketing Through Movies

Research Methodology and Findings in the Field of Destination Marketing Through Movies

Various research techniques have developed over the past 40 years to encounter destination marketing and film-induced tourism. Based on Pike’s (2002) study, most of them involved either a quantitative approach, structured approach, an unstructured approach, less frequency, or a qualitative approach. There are structured methods assumed to measure whole image attributes using scales like Semantic differential or Likert scales. The other ways to use a structured approach are unstructured qualitative methods to evaluate open-ended or focus groups, survey questions with content analysis, and some sorting techniques. All of these approaches aim primarily on employing descriptions that capture more holistic components of an image. Thus, both the methods, unstructured and structured, are used to determine the destination image. The various scales may be used to analyse the different constructs.

This study employs a schematic bibliometric literature review to analyse research activities, the state of film-induced tourism, and destination marketing to identify the trending research patterns. As shown in Table 2 (a-i), the studies of various authors are described, including their methodology, techniques, scales, and findings with a separate tabular representation. Overall, the tables cover eight factors associated with film-induced tourism; (a) Awareness, (b) Familiarity, (c) Intention to visit, (d) Motivation, (e) Perception of Tourist, (f) Loyalty & Preference/ Choice, (g) Belief/Stereotype, (h) Attitude, and (i) Behaviour. Some of them are also analysed using both the techniques (Qualitative & Quantitative) as well. This method is a systematic tabular representation of previous research based on film-induced tourism. The former researchers have used and suggested different methods depending on the methodology's nature or any other variables. Table 2 (a-i) distinguished the most common methods used among all quantitative techniques, whereas the least used is the triangulation method. However, the qualitative methodology is a comparatively more demanding methodology rather than Mixed methods.

Similarly, the authors claimed their findings by testing the data on various instruments like the interview, Semi structure, Structure, scales, etc. The selection of scales could be based on the type of data collected. Most of the researchers preferred the 5-point Likert scale in their methodologies, and recently the 7-point scale, experimental method, interviews are being used. Therefore, the final analysis of this article is based upon a conceptual content analysis for the further research scope in film tourism.

Table 2a: Previously Used Methodologies to Measure Factors (Awareness)

Author/Year	Method	Scale	Findings
Hudson & Ritchie (2006)	Qnt	5-PLS	Place promotion through movies is an appealing tool to raise destination awareness.
Hahm & Wang (2011)	Qnt	5-PLS	The awareness generated through movies further leads to exploring much more regarding the shown destination later chosen to visit.
Hudson et al. (2011)	Qlt	7-PLS	Cultural awareness through movies impacts positively on the intention to visit.
Rittichainuwat et al. (2014)	M	SS, Int, 7-PLS	Popular movies raise awareness towards the shooting places.
Rittichainuwat & Rattanaphinanchai (2015)	M	Ss, Intw, 7- PLS	The destination awareness mostly builds when the place is used during shooting.
Rewtrakunphaiboon (2017)	Qlt	Int.	The film generated awareness gives knowledge to those who manifest the shown attributes of the location.
Masoud et al. (2019)	Qnt	S, 5-PLS	Instead of females, the males are much aware of unexplored heritages.

Table 2b: Previously Used Methodologies to Measure Factors (Familiarity)

Author/Year	Method	Scale	Findings
Huang et al. (2014)	Qnt	5-PLS	Familiarity positively influences, analyses and elaborates the capabilities of tourists.
Tan & Wu (2016)	Qlt	5-PLS	Proximate familiarity influences intention to visit.
Shao et al. (2017)	Qnt	7-PLS	The determinants of any type of external information source are the pattern of travel and its familiarity level.
Gursoy et al. (2018)	Qnt	7-PLS	Tourists with lower familiarity are more likely to depends on others opinions and rely on various information sources.
Kim (2018)	M	5-PLS	Film nostalgia positively affects familiarity.
Kim et al. (2019)	Qnt	5-PLS	The nostalgia generated through a movie further leads to develop familiarity or friendliness with the location shown.
Park et al. (2019)	Qlt	7-PLS	They explored the features of destination familiarity with its impact on destination and product belief.
Jung & Childs (2020)	Qnt	7-PLS	Familiarity with the destination through the well-known advertisement will help raise the relationship between destination belief and destination placement.
Mackay & Fesenmaier (1997)	M	10- PS	Familiarity with the destination is significant across all image dimensions. The destination familiarity will remain consequential throughout its image extent.
Kim & Richardson (2003)	Qnt	5-PLS	The amount of emotional involvement with movie actors is directly related to perceived familiarity with the film's shown places.

Laroche et al. (2005)	Qnt	7- Point Bipolar adjective Scale	Regardless of customers' familiarity with any country, its image and pre-developed belief directly impact its evaluation.
Choi et al. (2011)	Qnt	5-PLS	The study reveals Korea's opportunity to build on its tourism efforts by targeting Russia's new and potentially lucrative inbound market.
Horng & Tsai (2012)	Qnt	5-PLS	Destination familiarity helps to positively moderates a relationship between travel intention and brand loyalty.

Table 2c: Previously Used Methodologies to Measure Factors (Intention to Visit)

Author/Year	Method	Scale	Findings
Shani et al. (2009)	Qnt	Exp, 7 – PLS	As a result of watching a film, the perception of the participant immediately changed.
O'Connor et al. (2010)	LR	--	Destination image formed based on various attractions and as result of this intention to visit developed.
Hahm & Wang (2011)	Qnt	5-PLS	Watching any movie can lead to generating a strong influence on audience intention to visit in future.
Quintal et al. (2014)	Qnt	Exp, 7 - PLS	This research proposed a model which shows a connection between films and intention to visit audiences towards the depicted locations.
Tan & Wu (2016)	Qnt	5-PLS	Proximate familiarity influences future visit intention.
Rewtrakunphaiboon (2017)	Qnt	SS, Int	The major elements shown in the movies are mainly targeted young audiences to explore the destinations.
Kim & Kim (2018)	M	Int, 5- PLS	The destination marketers must promote tourist places until and unless the audiences are emotionally involved.
Yung et al. (2019)	M	Exp, 5- PLS	Higher presence levels of VR than pictures and video correlate with more intense emotional response and higher intention.
Rahmawati et al. (2021)	Qnt	Frequency method	The destination image element in the film has a significant positive impact on the audience intention to visit.

Table 2d: Previously Used Methodologies to Measure Factors (Motivation)

Author/Year	Method	Scale	Findings
Hudson et al. (2011)	Qlt	7- PLS	The depiction of cultural attraction in films motivates tourists to visit.
Suni & Kompula (2012)		5 - PLS	General travelling motivation factors influenced the decision of SF-Film village.
Rafael & Almeida (2014)	Qnt	Focused Group	This study presented a perceptual map to prove the relationship between motivation and image with promotional tools and tourist decision-making.

Rittichainuwat et al. (2014)	M	7- PLS, Ss, Int	Travel motivation can be raised with the help of destination awareness through hit films.
Almeida-García et al. (2016)	Qnt	5 - PLS	The effects of movies are based on motivation factors, but their outcomes are relatively low.
Wen et al. (2018)	Qnt	5 - PLS.	A considerable number of Chinese consumers are engaged with films which influence their motivation for international travel.
St-James et al. (2018)	Qnt	Int	Authenticity plays a significant role in tourist motivation to merge the distance between the real and imagined world.
Pereira et al. (2019)	Qnt	5 - PLS	Travellers motivation is influenced by the natural beauty of places which impacts on destination image.

Table 2e: Previously Used Methodologies to Measure Factors (Perception of Tourist)

Author/Year	Method	Scale	Findings
Tasci (2009)	Qnt	7- PLS	Visual representation provides knowledge that helps people to developed perceptions.
Shani et al. (2009)	Qnt	7- PLS	As a result of watching a movie, the perception of audiences significantly changed.
Quintal et al. (2014)	Qnt	7- PLS	Films directly impact viewers perception, and empirical support has been provided to it.
Yen & Teng (2015)	Qnt	5 - PLS	To enhance the perceived value of tourists, celebrity involvement plays a significant role.
Ahmed (2017)	Qnt	5 - PLS	A relationship is established between perception with the frequency of watching movies.
Wen et al. (2018)	Qnt	5 - PLS	The frequency of any destination shown in movies has a substantial impact on tourist perception and interest.

Table 2f: Previously Used Methodologies to Measure Factors (Loyalty & Preference/ Choice)

Author/Year	Method	Scale	Findings
Hudson et al. (2011)	-	-	Films can influence the travelling preferences of an individual.
Teng & Chen (2020)	Qnt	5 - PLS	Destination loyalty has been raised through a higher degree of perceived existential authenticity.
Rewtrakunphaiboon (2017)	Qnt	In-depth Interview	Movies were considered the most successful approach for influencing destination choice.

Table 2g: Previously Used Methodologies to Measure Factors (Belief/Stereotype)

Author/Year	Method	Scale	Findings
Cheung & Luo (2013)	Qnt	Structure, 5- PLS	Motivation is theoretically influenced by expectation, and thus it would affect the attitude of tourists.
Chen et al. (2016)	Qnt	5 - PLS	Cognitive and affective images are directly affected by international stereotypes, whereas it indirectly affects travel intention.
Gkritzali et al. (2016)	Qnt	5 - PLS	Consumers who are exposed to movies espoused the stereotype. Whereas stereotypes are directly indorsed to the film's audience.

Jung & Childs (2020)	Qnt	7- PLS	The favourable effect of featuring a destination influences both destination and product belief.
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Table 2h: Previously Used Methodologies to Measure Factors (Attitude)

Author/Year	Method	Scale	Findings
Lam & Hsu (2004)	Qnt	7-PLS	Experience, Shopping and Sightseeing were believed to impact travel intention and attributed to the forming of attitude.
Hede (2005)	Qnt and Qlt	7- PLS, Ss, Int	The media telecast of any event significantly raised attitudes towards the shown places due to the indicated destination's perception.
Lee (2009)	Qnt	7-PLS	A positive attitude of tourists is increased due to the level of satisfaction achieved.
Hudson et al. (2011)	Qnt	7- PLS	Like various brand promotions play a vital part in influencing the customer's attitude towards the brand, it also plays a significant role in this portrayal of destination image in films.
Jalilvand et al. (2012)	Qnt	7- PLS	E-word of mouth has a positive impact on tourist attitude towards a shown destination.
Quintal & Phau (2015)	Qnt	7-PLS	The study proved empirical support of films which impacts audiences attitude.
Kim & Stepchenkova (2015)	Qnt and Qlt	7-PLS	This research has shown the evident context of tourist photos impacts on attitude towards places.
Metcalf et al. (2018)	Qnt	5-PLS	Media depictions most certainly can shape the viewers' attitude to have measurable effects on tourism.

Table 2i: Previously Used Methodologies to Measure Factors (Behaviour)

Author/Year	Method	Scale	Findings
Shani et al. (2009)	Qnt	7-PLS	There is no guarantee that an increase in behavioural intentions will be translated to visitation at the place.
Liou (2010)	Qnt	5-PLS	This study shows that celebrity personality portrayed in the films also plays a vital role in developing a positive audience's positive behaviour towards tourism.
Kim (2011)	Qnt	5-PLS	The amount of intense involvement of media viewers will majorly affect their post watching attitude and behaviour.
Kim & Assaker (2014)	Qnt	5-PLS	The intensify behaviour involvement of the viewers raises the probability of film tourists visiting that place.
Yen & Teng (2015)	Qnt	5-PLS	Celebrity involvement significantly and positively affects behaviour intention.
Kim et al. (2019)	Qnt	5-PLS	Nostalgic memories of films lead to behavioural involvement and intention.
Han et al. (2019)	Qnt	5-PLS	The primary antecedent of behaviour intention depends on the perceived positive image of the destination shown in the movies and creates a bond between their characters and audiences.

Proposed Framework

In this study, various factors associated with destination marketing are discussed in the Pre-visit and Post-visit domains. These factors have been identified from the existing literature. There are adequate research theories to explain the Pre-visit factors; however, the literature on Post-visit factors is less explored. There are previous studies proven, tourists' willingness to visit the shown places increased after watching a film (Bakiewicz et al., 2017). Van der Veen and Song (2014) proposed a model that shows celebrity endorsement influences intention to visit, but their work did not explore the recommendation and revisit variable through influencing factors. The capacity of film-induced tourism to attract tourists and sometimes influence revisits and recommendations of shown places is tremendous. However, these relationships have not been extensively investigated and remain unclear.

The tendency generated in travelers to revisit the same destination is revisiting intention. A couple of previous researchers proved satisfaction as an essential predecessor of revisit intention (Ryu et al., 2012; Ha & Jang, 2010). Whereas Ryu et al. (2008) claimed that the positive image influences tourists to revisit intention. Travelers' decision to revisit any location depends on their positive experience and satisfaction level in previous visits (Cole & Chancellor, 2009). Lai and Vinh (2013) indicated the destination image endow with tourists' loyalty resulting from the generated tourist satisfaction, promoting word of mouth and revisit intention. Several studies have proven a direct and positive relationship between satisfaction and repurchase, satisfaction, and any product recommendations (Marinkovic et al., 2014). Quintal and Polczynski (2010) also confirmed in their research satisfaction directly leads to revisiting intentions. Tourists' intention to revisit also refers to their distinguish probability of choosing the exact location, a determining element of favourable post-consumption attitude, a key component of tourism loyalty (Loi et al., 2017). Therefore, Social conformity theory (SCT) is reinforcing to the existence of recommendation or WOM in their framework as a moderator on attitudes of an individual and their behaviour that leads to the driving effect (Zhang et al., 2019).

Though much research is done into service marketing, it is less explored in a destination marketing context. Hence, the proposed model describes building perception and emotional attachment towards destinations through movies, which can lead to destination satisfaction and represented destination loyalty as its outcome. Once customer satisfaction is developed, it will always be a push factor for intention to revisit and recommend visitors, covering factors including post-visit. Figure 2 illustrates a proposed conceptual model that explains a loyalty developing procedure by building the audience's real expectations after visiting the shown place with a carried perception and emotional attachment as an independent variable.

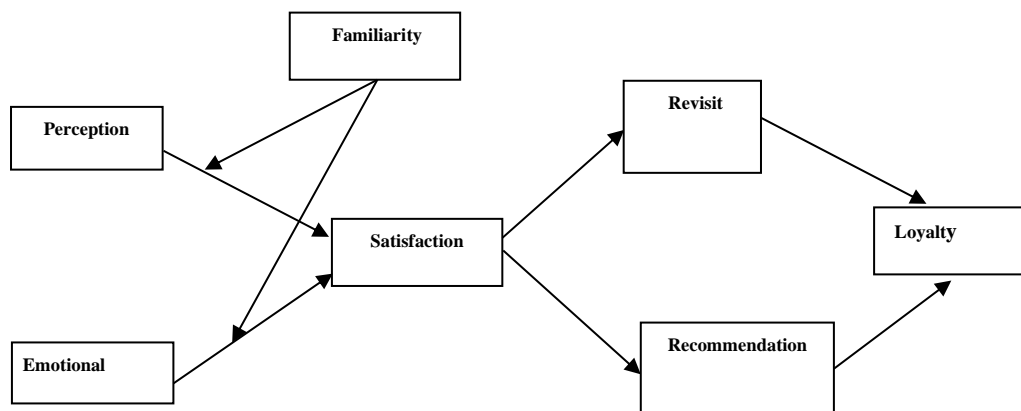


Figure 2: A Proposed Conceptual Framework

Here the evolved familiarity acts as a moderating factor. Hence depending upon the similarity level of portrayal with the real side of the destination, the level of tourist satisfaction varies. Once this develops, it will further affect the intention to revisit as well as recommendation. Therefore, we have suggested the proposed model for tourism marketing is significantly relevant and insightful for future tourism marketing activities.

Discussion & Conclusion

Chen (2018) discussed that film tourism is a niche emerging marketing strategy in the tourism industry. Whereas, various authors like Bonelli (2018) innovated a concept of 'tourism films' as a tourism promotional tool, including television commercials, digital videos, movies, and advertisements. Exposure to different aspects of filmed locations helps people connect with the events and recall them with tourist engagement (Teng, 2020). We may also verify how the articles analysed reflect how perceptions of tourism destinations vary by the type of film and a relationship between film-induced tourism, city branding, and the image of a place. Furthermore, we ascertain how a film may serve as an inducer of tourism experiences, contributing to recovering a tourism destination by boosting visitor numbers and generating a positive economic impact on the respective destination. We would also highlight that those residents holding positive perceptions about the developments brought by film-induced tourism also display more positive attitudes towards tourism. This study also recognises movie tourism/Film-induced tourism as a new typology of the tourism industry (Cardoso et al., 2017). Specifically, this review systematically focused on synthesising the extant literature concerning destination visits, intending to know what motivates viewers to explore the movie's location. This study reviewed how previous research has developed research methods, research topics, and theoretical frameworks in destination marketing. This article mainly focused on tourist behaviour towards a destination they have seen in movies and analysed the audience's perception. By saying so, this literature review discussed the incongruent suggestions raised in the previous studies. The future research agenda is presented based on issues observed in the review. Thus, this research focuses on destination marketing through movie-induced tourism, and its analysis covers various factors from the previous studies. These factors are bifurcated into Pre-visit and Post-Visit.

Understanding movies' categorisation on the impact and influence of destination choice before-and-after the visit are also contributed to the literature. The future scope is devised to identify gaps based on the previous work and proposed work. Therefore, this study explored the current development of movie tourism and its effect on factors used in film-induced tourism. It proposes a post-visit model shown in figure 3 facilitating suggestions for professional tourism advancement.

Film tourism is an effort to encourage visitors to visit the various unexplored destinations around the world. It can be called a pivotal concept to promote tourism for DMO's. It's concluded that it can be identified as a global brand after the destination gets acknowledged through films. However, several kinds of research have been conducted for film tourism, and this study can analyse the collaborative essence of those authors who have discussed film tourism earlier. As per the results shown in previous studies, this inclination can further lead to destination loyalty towards the indicated places. According to the previous research, an emotional bias attachment exists with the film locations due to its representation, including the biggest celebrity influencers. Due to which there is an automated inclination generated towards the shown places, which further leads to successful visits of viewers. The basic idea of this study is to discuss the assessment of the previous researches towards film-induced tourism and gather the collective database in a single article. Numerous authors talked about the impacts of

film-induced tourism on the emotional values of tourists towards the places shown in the film. It could have been more beneficial for destination marketing organisations to assess and plan the number of promotions according to the market demand. Although the academic interest in destination branding is relatively recent, the scientific production on destination branding enjoyed significant growth from 2009 and reached its peak in 2018. Going deeper into these aspects could open interesting investigations and discussions.

Theoretical Implications

The main contribution of this work is to show the state of the art of research on destination branding and identify trends, as well as propose some upcoming lines of research that could be relevant to academia. By offering a narrative approach to the literature review, this systematic review has provided a new understanding of the importance of collaboration of tourism and movies. However, it proposed more questions about how a partnership is enacted in practice. To this point, future research must expand to consider more research in post-visit factors such as perception, satisfaction, and loyalty.

Practical and Social Implications

Future findings should focus on representing any destination in movies that can influence tourists' intention to visit, which further leads to influence satisfaction and loyalty of visitors based on the level of fulfilment of perceptions carried by the audience through films. Similarly, the lack of findings focuses on location representation's effectiveness through media, which helps DMO analyse the destination marketing strategies. Hence, future research should empirically understand the message strategy to overcome the negative impacts of destination branding shown in movies. To overcome the challenges of tourist satisfaction that are majorly required to promote the destination through word of mouth, contributing to building a theoretical framework for further investigation.

Limitations and Suggestions for Future Research

The proposed framework is based on articles published in English. Future research may wish to extend to firstly, acknowledge articles in other languages, and include articles from journals that focus on different industries and take insights from them. In addition, as only peer-reviewed articles were considered within the present study, future research could also consider conference papers, reviews, editorials, dissertations and thesis, and books, as these may also contribute further understanding. The transparent nature of the methodology of this literature review offers increased ease for follow-up studies to expand the results from this paper. While the method's systematic nature has made visible the review process, this study is not meant to be duplicated without careful consideration. In particular, the data interpretation was subjective and was influenced by the researchers' biographical background.

Nevertheless, clear reporting practice has rendered future updates and follow-up studies possible. This review highlighted the successes of networks and business clusters as collaboration strategies for regional destination branding. Still, it also highlighted many challenges concerning these collaboration strategies and could not provide any empirical evidence to overcome them. The theoretical framework for future research will contribute to understanding the strategy to overcome the challenges of collaboration proven to work within an industry.

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