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INFLUENCES OF FILM-INDUCED TOURISM

Abstract

Student and youth tourism is an increasingly important area. The role of film-based tourism in this path is one of the main reasons why young people are now attracted to travel. In addition, there are almost no studies in Uzbekistan linking student travel behavior to film-related tourism. This research article is written focusing on students 'general awareness of film-based tourism and their experiences. In addition, this article covers a variety of concepts related to film

tourism for students, such as whether the footage in the film can attract the viewer mentally and physically while watching the film, and the emotional impact. The study included several questions through an online survey in the form of a questionnaire; Responses were collected and evaluated from students. The result showed that 45% of students watch 1-2 movies per week and their main genre is drama movies. While the reason for their travel is pleasure (66.7%), we can say that film tourism can also serve as a major pull factor for youth travelers.

1. Introduction.

1.1. Context and Introduction

According to a recent UNWTO and WYSE Travel Confederation study on youth travel conduct, student and youth travel is an extremely fast-growing and critical tourism market segment that accounts for roughly 20% of all global travel (2011). Student and youth travelers take around 190 million foreign trips per year, with that figure expected to double in the next ten years. In 2010, this business segment produced approximately 165 billion US dollars, and with the projected growth rate, it is clear that the student and youth travel market has become very profitable (Richards 2011). Youth travelers tend to drive for longer periods of time than other travelers, and they are more likely to save money before leaving on their trip or work while on the road in order to cover their travel costs. This demonstrates that students value travel as a valuable and enriching experience. In reality, travel is becoming an increasingly important part of young people's lives (Richards and Wilson 2003). Richards and Wilson (2003) conducted a study of students from eight different countries in Asia,

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Africa, and the Middle East. America and Europe about their travel behavior and motivations, young people are more interested in experiencing the destination than relaxing. They enjoy a variety of activities while on vacation, ranging from sightseeing to various forms of entertainment and sports. Film-induced tourism is one example of a destination activity centered on an encounter. As a result of a destination being featured in a film, this relatively new type of tourism includes visits to film sets, movie locations, movie tours, or film theme parks.

Film induced tourism, which is about recreating or engaging in movie-related activities, may be an appealing tourism activity for students, according to Richards and Wilson (2003). As a result, the primary focus of this project is on students' interest in film-induced tourism.

1.2. Problem Definition

The student and youth travel market, as previously mentioned, is a rapidly growing segment that is becoming increasingly important to tourism businesses and destinations around the world. The media's impact on today's youth is increasing, thanks to increased use of the internet, DVDs, and smartphones, a finding that has been widely recognized in academic research (Roesch 2009; O'Connor 2010; Sellgren 2011). Moreover, film-induced tourism has increased in many destinations around the world, a concept that has been attributed to increased media use. For instance, O'Connor (2010) claimed that because youngsters spend their leisure time watching TV or browsing the Internet, this consumption would have an effect on their perception of such destinations, and Sellgren (2011) found that the film Lost in Translation created a positive image of Japan in the minds of students who took part in a discussion round about the film.

 Since students' travel habits, young people's media consumption, and film-induced tourism are all hot topics in tourism study, it's worth looking into

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whether they're connected. However, it appears that this connection has not been well explored in academic research, which is why this project on the impact of movies on students' travel behavior is so important.

As previously mentioned, the aim of this research is to see if students are aware of the concept of film-induced tourism. Another aim is to determine how much, if at all, movies affect their decision to travel. As a consequence, the purpose of this project is to see if young tourists are engaging in seeing movie posters, going to movie amusement parks, or taking movie area tours.

1.3. Study approach

This research includes both secondary and primary sources. Secondary research findings are described in the form of a literature review based on books, journals, and studies on film-induced tourism and student travel conduct. The literature review offers a summary and insight into the concept of film-induced tourism, involving the film-induced tourism forms. A visitor profile is also given, which includes different classifications of film tourists, as well as a section on film tourist experiences and a section on movie tours and movie maps. Additionally, connected to travel experience and went on to discuss film induced tourism as well as travel behavior.

2. Literature review

2.1. Film-induced tourism

Tourism of culture is one of the ways of travel industry through what individuals can realize more about other`s lifestyle. There are several factors that a country uses to show itself for tourists, like gastronomy, culture, hospitality, souvenirs and emotions. (Ritchie 2006, 264.) One of the elements to demonstrate art,

culture, local traditions, and the entertainment sector simultaneously is a film that is used to express them. Due to this, the film tourism can be called a component of cultural tourism. Likewise, in one of the published articles in SAGE journals film tourism is explained as under the umbrella term of culture tourism that is supported via the increase of the entertainment and worldwide travel industries. (Hudson & Ritchie 2006, 387). The Scotland`s National Tourism Organization characterized film tourism as a business process where visitors are pulled in to the area through storylines or certain scene in a film. Although, number of tourists that visiting a location due to a particular film impact can be cause to call this type of activity as film tourism. (Roesch 2009, 6.) A general feature of products in Film induced tourism is a motivation that pushes to visit on a destination where the film was taken. The bright example is Alnwick Castle in North East of England which used for Harry Potter set films. According to statistics, the tourist flow to Alnwick castle was reached 120% before the release of the last film Deathly Hallows part 2 of Harry Potter film series. Based on this instance, being visible in a film can attract huge number of visitors for existing places. The appearance of Alnwick Castle in the film has brought approximately £9 million revenue. (Weatherall 2011; Olsberg SPI 2007, 15.)

Film-induced tourism is a more extensive term that explain tourist, who want to travel to the place that he recently seen on a screen. Due to high interest to a film tourism it also might be a tourism niche that has its own unique focus group and qualities. Each film has individual targets; one movie might attract more tourists than another one. (Papathanassis 2011, 149.) The term "film induced tourism" was established in last 25 years, mostly because of developing international travel and the strongly impact of media**.** (Walaiporn 2008). There are a lot of explanations of film tourism, which is called film-induced tourism, media induced tourism as well. Roesch (2009) `s defines film-tourism as (…) a

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particular pattern of tourism that pulls visitors to see the used places current or post of production time of a fiction film or a TV product. (Roesch 2009, p.6). Film-induced tourism as a big phenomenon was studied and differentiated certain characteristics. For instance, Beeton (2005) described film-induced tourism as visiting movie sets, locations, studios, and theme parks which refers to visiting movie-related locations. Here it is referenced that film vacationers search out the specific shooting areas from a film or TV, however this definition does include other, more extensive parts of film tourism like visits to film studios, amusement parks, film celebrations and film debuts which, as per Beeton. (Beeton 2005).

2.2. Film tourism forms

Film tourism includes lots of different types. As it mentioned above, people who travel to both on – location and off – location are called a film location tourists. The form of location which were depicted in a film and how it can make the traveler to act is often defines the kind of film tourism. The subsequent section is going to describe the main types of location forms.

2.2.1. On-location Tourism:

Locations where actual buildings or roads found from real natural environment is called on-locations. Some unpopular locations because of the portrayal in a film, anyway people visiting because of motivating by a film can be named film tourists.

There are other locations which after their lucky appearance in a film they get more popular, tourist attracted destination. In a result an amount of unimportant places can turn into interesting destination for film travelers with the help of movies.

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Also the film sets which are left behind filming crews can be the result for the definition being important tourist location for visitors, for instance, in Tunisian desert was left set pieces behind the movie "The star Wars" up to now so interesting place for locals (Roesch 2009, 6-7, 10.)

The way of attracting visitors to historical areas by showing them locations of another epoch called nostalgic tourism, one of the type of film tourism. Film tourism can take the form of a pilgrimage, with travellers wanting to respect the film by attending the locations, getting close to the fictional world, and maybe even re-enacting scenes from the film on- location .The sense of belonging and meeting other people who share similar interests is an important part of the film tourism experience. Similarly, purchasing souvenirs from a film location and presenting them can be compared to pilgrims bringing home relics or religious figures.(Beeton 2005 , 10, 34.)

Film tours, including the London Movie Locations & TV tour, and excursions to specific on-location sections, such as The Lord of the Rings set Hobbiton in New Zealand, fall into even more commercial segment of on-location tourism. (Beeton 2005,10). At times, blockbusters can bring profit to industrialists, which are always spent on creating new products connected to a movie. (Roesch 2009, 11).

2.2.2. Off-location Tourism:

The film studios which was built to aiming especially for filming and tourism purposes are called off-locations (Roesch 2009, 6-7). Undoubtedly, nowadays the most famous theme park is Universal studios which is located in Florida and was built especially for tourism purposes. Also it includes a lot of different rides such as the Terminator, E.T or themed places like Harry Potter and Jurassic

park. Inside of the park, there are also souvenir stores where visitors can buy souvenirs related to the movies. (Universal Orlando 2012).

People who are wanted to see the process of filmmaking can visit film studio tours.

These areas were originally organized aiming for filming or producing. Another reason is for touristic tours. We can take the Paramount pictures as a good example of a studio which provides visitors with tours, where travelers can see background actions.

Movie releases or festivals are one of the main parts of the off location tourism Branch. (Beeton 2005 10-11). It is clear from the interview of the fans of Harry Potter and Deathly hallows part 2 that fans always up to travel to the long distances to see the moment when celebrities are walking the red carpet. Fans even come from US, Canada and Australia. (Warner Bros Channel 2011). Cannes, Sarajevo and Sundance film festivals are the most famous ones, which are still continuing to attract more and more people from all over the world.(Roesch 2009, 12).

2.3. Film Tourism Information: A Study of How Films Can Be Used to Promote Tourism

The major tourist outlook is characterized as an interest in seeing things that are out of the ordinary and seeing things that are not part of daily life. Expectations, wishes, aspirations, and backgrounds form our ability to look. Movies, like books and television advertisements, elicit a desire to look at specific locations, resulting in daydreams and hallucinations about those locations. Urry (1990, pp. 1-3). Sue Beeton also agrees with Urry that tourism is driven by our daydreaming and wishes for new experiences and that the picture in our heads is the most important motivator for our decisions (Beeton 2005, 26).

When film visitors arrive at the sites, they have a variety of options for viewing or gazing at the landscapes, markers, and phenomena associated with the films. Stefan Roesch identifies three forms of gazing as passive, emotional, and spiritual approaches to getting closer to the imaginary. The spectatorial gazer is involved in fleeting experiences with film locations, with the primary motive and goal of collecting signs and markers on camera or video to prove that they were present on the set. The increased status among friends after showing the proofs was found to be a powerful motivator for photographing and videotaping the locations. The collective gaze is similar to the spectatorial gaze in that visitors believe it is vital to share their tour with others and may even feel pressured to take pictures and document the same items as other visitors. For some of the tourists, a sense of belonging and being a part of something bigger is important (Roesch 2009).

2.3.1. Visitors' Perspectives

Film-induced tourism is focused in part on tourist desires to escape reality and travel to a happier world depicted in movies. (O'Connor 2010, p.331). Other researchers have cited the same explanation as O'Connor (2010), namely the need to escape the real world for a while, as the key driver of film-induced tourism (Beeton 2005; Walaiporn 2008; Roesch 2009). According to Sellgren (2011), movies and their location, personality, and performance attributes can influence tourism and destination photos, but the effect varies depending on who is watching the film. The same characteristics can have varying effects on audiences and contribute to different motivations: some people want to visit a location because of a movie; others want to visit the particular shooting locations, and still, others do not want to visit the location at all. That if anyone has such a curiosity in a place, a film will arouse that interest, and committed film tourists have higher expectations than casual film tourists (Sellgren 2011).

According to Roesch (2009), locations in a film can play three different roles. They can serve as simply context for a plot, or they can have an effect on the characters' relationships or the action in a film. Places that are mostly required to provide a backdrop for the plot do not play a major role in the film; they could be set anywhere. If the setting has an impact on the relationships of the characters in the film, the opening scene typically depicts a landscape to emphasize the significance of the setting for the plot. If locations affect the characters' behavior, the landscape is an important part of the plot. Walaiporn (2008) also mentioned that scenery, in particular, can act as a draw for visitors to a destination.

For many visitors, it understands that a landscape has served as the backdrop for a film is just part of the allure of traveling through the city. The ability to recreate the feel and environment of the film about the scenery is provided by the 'being there' experience (Roesch 2009, p.11-12). An outer journey to the reallocation and an inner, emotional journey to communicate with the fictional setting is also part of the film location experience. Furthermore, Roesch (2009) described seven different factors that affect a film location's attractiveness: geographic resources, destination recognition value, set remains the importance of the location to the plot, relation to lead characters, integrated sights, and external factors such as outsider presence, accessibility, and weather conditions. Some tourists are especially interested in the technical aspects of shooting and a description of how the scene was filmed while visiting a movie venue. Some visitors attempt to recreate a specific scene with their camera or video camera, while others tend to soak up the atmosphere and see their visit as symbolic: As film location tourists engage in mental simulations, they adopt the personalities of the film characters and simulate what they would feel and experience in specific scenes (Roesch 2009, p.144).

Shots from the venue are often used as a souvenir and as evidence to show friends, family, and other fans that you were there to gain their recognition and

prestige (Roesch 2009). After returning home, the film tourist experience is completed by watching the film again to recall the experience of being there. Some film tourists often buy the DVD as a souvenir when they arrive at their destination. The film now has a new dimension of significance for the visitors as a result of the film location visit (Beeton 2005; Roesch 2009).

2.4. Traveler Motivation and Behavior

Student travel is accessible to identify rather than youth travel. Because student travel incorporates with students, youth tourism is an approximate age. As the previous researchers indications, youth traveler's age define from 15 to 29years (Richard and Wilson, 2003), and it was also mentioned in some article that maximum age could be 25-26 (Soria, 2011). Student and youth travel features are available. For example, students concentrate more time traveling. And, they are constantly learning new directions and have a high level of mobility. As a stage in the development of youth tourism, we can cite the increase in the number of students in the world, high parental incomes, unemployment, the development of tourism, decreasing prices of transportation (Richard and Wilson, 2003).

As part of the motivating force, 83% of youth and student travelers are motivated for exploring cultures, 74% for excitement, and 69% for knowledge (Richards and Wilson, 2003), the remaining motives are related to hiking, sightseeing, shopping or going to restaurant and cafes, sports, and so on. In general, they are always experience- seeker and they have a higher revisit degree than other travelers. They are always eager to travel more and learn other cultural values.

From a modern point of view, the most visited countries by student & youth travelers are Europe, North and South America, Southeast Asia, Australia, etc.

where these countries can determine the level of visit according to the style of travel.

3. Methadology

3.1. Survey

Creswell (2003) and Robson (2011) confirmed that there are three approaches to research, namely quantitative, qualitative, and mixed. The quantitative approach identifies digital data collection, attitudes and behaviors, and cause-and-effect relationships. Methods such as surveys and experiments can be used in the Midori approach. A qualitative approach gathers in-depth information and identifies the motives and activities of people's actions. It uses open conversations, focus groups, discussions and other methods. The mixed approach combines elements of the other two (Creswell 2003; Robson 2011).

These three approaches depend on the research topic, to the audience reading the article paper and researchers. For example, if the goal of the research is to test theories, explain events, or discover influencing variables, a quantitative approach is preferred, but if the research area is new or previously established theories are not used, a qualitative approach is preferred (Creswell 2003; Robson 2011). In our article quantitative analysis carried out. And, they were accomplished by google form survey.

3.2. Questionnaire development

The questionnaire for this article is designed to answer students' questions about travel activities and film tourism. The questions are based on a survey used in Wang's 2007 study of film tourists in UK cinema venues.

Survey's most questions consist of multiple-choice questions. And it is divided into 2 parts which contain total 6 questions: respondents' travel behavior and respondent's movie watching habits (Wang, 2007). The first section focuses on

the participants' travel habits. There are opportunities for participants to answer the question of what purpose they usually have from traveling: for pleasure or to visit a relative or friend. In the second part of the survey, participants were asked about their movie-watching behaviors. The first question asks participants how many movies they watch on average each week, and the second asks about their favorite movie genre. The reason for the question of genres is that Roesch (2009) found that most of the films that created tourism belonged to the fantasy, science fiction, or romantic genres.

If the researcher wants to know at what level the participant prefers something, Likert scales are a better option. There are five or seven possible responses on the Likert scale and range from negative to positive (Babbie 2007; Trochim and Donnelly 2007; Flick 2011). The second part of the project used a Likert scale. Our Likert scale is derived from a bipolar scale developed by Green and Brock (2000) with a 4-item, 5-point scale. The words of the objects have been changed to suit the specific conditions of watching the film.

4. Results

Data collection was done online using a questionnaire developed using the Google form query software. The link to the survey was distributed to students at the Yeoju Technical Institute in Tashkent via a telegram program. A total of 33 responses were collected, all of which are true due to the fact that only fully completed questionnaires are stored in the Google form database. In overall 95% of all students were not even heard about "film-induced tourism" term. Regarding to demographic factors, there were 14 male-respondents and 19 females.

Table 1

1. Gender	Frequency	Percent	Valid Percent	Cumulative Percent

Male	14	42,4	42,4	42,4
Female	19	57,6	57,6	100,0
Total	33	100,0	100,0	

Table 2

2. Age	Frequency	Percent	Valid Percent	Cumulative Percent
18-20	2	6,1	6,1	6,1
21-25	31	93,9	93,9	100,0
Total	33	100,0	100,0	

Respondent`s average age was 21-25 years. It is about 94% of validity**.**

Table 3

3. What is your purpose to travel usually?	Frequency	Percent	Valid Percent	Cumulative Percent
Holiday and for pleasure	22	66,7	66,7	66,7
Visiting my family&friends	11	33,3	33,3	100,0
Total	33	100,0	100,0	

Regarding to the Respondent`s Tourist Behavior over the 66% of respondents choose as purpose to their travel, holiday and for pleasure (66.7%). And 33% consider visiting their family & friends (33.3%).

Table 4

4. How many movies do you watch per week?	Frequency	Percent	Valid Percent	Cumulative Percent
1-2 movies	15	45,5	45,5	45,5
3-4 movies	6	18,2	18,2	63,6
More than 5 movies	5	15,2	15,2	78,8
Usually I don't watch	7	21,2	21,2	100,0
Total	33	100,0	100,0	

According to the Respondent`s movie watching habits, over the 45% of students watch 1-2 movies per week, 18.2% students watch 3-4 movies weekly. Only 7 students usually do not watch any movie.

Table 5

5. What is your favorite genre?	Frequency	Percent	Valid Percent	Cumulative Percent
Romance	7	21,2	21,2	21,2
Drama	10	30,3	30,3	51,5
Crime movies	7	21,2	21,2	72,7
Fantasy	3	9,1	9,1	81,8
Science fiction	4	12,1	12,1	93,9
Historical	2	6,1	6,1	100,0
Total	33	100,0	100,0	

High percentage of respondents prefers drama movies (30.3%). Romance (21.2%) and crime movies (21.2%) are in a same position. The most films genre that motivates people to travel are romance and drama movies. (Roesch 2009). So, survey results showing that Roesch was right. Fantasy (9.1%) and science fiction (12.1%) movies was lower.

Table 6

6. Choose which you prefer most:	N	Minimum	Maximum	Mean	Std. Deviation
When I watch a movie, I often want to go to the location where that movie was shot.	33	1,0	5,0	3,061	1,2232
When I am watching the movie, the events in it seem to come alive in my mind.	33	1,0	5,0	3,030	1,3575
The film can affect me emotionally.	33	1,0	5,0	3,030	1,4892
My life has been changed as a result of the events depicted in the movie.	33	1,0	5,0	2,242	1,1997

Likert scale was used to analyze respondents' opinion about the statements in Table 6. A five-point Likert scale was used (Strongly disagree = 1, Disagree = 2, Neutral = 3, Agree = 4, Strongly agree = 5.) The mean statistical measurement was used describe data on the Likert scale in Table 6. From 1 to 1.8 shows a

"strongly disagree" answer, from 1.8 to 2.60 shows "disagree answer" answer, from 2.61 to 3.40 shows "neutral" answer, from 3.41 to 4.20 shows "agree" answer, from 4.21 to 5 shows "strongly agree" answer.

In Table 6 the respondents were answered for four statements. Based on the results of means, the first three statements "When I watch a movie, I often want to go to the location where that movie was shot." (3.061 mean), "When I am watching the movie, the events in it seem to come alive in my mind." (3.030 mean), "The film can affect me emotionally." (3.030 mean) indicated the neutral position of the respondents. While the last statement "My life has been changed as a result of the events depicted in the movie." represents 2.242 mean which shows the respondents disagreed with this. As a result, it seems the films cannot encourage enough motivation to pull movie watchers as tourists to film related locations.

5. Conclusion

As film tourism is a new term, the survey was taken from youths. According to the survey, the respondents are 21-25 years old generation Z. Given that Generation Z is always an experience-seeker, it is natural that their travel purposes are mainly for pleasure based on the result. Watching 1-2 movies per week was found to be the most preferred option (45, 5%). This figure is lower than that of foreign students. There are two main reasons for this. For example, the problem of time and the lack of interesting, watchable movies we have. We can see from the results of the next survey that the second reason is closer. They were found to be neutral in being able to stay in the location where the film was taken and also neutral to awaken the film in the mind. Based on other similar results, it can be concluded that the desire and understanding of film tourism is less clear to students.

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With that in mind the first step of opening new opportunities that may help to attract young generation is increasing number of tourist locations, places. Secondly, developing quality of movies and graphics. Thirdly, promoting these places by marketing channels and providing with briefly explanations (QR codes, web sites, multichannel and etc.) However, popular locations related to certain films can be expensive for tourists with middle income because of this making discount periods or sales can be cause of increasing tourists flow to the positive site.

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