

An Investigation of Impacts of Film Tourism on Destination Image and Visiting Intention. The Case Study of the Borat Movie

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Abstract

The following research is aimed to analyse impacts of the film-induced tourism on the image of the destination and visiting intentions. The paper will investigate the case of the Borat movie, which controversially describes Kazakhstan and gives false information about the real image of the country. Many destinations have had an impact on their image and arrivals due to the movie release. Examples will be given about both negative and positive impacts. The author of the research conducted a qualitative semi-structured interview approach in order to meet descriptive, exploratory nature and purposes of the research. 25 people will be interviewed and divided into 2 categories: national tourism office professionals and international tourists in Kazakhstan. The purpose of this is to gain specific and relevant insights of respondents on the impacts of film induced tourism and destination image generally and of the Borat movie case.

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Chapter 1: Introduction

1.1. Background information

Many reasons may be applied to visits to travel destinations. One aspect that is significant is the role that visual media play in sharing knowledge on destinations - films, videos and television (Frost, 2006; Kim and Richardson, 2003). Knowledge is critical in visitor decision making because it increases awareness and desire, promotes wishes and contributes to action (MacKay and Fesenmaier, 1997). The viewer's memory of the destination is reinforced by appealing locations, special technical effects and an interaction with well-known actors. Its exposition is supported by film re-releases attributable to awards received and commemorative years (Tooke and Baker, 1996). Film and especially cinema have become the most significant and widely recognized medium of culture (Urry and Larsen, 2011). The film locations "can be consumed in a way that

draws only one particular focus," Roesch (2009, p. 11) points out. This focus may be a plate, a panel or a particular panorama that draws visitors to the site.

Researchers have claimed that films hit broader markets with less investments than specific travel and promotional ads (Dore and Crouch, 2003). In a movie script, features and essential features of destinations can be displayed (Hudson et al, 2011). As a result, movie tourism or movie-induced tourism as referred to in this research paper may be an efficient marketing strategy, especially in times of economic downturn,

in destinations lacking financial funding for strong publicity campaigns. The fact that an image of a destination plays an important role within the selection process is generally recognized (Mayo and Jarvis, 1981; Fakeye and Crompton, 1991). Kim and Richardson (2003), using an experimental design to determine the degree to which the watching of a certain film affected the cognitive and affective images of

the location represented, provided more scientific evidence as to how films would influence the image of the destination. Previous research emphasized the importance of films in tourists' visiting intentions to the displayed destination. Bly (2006) noted that many of the film's young audiences expressed a desire to find out more information about the real Kazakhstan. For instance, The Kazakhstan Embassy in the United Kingdom registered a surge in visa applications from British visitors (Lea, 2005). Borat has been credited by Kazakhstan's Foreign Minister with increasing tourist arrivals (Kilner, 2012). However, in the run-up to the 2012 London Olympics, organizers of a shooting competition installed and performed a Borat version of the Kazakh national anthem instead of the original one when on the podium appeared the gold-medal-winning team (Barrett, 2012).

1.2. Rationale

A movie can serve as the autonomous agent in forming a destination image. Despite the interest in "movie-induced tourism", some gaps in the literature exist. This is important for the study of tourism because in certain cases, what is portrayed in the mass media in general, and especially in movie theaters, can change the image and re-create a new image (Kim & Richardson, 2003). However, the opposite happens occasionally and there has been a limited film-induced tourism research that portrays the destination negatively. A number of successful movies have had a negative impact on certain tourist destinations. New Zealand used a movie by Jane Campion, *The Piano*, in order to create an advertisement, which had a positive effect on tourism. As a result, the Karekare Beach became a film-induced location that started to receive a large number of tourists (Croy, 2004). Another movie that impacted the tourism industry in New Zealand was *The Lord of the Rings*. Croy 2004, stated in his research, that the movie had a low impact on the travel behaviour of tourists. Nevertheless, *The Lord of the Rings* movie helped New Zealand to build and improve the image of the destination.

Research by Riley, Baker, and van Doren (1998) on the created effect of 12 films on the development of tourism in destinations revealed that, although the popularity of the destination falls on the period of the film's release, but in the next 5 years there was a 54% increase in arrivals and that the image created by the film persists for a long time.

It should be noted that not all films contribute to the promotion of tourism and the creation of a positive image of the destination. For example, the film "8 Mile" positions the city of Detroit as a city of criminals (Kazakh Tourism, 2017). Film-based visual knowledge may increase awareness while decreasing stereotypes and biases, and thus can negatively affect the image of the destination and intentions to visit potential tourists (Tasci, 2009). However, when a destination was portrayed negatively in the movie, stereotypes and biases could be reinforced. Nonetheless, the movie aided in increasing recognition of Kazakhstan as a travel destination and distinguishing it from other countries in Central Asian (Connell, 2012). One of the limitations of the research is that any of the effects of the movie, as well as the negative effects of increased tourism spending, may have happened regardless of the rise in arrivals. Nevertheless, using some realistic hypotheses and methods used in conversion studies (Pratt et al, 2009), this paper estimates a 6.4 percent rise in tourism spending as a result of the movie.

1.3. Aim & Objectives

The aim of this research is to investigate the impact of movie marketing on the image of the destination and on tourists' visiting intentions: the case of Kazakhstan image and the Borat movie.

The following objectives support this aim:

1. Analyse the impact of the Borat movie on the destination image.
2. Identify ways the NTO takes advantage of negative images being promoted to the travellers.
3. Investigate the influence of the images after the movie on visiting intention.

Chapter 2: Literature Review

2.1. Introduction

In the literature review the author will explain the concept of film-induced tourism and its effect on the image of the destination and tourists' intention to visit the destination after watching the movie. This research draws upon the theoretical foundations of four tourism streams: the film tourism literature, destination image literature, authenticity and tourists' intentions to visit. Furthermore, empirical

research is investigated in order to support the aforementioned theories.

2.2 Conceptual and Theoretical Background

2.2.1 Film-induced tourism

Buchmann et al. (2010) characterize film tourism as "visitation to a place or area that has been used for or is associated with filmmaking". The effect of film-induced tourism has been well reported in a variety of case studies and is acknowledged in the marketing strategies of destination marketing organizations worldwide (Tooke, 1996; Morgan, 2003). According to a survey conducted in the United Kingdom, 8 out of 10 British citizens get their vacation destination suggestions from movies, and one out of five will actually travel to the place of their favourite movie (Beeton, 2005). The other research discovered that, after family, friends and the Internet, tv shows and movies were the second most important influencers on the decision to visit a specific country or region. According to the survey by FutureBrand (2008), 13% of people became interested in a country after seeing it on the screen.

As Connell (2005) noted, films and television shows have a higher chance of shaping destination perceptions when they are considered to be more credible and trustworthy than biased campaigns and ads.

Despite the fact that the positive consequences of film tourism are widely known, few scholars have questioned the conventional understanding of the phenomena. Beeton (2005, 2006), has suggested that the widely held idea that "all filming is fine for tourism in all countries" is incorrect. Furthermore, Beeton (2006) emphasizes the importance of researching the impact of films with a negative plot on trips to real locations, a topic that has gained little coverage in the literature.

According to Connell (2012) there are several kinds and activities associated with film tourism, that are illustrated in figure 1 and classified according to the typology listed below:

- Visits to the portrayed location (real / substitute). These are actual sites that have been used for filming. For example: Barwon Heads movie, location - Australia (Beeton, 2001).
- Tour of studio set.
- Visits to film-themed attractions. For example: Dae Jang Geum Theme Park, Korea (Lin, 2007).
- Visits to filming locations. For example: The War House movie, Dartmoor National Park (Connell, 2012).

- Visits to places that are marketed through movies.
- Organised tours of the location portrayed.
- Spotting celebrities.
- Attending film festivals.
- Attending premieres of movies and award ceremonies.



Figure 1: The scope of film tourism

2.2.2 Film-Induced Tourism on Destination Image

Movies and television, as forms of media, had become such important forms of entertainment since the mid-twentieth that their effect on tourism and destination reputation had become especially relevant (Beeton, 2016).

The location of a movie screening typically affects audiences' perceptions of a possible tourist destination since the movie functions as a medium of contact to educate viewers about a particular destination (Cohen, 1986). The way the location is shown in the film and how the location is portrayed would have a direct impact on the audiences' perception, therefore, movies have a significant role in creation of the destination's image (Spears et al., 2013). A film or a tv show, on the other hand, will draw visitors to the filming location, aid in the development of a stronger destination image, increase tourist arrivals and have positive economical effects (Hudson & Ritchie, 2006). Taking into account viewers' interaction with movies and the impact that they have on viewers' perceptions of featured locations, Destination Marketing Organizations in various countries have been discovered reaping the benefits of the market provided by movies. Croy (2010) discovered a close connection between "The Lord of the Rings" and New Zealand's international tourism profile, and that the film improved viewers' understanding and experience with the locations featured in the

film. Researchers, on the other hand, discovered that constantly exposing movie audiences to destination-related information would increase their interaction with that destination. (Josiam et al., 2014; Spears, Dutta, Pookulangara, & Kinley, 2013). As a result, cooperation between DMOs and film/TV producers will aid in the development of a future tourism destination.

The most critical step in the destination selection process is the initial image creation stage prior to the journey (Gunn, 1988; Mercer, 1971). In contrast to destination-originated sources of information, there are sources of information which are not created with the purpose of portraying an appealing image in order to draw visitors. However, these media—television, movies, publications, books, and the Social media play a significant role in shaping a destination's reputation and affecting tourists' travel decisions (Beerli & Martín, 2004; Govers, Go, & Kumar, 2007; Iwashita, 2003; Kim & Richardson, 2003). Films and media, in particular, have the ability to generate greater credibility and consumer reach in a short time, which seems to be a powerful effect that destination advertisers are not able to afford to achieve by conventional tourist-directed approaches (Butler, 1990; Crompton, 1979; Gartner, 1993). Motion pictures will become much more essential in shaping images of a destination and driving visitation due to their increasing availability and high credibility (Brown & Singhal, 1993; Butler, 1990). While an image of the destination can be viewed abstractly (Echtner & Ritchie, 1993), most scholars believe that it mainly resonates on affective and cognitive levels (Dann, 1996; Qu et al., 2011; San Martín & Rodríguez del Bosque, 2008). The affective aspect expresses travelers' emotional responses to a destination (Baloglu & Brinberg, 1997; Gartner, 1993). As a result, visitors' affective evaluations of a location are focused on emotions such as excitement, enjoyment and arousal (Lin et al., 2007; San Martín et al., 2019). The cognitive aspect consists of “beliefs and information about a destination, with a primary emphasis on tangible physical features” (Hallmann et al., 2015.).

Positive views of a tourist destination are increasingly thought to contribute to the creation of a successful tourism destination image, which contributes to increased motivation and satisfaction (Sun et al., 2013; Gursoy, Chen, & Chi, 2014). As a result, the probability of visiting or returning to the destinations seems to contribute to the development of a successful destination image (González-Rodríguez, Díaz-Fernández, et al., 2020; Stylos et al., 2017).

Li and Vogelson (2006) claimed, since a travel destination image is a tourist-based image formed by a subjective and personal experience of the tourism location, the destination image that these travelers have in mind differs from the image projected by advertisers. As a result, creating an appropriate image is important for effectively promoting a travel destination and capturing visitors' attention and visit intention.

2.2.3 *Intention to Visit*

The film is a driver of the rapid growth of tourism and a great contribution to the local economy. According to a study by Tourism Competitive Intelligence, 40 million international tourists choose destinations for travel due to the fact that they have seen it in movie episodes, more than 10% of tourists noted that films are the main factor when choosing travel destinations (Kazakh Tourism, 2017).

Academic studies have examined the connection between film-induced images and visiting intentions to filmed locations (Riley et al., 1998; Tooke & Baker, 1996). In their study of the effect of movies on the success of filmed sites, Tooke and Baker (1996) discovered that movie stimulates a rise in tourist numbers at the filmed location.

2.2.3.1 *Visit Intention of Film Audience*

According to Lam and Hsu (2006), it is important to evaluate why people are traveling and to recognise the factors that affect behavioral intentions when choosing a particular tourist destination, especially from a tourism or marketing perspective. Nevertheless, these researchers have mentioned that there is currently limited literature towards how push and pull factors direct consumers' behaviors and, as a result, influence their behavioral intentions when it comes to choosing a particular place to visit. According to an increasing amount of data, there has been a significant rise in the number of visits to locations that have been the subject of movies or tv programs (Riley, 1998; Tooke, 1996). Tourists' understanding of holiday options grows in tandem with their familiarization with a destination (Kim and Richardson 2003). Thus, it is considered that tourists' intention to visit a destination might be affected by their familiarity with a specific destination (Gibson et al. 2008). According to Croy (2011), films play a significant role in capturing and inspiring somebody's desire for an adventure, resulting in a rise in movie tourism. Moreover, movie

locations are said to have readily accessible attractions and views, attracting a large number of tourists during the year (Vagionis and Loumioti 2011).

2.2.4 *Authenticity*

Authenticity is a socially created concept that may be financially exploited in order to meet visitors' needs and give gratifying experiences. Authenticity is an important concept in tourism studies, which includes three approaches. Examples of objective authenticity are: visiting historically accurate and significant cultural exhibitions or the existing location of the historical event (Rittichainuwat, 2018). Existential authenticity in other words "activity-related authenticity".

Authenticity in movie-induced tourism frequently focuses on the locations in which a movie production was shot, and is hence constructive (Rittichainuwat, 2018).

It is possible that film-induced visitors have very nebulous opinions concerning the authenticity of filming places. They could be attracted to certain locations that are portrayed in the movie, but where filmed in another place or to the actual filming location, or both (Frost, 2009).

2.3 *Empirical Research*

2.3.1 *Motion picture impacts on destination images*

The main goal of the research was to look at the effects of a famous movie on audiences' perceptions of the location portrayed. The study's main results can be illustrated in three different ways: The film had a major impact on some of the destination image attributes as well as interest in traveling to Vienna; The degree of emotional interaction with the movie actors was not substantially related to either aspect (cognitive or affective) of the destination image or familiarity; The film did not improve the viewer's experience with the location displayed. Changes to such aspects appeared to be consistent with the film's content in terms of the film's impact on cognitive and affective images. The way Vienna was portrayed was correlated with all three cognitive factors and one affective axis. As a result, it can be stated that the specific content of the film can have a huge impact on the audiences' perception of a location depicted in the movie, through both positive and negative ways. The researchers have reviewed support and improvement on prior studies, and they have unique marketing significance. First, this

research offered observational proof that a famous movie may have a major impact on destination image. This result indirectly confirms Gartner's (1993) claim that autonomous image shaping agents can alter destination images quickly. Second, multiple surveys have found an improvement in the prominence of locations shown in movies, implying that location-specific films have the ability to function as tourist draw-cards (Riley, 1992; Riley, 1998; Tooke and Baker, 1996). These studies' findings tend to be limited to empirical interpretations of the roles of movies in the form of tourism, rather than providing analytical insight into why these phenomena exist. Some of the study's results, such as those concerning the essence of image alteration, help to understand extra tourism caused by movies and show that a motion picture may be a powerful medium for changing location images and influencing viewers' desire to visit the place. Thirdly, this research broadened perception of image by evaluating both affective and cognitive elements. Excluding Baloglu and Brinberg (1997), it seems that most destination image literature has ignored affective aspects, despite the fact that the presence of an affective variable has been accepted (Baloglu, 1999; Dann, 1996; Gartner, 1993). According to the findings of this analysis, both cognitive and affective representations will impact destination expectations, implying that researchers must acknowledge both components. One of the most important aspects of modern culture is mass consumption and the exchange of ideas within a particular community. As an outcome, the connections between film and other aspects of modern culture and tourism should be more critiqued, studied, and acknowledged.

2.3.2 *Film – induced tourism in Thailand: an influence of international tourists' intention to visit film shooting location*

This research adds to the body of knowledge on movie tourism by uncovering disparities in attitudes toward authenticity. Tourists are not consistent in their interests, and they prefer a variety of authentic encounters (Chhabra, 2010; Croy & Buchmann, 2009). Despite becoming mindful of the inauthenticity of movie sets, Video Authentic Tourists loved visiting the sites of their favorite Movies. This segment sought pseudo events (Buchmann et al., 2010) and enjoyed staged displays (Cohen & Cohen, 2012; Guttentag, 2010; MacCannell, 1973) which matched their own expectations of

authenticity (Chhabra, 2010). Screen Uninterested Tourists, on the other hand, were not inspired by any objective or existential authenticity. Existential authenticity in screen tourism happens when the components of places, conviction, behavior, and self-act together.

Though objective authenticity is still relevant in heritage tourism (Chhabra, 2010), authenticity perception in movie tourism is primarily determined by the pseudo settings affiliated with movies (Buchmann et al., 2010). Screen Authentic Tourists tend to see both the actual and fictitious places. Since some historical TV shows used both actual and substituted historical sites, listing both forms of authenticity will boost destination marketing values. If the locations are actual historical places, the factual accuracy associated with the movie series should be the focus. The mixed quantitative and qualitative approaches used in this research contribute to our perception of the authenticity of screen locations (Rittichainuwat & Rattanaphinanchai, 2015). Although the quantitative study separated two groups of visitors, the qualitative findings revealed the specifics of screen tourism experiences as well as the specifics of all-inclusive packages that comprise both actual and fictitious screen locations in the tour.

2.4 Primary Research Background

The representation of destinations in television and movies has an influence on destination image and visiting intentions (Beeton, 2005; Hudson et al, 2011; Connell, 2012). The subsequent case analysis of the film *Borat* is noteworthy for a number of reasons. First of all, the film depicts Kazakhstan negatively, and there is proof that even movies with questionable storylines will benefit a destination's tourism industry (Shani et al, 2009). While Beeton (2005) maintains that not all filming is beneficial to tourism in all locations, in this situation, one viewpoint may be that there is no such phenomenon as 'bad publicity,' at least in terms of increasing awareness of the destination. Secondly, the central protagonist, Borat, is a visitor himself, taking a road ride around the United States of America. The 'mockumentary' is a series of unrelated 'road' stories in which incidents happen to Borat and, more frequently than not, to those with whom he communicates (Kononenko and Kukharenko, 2008). Thirdly, it is a case of location replacement (Schofield, 1996; Butler, 2011): the movie was filmed in a poor village in Romania, but it is intended to

represent the village of 'Kuzcek' in Kazakhstan (Wallace, 2008).

The movie was controversial since it portrayed Kazakhstan as a poor nation, with the main character, Borat Sagdiyev, who is a sexist and racist, yet friendly Kazakhstani news reporter traveling through the United States. Borat interviews Americans from various cultural backgrounds, portraying them as racists, anti-Semites, and sexists, or embarrassing and shaming them by engaging in the same unacceptable behavior. A few researchers attributed the bad attention to remarkable growth in visiting Kazakhstan.

Kazakhstan adopted Borat's catchphrase "very nice" for the tourism campaign. The deputy chairman of Kazakh Tourism, Kairat Sadvakassov, highlighted that the catchphrase is a perfect description of what Kazakhstan can offer as a tourism destination (Sullivan, 2020). The film made \$250 million and became a cult classic, but it polarized audiences around the world. Some viewers were so taken with the comedy that they bought Borat merchandise and imitated his mannerisms, while others walked out of the theater in disappointment (Kononenko and Kukharenko, 2008). There are several contradictions in the film regarding what is 'authentic' about Kazakhstan. Borat speaks a combination of Hebrew, Polish, and Russian, and the subtitles on the screen are either meaningless Cyrillic letters or grammatically inaccurate Russian, and Borat does not appear to be Kazakh (Kononenko and Kukharenko, 2008). Kazakhstan was randomly selected as the setting for Baron Cohen's character, but it has had major implications for the Kazakh nation. Kazakhstan was selected as Borat's hometown because it was a region that few Americans have heard of (Lee, 2008). For the vast majority of the audience, especially those in the West, Baron Cohen's Kazakhstan is the true Republic of Kazakhstan. Prior to Borat's success, the nation's awareness was marginal. The only Kazakhstan that exists in the American imagination is the surrealistic Kazakhstan portrayed by Borat (Wallace, 2008). According to the World Bank Development Indicators database for Kazakhstan (World Bank, 2017), in 2017 foreign arrivals showed an 11.8% increase from 3,468,000 in 2006 to 3,876,000.

Chapter 3: Methodology

3.1 Research Aim & Objectives

The aim of this research is to investigate the impact of movie marketing on the image of the destination and on tourists' visiting intentions:

the case of Kazakhstan image and the Borat movie.

The following objectives support this aim:

1. Analyse the impact of the Borat movie on the destination image.
2. Identify ways the NTO takes advantage of negative images being promoted to the travellers.
3. Investigate the influence of the images after the movie on visiting intention.

3.2 *Research Approach*

In the process of selecting a most relevant methodology for the research, which includes many types (descriptive, exploratory, explanatory, and evaluative), approaches (quantitative, qualitative) and methods (interview, focus groups, questionnaires ...) (Bryman and Bell, 2011). The author has considered many aspects to select a relevant approach. According to Buchmann et al. (2010) in the case of film induced tourism, the destination image and brand of one particular place or country are often created as the end results of the received image provided in the film or movies of that place. This means the perceptions and image of one's destination in the mind of tourists are highly influenced by depicted film images. As, the study will be highly concerned with exploring the tourist's perception of tourists in Kazakhstan. Therefore, it is reasonable for the author to conduct a qualitative approach, in order to meet the descriptive, exploratory nature and purposes of the research (Silverman, 2010). As, the destination image is purely connected with the subjectivity aspects that is formed by the tourist's view and perspective (Hennink, Hutter and Bailey, 2010). This corresponds to the characteristics of the qualitative approach, which are established to allow researchers to study tourist's perception, attitude, behaviors and their identifications with the certain destination (McMillan and Weyers, 2010). In contrast the elements of quantitative approach are perceived to be less relevant, in this case, as they are more general and statistical, less perspective and penetrative (Bryman and Bell, 2011). Furthermore, the existing majority of conducted quantitative approaches on the topic has been recognized lacking in-depth results.

3.3 *Sampling*

In order to collect the most relevant data, it is suggested by Green and Thorogood (2009) that the researcher needs to carefully revise the population from which he or she will be taking

samples, to secure the accuracy and validity of the findings. In this study, the author has decided to conduct the research with purposive sampling, since according to Bryman and Bell (2011), it is known as judgement sampling that highly reinforces the chosen qualitative approach. Moreover, it allows to obtain detailed knowledge about a specific case, where the population is already well defined and specific. According to Bryman (2012) to ensure the validity and credibility, assertive findings of the qualitative semi-structured interviews approach, it's recommended to have 20-30 participants to participate. Above that range is considered as inessential and will not bring more new insights (Marshall and Grossman, 2011). Taking this into consideration, the author will interview 25 people. The sample will be divided into 2 groups of national tourism office professionals and international tourists in Kazakhstan at chosen destinations, as the authors intend to gain specific and relevant insights of respondents on the impacts of film induced tourism and destination image generally and of Borat movie case (Silverman, 2010). To conduct this study the author will conduct an interview format with both 2 groups, 30 minutes interview with 2-4 national tourism office professionals and 15 minutes interview with 21 international tourists in Kazakhstan. Author believes this will help study to comprehensively understand the perception and scope of film tourism from both participants' groups of tourism.

3.4 *Data Collection*

As study primarily intends to explore the aspects of tourist's opinions, according to Graziano and Raulin (2009) semi-structured interview is one of the most effective ways to exploit these aspects and generate penetrative insights and profound understanding of how films and movies have impacts on tourist destination image. In order to achieve this, the semi-structured interview will be designed in a less formalized way with more informal questions to the tourists and semi-formal for tourism office professionals, so participants can feel comfortable, willingly and encouraged to take in the short interviews (McMillan and Weyers, 2010). The interview will include questions, which are open to avoid the yes or no type answers, moreover, the participants will also have more spaces to express their perspective and views on the topic (Trochim, 2006). The question will be categorized into 3 stages (holistic, functional-psychological, common-unique). First, participants will be asked to express the general perspective of

Kazakhstan as a destination image, with 5 fast elements when thinking about Kazakhstan. Following, comes with a more detailed perspective about Kazakhstan. And lastly, question-answer sessions will go deeply and specifically into the topic on destination image with links to film induced tourism. To conduct this interview, authors will contact the national tourism office to persuade and explain the purpose and aim of the study for collaboration. Furthermore, the author will visit the chosen film induced destinations with a lot of international tourists to interview. Moreover, the whole process will be recorded in both audio and video to ensure the quality and avoid loss.

3.5 *Data Analysis*

Thematic analysis will be used to examine the data acquired from face-to-face interviews, which may offer deep and insightful explanations of complex concepts as well as expand on or test current theories (Braun and Clark, 2006). The generation of themes from data is a trait common to qualitative approaches and a commonly used analytical technique. Thematic analysis is an interpretative process in which information is methodically examined for patterns to produce an informative explanation of the phenomena (Smith and Firth, 2011). The researcher will collect data from national tourism office professionals and international tourists in Kazakhstan by using semi-structured interviews in which they will express their opinions about the impact of the Borat movie to Kazakhstan's image and their perception of Kazakhstan after the movie release. Significant amounts of recorded information will be derived from the interviews, which will be transcribed into paper. It is expected that respondents from various nations would reveal differences in visiting intentions and destination images.

3.6 *Credibility & Confirmability*

The credibility relates to how truthful and accurate the conclusions of a study are, on which others' acceptance of the study will be based (Bryman and Bell, 2007). The credibility of this research is determined by the author's questions including the way results may be perceived. Subjectivity is a problem that many researchers have while doing a study, and regardless of how much this is avoided, it is impossible to be completely impartial when conducting qualitative research. Credibility is amongst the most significant criteria in establishing trustworthiness in results of the study (Lincoln and Guba, 1985). As a result,

individuals with the necessary experiences are specifically selected. The data's confirmability is also another aspect of the qualitative research method. Its objective is to verify the study by ensuring that the data does not depend on the writer's assumptions and speaks for itself. It is crucial that the collected data and results of the study are justified by other researchers (Brown and Rodgers, 2002). As a result, this study may be validated by other writers using the same technique as this research by comparing the interview findings.

3.7 *Dependability & Transferability*

Dependability refers to the ability to effectively apply relatively similar research a second time and the constancy of the outcomes (Bryman, 2008). Choosing an appropriate auditor when analyzing data is a beneficial technique to strengthen the dependability of qualitative research in the tourism sector (Phillimore and Goodson, 2004).

Dependability takes into account any changes that occur as a result of various conditions (Bitsch, 2005). The author recognizes various modifications that may occur during the procedure in this paper. It is unavoidable that travelers' perceptions of a location would change over time, based on the growth of the destination and despite the impact of the movie. Transferability is a concept that refers to how the findings of one study or scenario may be applied to some studies or scenarios with identical aim and objectives of the study (Marshall and Rossman, 2011). The author is certain that the findings of this study will be applicable in other contexts. It is essential for readers to comprehend the idea of the study, the way information is collected, to what degree their contexts are connected, and to assess the potential of data transfer. The author conducts secondary research in this study to investigate the theories and concepts that are mentioned in the literature review. As a result, the literature review and assessment of empirical study may be applied to future studies in the same areas, such as film-induced tourism, the image of the destination, authenticity and visiting intentions.

3.8 *Ethical Issues*

As Bryman and Bell (2011) emphasised on the importance of taking ethical issues into consideration when conducting research. He has stressed the key ethical issues of conducting an interview, which concerns the involvements of participants both visually and audibly. This means the concerns about the participants' privacy, anonymity and consents will be taken

seriously (Trochim, 2006). Moreover, the interviewer will respect and demonstrate professional behaviour as well as the question will be carefully revised to not intimidate and intrude the participants. The author will also guarantee the transparent and discrete use of data of the participants as well as their rights to be protected and withdrawn at any time from the interview.

3.9 *Limitations*

The first limitation is the reliability of the research. Participants might not be able to answer questions due to the sensitivity of the topic, privacy concerns and lack of knowledge about the case. The credibility of the research might be affected by the dishonest answers of the participants. Another limitation is a language barrier, there is a possibility that the participants might not speak Russian, Kazakh, or English languages, since they are international travellers.

Chapter 4: Discussion

4.1 *Introduction*

Because the study has not yet been conducted, the chapter that follows will examine the probable outcomes of the impact movie tourism has on destination image and visiting intention through literature review and empirical research. Objectives will be individually outlined in order to underline the fundamental purpose of this study, which is to analyse the impacts of the Borat movie on the image of Kazakhstan and visiting intentions.

4.2 *Analyse the impact of the Borat movie on the destination image.*

Movies and TV shows compared to different advertisements and campaigns have a better possibility of changing people's perception of a location since they are perceived more reliable (Connell, 2005). However, not all movie productions can be beneficial for the destination since there is such an aspect as "bad publicity" (Beeton, 2005). He also mentioned that it is crucial to analyse the impact of the movie where the destination was portrayed negatively, however there is limited data concerning this topic. An empirical study has identified that the film had a significant influence on several of the destination's image aspects and it didn't enhance the viewer's perception of the portrayed destination. This empirical study provided observational evidence that a well-known film can have a significant influence on

a destination's image. The way the area is portrayed on screen has a direct influence on the viewers' perception; hence, movies play an important part in the formation of the destination's image (Spears et al., 2013). The film's specific content can have a significant influence on the audience's opinion of a location featured in the film, both positively and negatively. In the case of Kazakhstan, the film Borat portrayed the destination in a negative light, as a poor and underdeveloped country. Also, in 2012 during the London Olympics, when Kazakhstan won the gold medal, organisers played the Borat version of the national anthem of Kazakhstan. However, Shani et al. (2009), proved that even films with a negative plot can benefit the tourism sector of the country.

4.3 *Identify ways the NTO takes advantage of negative images being promoted to the travellers.*

It is observed that providing moviegoers with location-related information on a regular basis increased their involvement with that destination, which will result in the collaboration of DMOs and film/TV makers to contribute in the creation of a future tourism destination. (Spears et al., 2013). According to researchers, films reach a bigger audience with fewer investments than particular travel and promotional advertisements (Dore and Crouch, 2003). Thus, movie tourism, or movie-induced tourism, may be an effective marketing tactic, particularly in times of economic crisis and in regions lacking financial resources for extensive public relations efforts. When a location is represented negatively in a film, stereotypes and biases may be reinforced. Even though Kazakhstan was portrayed in a negative way in the movie Borat, the NTO took advantage of the movie's popularity and adopted the key phrase "very nice" of the film's main character and implemented it for the tourism campaign (Sullivan, 2020). Despite the negative image being promoted, travelers still showed an interest in visiting the country. For example, according to Bly (2006), the majority of young viewers of the Borat movie demonstrated a willingness to learn more about the actual Kazakhstan. Also, The Embassy of Kazakhstan in the UK has seen an increase in visa applications from British travelers (Lea, 2005). Finally, the film helped in growing awareness of Kazakhstan as a tourism destination and distinguishing it from other Central Asian countries.

4.4 *Investigate the influence of the images after the movie on visiting intention.*

There are several studies that showed that there is a connection between images of the movie location and intentions to visit the movie location (Riley et al., 1998). According to Tooke and Baker (1996), movies and tv shows encourage more tourists to visit the filming location. Tourists are more likely to visit a location that is familiar to them (Kim and Richardson, 2003). Films have an important part in capturing and motivating people's need for adventure, which has resulted in an increase in movie tourism (Croy, 2011). Additionally, most of the movie destinations already created attractions for tourists, resulting in the rise of arrivals (Vagionis and Loumiotis 2011). Baron Cohen's Kazakhstan is the genuine Republic of Kazakhstan for the great majority of the audience, particularly those in the West and Borat's surrealistic Kazakhstan is the only Kazakhstan that exists in the American mind (Wallace, 2008). In 2017 foreign arrivals in Kazakhstan increased to 11.8% after the movie was released. Foreign Minister of Kazakhstan additionally highlighted the increase in international tourist arrivals after the movie release (Kilner, 2012)

Chapter 5: Conclusion & Recommendations

5.1 *Conclusion*

The purpose of the study is to identify the tourist's perception and the relationship and impacts of film and movie induced tourism on the destination image of Kazakhstan. With this, the study also strives to explore both specific positive and negative aspects of the Borat movie on the tourist's perception of Kazakhstan. As today, it is crucial for every destination to develop an authentic and positive international image of itself to attract tourists (Spears et al., 2013). To do this many destinations have leveraged the presence of film and movie to promote themselves as one of many ways to build a destination image. This also has led to the existence of film induced tourism, which fosters tourist's intentions and relies on the tourist's own representations and stereotypes or cliché-built overtime through the film and movie to visit the place (Borbasova, Ulakov and Ossik, 2016). In the literature review, places such as New Zealand and Korea have successfully built their positive image through Lord of the ring and K-drama, respectively, to promote tourism and the image of the country. According to Pratt (2015) even though movies such as Borat have been criticized in many

aspects and acknowledged for creating a misleading image of Kazakhstan. Nevertheless, Kerry (2016) and Kilner (2012) study have found that in some cases even the negative and misleading aspects and image can bring advantages and influence the decision-making of tourists to visit those specific destinations, as they can trigger curiosity, sort of myth and awareness about the destination. For example, Sicily (Italy) is still a popular destination connected with the image of The Godfather movie, mafia and similarly Afghanistan is perceived with terrorists, Al-Qaeda (Pratt, 2015). Therefore, the perceived destination image and attractiveness induced by film and movies about one's destination can be more complex and multifactorial. Hence, the study seeks to understand these influences and drivers in the case of Kazakhstan.

5.2 *Recommendations*

Kazakhstan didn't really develop itself as a tourist destination, for this reason the number of international tourists is relatively low. This might cause a difficulty in finding participants with the willingness to participate in this research. Moreover, the responses provided by respondents may not be equivalent with what the researcher is searching for. A quantitative approach may be used to support the research by calculating what proportion of foreign travelers actually travel to Kazakhstan after seeing the film. Future studies also should confirm the current results of a study, particularly the effects of movies with a negative plot on location images. This should be mentioned that the study did not directly examine the respondents' subjective opinions of the movie's plot. As a result, their response to the film's concepts and content is unclear. More study is needed to investigate the impact of these kinds of movies on visiting intentions and destination images, as well as marketing attempts to address any negative consequences. Additionally, since the interview is done with international tourists, the language barrier is important. Due to this, it is recommended to select participants with the knowledge of English and Russian languages.

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