

# Movie-Induced Tourism in the Young Millennials Tourist Segment

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## **Abstract**

*This research is motivated by millennials' considerable potential and market share as a tourism target market. The promotion strategy of a tourist destination is carried out through innovative media, one of which is through movie media or empirically known as the concept of Movie Induced Tourism. This research was conducted to determine the effect of movies on millennial tourist visits, applying descriptive quantitative research methods. Questionnaires were used as data collection techniques to obtain primary data, and journals and e-books to get secondary data. SEM-PLS has been applied to measure relationships between variables and research models. The results of this study are that movie attributes can significantly positively affect personal connections and AIDA Model.*

*Keywords: movie-induced tourism, millennial, tourist visits*

## **INTRODUCTION**

Tourism is projected to be Indonesia's most significant foreign exchange contributor (Ministry of Tourism, 2019). The Ministry of Tourism and Creative Economics seeks to promote tourist destinations to attract tourists. Asian tourism market data, in 2019, dominated by millennial tourists with the age range of 15-34 years 57%. The number of millennials in China reached 333 million, the Philippines 42 million, Vietnam 26 million, Thailand 19 million, and Indonesia 82 million (UNWTO, 2019). This data is in line with the demographic bonus conditions in Indonesia.

Millennials are one of the target markets to impact the tourism sector potentially. According to the 2014 Even-Brite-Harris Poll survey, 78% of millennials prefer to spend their money on experience, and 55% say they will spend money on an event (Eventbrite, 2014). Such is the large share of the millennial market as the target market of tourism; the destination promotion strategy needs to be done through innovative media, one of which is movie media.

The movie is one of the essential and effective marketing tools for promoting a tourist destination (Marafa et al., 2020). For example, the movie "The Lord of the Ring" reached the box office making New Zealand a tourist destination crowded with tourists. The number of foreign tourists increased per year by 5.6% after the movie was released in 2001 when tourist arrivals were motivated (Bae et al., 2017). South Korea is one of the countries crowded with tourists because of its success and drama. On the emotional aspect, the movie evoked a nostalgic sensation that then influenced the behavior of the tourist trip (S. Kim et al., 2019).

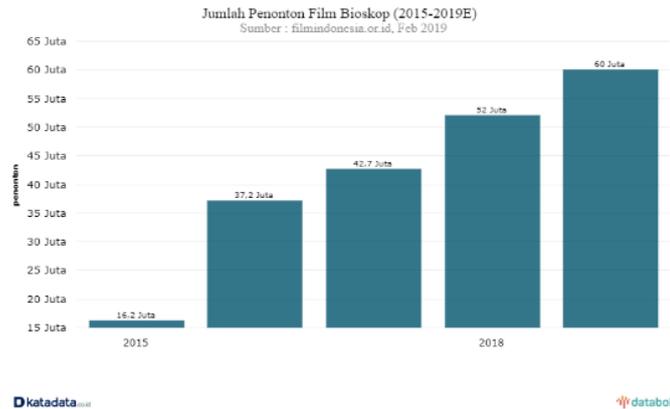
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**Figure 1. Number of MovieGoers**  
Source: katadata.com, 2021.

Figure 1 shows a positive trend of the growing number of moviegoers each year, with almost 300% during 2015-2019. The increase in cinemas, seats, and movies produced supports the growth. This condition allows tourism destinations to promote their regional potential through film. Indonesia can attract many tourists through a movie, judging by the number of Indonesian films that managed to reach the box office and introduce some previously unknown destinations to many people. For example, *Ada Apa Dengan Cinta 2* presents several destinations in Yogyakarta, the *Laskar Pelangi* movie introducing Belitung Island destinations, and several other films attracting tourists.

Empirically, the concept of Movie Induced Tourism (MIT) is known as a scientific approach that reveals the relationship between movie offerings to familiarization and visits to movie locations as tourism destinations (García et al., 2021; S. Kim et al., 2019; Marafa et al., 2020) This concept developed as a study at least in the late 90s partly part of an integrative destination marketing strategy (Pike, 2008) MIT provides a chance to capitalize on the filming location that follows the success of its movie screens. The success of the *Lord of The Ring* trilogy with strong cinematography has positively impacted visits to New Zealand, equivalent to 5.6% per year since the film's premiere and the increasing popularity of the destination in the minds of global tourists (Bae et al., 2017) Research on the relationship between movie and tourist visits has been conducted. However, there are still opportunities for data renewal, especially in demographics. This research seeks to uncover the phenomenon of movie-induced tourism in the millennial segment in Indonesia. The results of this study are expected to provide information to tourism industry players related to promotional strategies through big-screen films to attract tourists.

## LITERATURE REVIEW

Movie-induced tourism has been one of the most exciting studies by researchers in the last two decades, defined as a tourist visit to a location shown on television, video, or cinema screens and production venues, including studios and theme parks related to film (Michael et al., 2020) Movie-induced tourism objectives are to attract tourists through emotional ties related to the scenes and locations of places that appear in movies. This phenomenon converts the audience into actual visitors of the set locations in the film, from passive-audience to tourist-active (Bae et al., 2017). The phenomenon of movie-induced tourism has at least a few characteristics, namely: 1) set location scene as the main tourist attraction; 2) is part of the mainstream holiday pattern; 3) becomes the primary motivation of travel; 4) travel packages developed and managed by the private sector; 5) focus on the locations that exist in the film; 6) a journey is driven by emotion-romanticism; 7) the trip is done for pilgrimage, nostalgia and escape.

Movie-induced tourism can be categorized into three, namely: specific (visiting a movie or drama destination intentionally and has special meaning), general (appearing in a movie destination as one of the

stops and looking for opportunities to learn and relive nostalgic memories of a movie or drama), and the third is a coincidence (visiting a cinema or drama destination by chance) (Busby & Klug, 2001; S. Kim et al., 2019; Marafa et al., 2020) Movie Induced Tourism is an exciting concept between the destination and its visitors, connected with the idea of push and pull factor in tourist visits (Crompton, 1979) The push factor is an internal motivation that encourages people to travel, while the pull factor is an external factor that attracts visits to tourist destinations. The study (Wong et al., 2018) explains that push factors (one of which is a personal connection) and pull factors (including film scenes and actors) have influenced tourist travel behavior. Personal relationship means that movie attributes' influence is partially and utterly related to the audience's emotions. This connection can then emerge to inspire travel to where the movie's scenes occur. A trip to a destination that corresponds to the movie scene is considered a "pilgrimage" for the emotionally driven audience, so the push factor relates to the tour's intention, intention, and action (García et al., 2021)

Pull factor in movie-induced tourism is the attribute factor of a movie (Bae et al., 2017; García et al., 2021; S. (Sam) Kim et al., 2019; S. Kim et al., 2019), namely: 1) Place, involving attributes of the movie's location, such as spectacular scenery or unique landscapes that are instantly recognizable and attractive to viewers; 2) Personality, involving interesting movie personality attributes, namely movie characters and actors who star in a movie; 3) Performance, involving the storyline, plot, or content of a movie. These attributes all influence the awareness, interests, and visits of travelers. The movie has emotionally provided a stimulus to the cognitive aspects, affection, and in the context of MIT, encouraging its audience to make a real journey. Using AIDA models (Page, 2019; Pike, 2008) formed from Awareness, Interest, Desire, and Action. Audiovisual movies provide information that is then digested as an awareness of a particular place, plot, actor, and emotion. Furthermore, this awareness creates an interest to further explore and connect with that consciousness, which in the next stage creates a desire to make it happen in real life through action. In movie-induced tourism, adopting the AIDA model has represented the cycle between the absorption of information into an actual visit to a tourist destination.

## **METHOD**

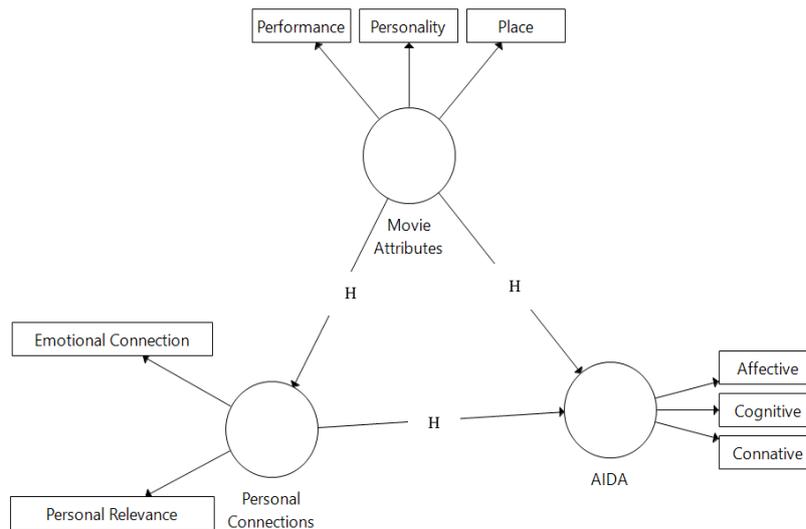
This research reveals how movie attributes affect personal connection and visits to tourist destinations. This research also seeks to uncover the influence of personal connection on visits to tourist destinations, with the three relationships integrated as a model of Movie Induced Tourism. Quantitative-descriptive methods research specific populations or samples (Pearce, 2012; Veal, 1994). Thirteen question items have been compiled based on indicators representing the study (Bae et al., 2017; García et al., 2021; S. (Sam) Kim et al., 2019; S. Kim et al., 2019). The questionnaire was prepared using the Likert scale, where respondents answered the statements on the research items at symbols 1 (strongly disagreed) and 5 (strongly agree), representing the respondent's condition, perception, and answer. After compiling the questionnaire, an electronic survey was conducted to residents aged 15-37 years who had watched a movie theatre with the title *Ada Apa Dengan Cinta 2*, *Laskar Pelangi*, *5 Cm*, *The Devil Worshipers*, and *Dilan*. The survey was conducted in 2020, with 316 respondents with the following demographic profiles.

### **Research Hypothesis:**

H1: Movie attributes influence model AIDA on cognitive, affective, and connotative aspects.

H2: Movie attributes influence personal connection.

H3: Personal connection influences the AIDA model's cognitive, affective, and conative aspects.



**Figure 2. Conceptual Framework**

**RESULTS AND DISCUSSIONS**

Research data shows that 68% of respondents are women, and 32% are men. Regarding age, respondents aged 19-22 dominated with 73% of the overall sample. By monthly income, respondents have < 1 million per month, as much as 72%, according to the profile of most respondents who are currently students, as presented in table 1.

**Table 1. Research Respondents (n=316)**

Demographic Profile	n	%
<b>Gender</b>		
Female	214	68%
Male	102	32%
<b>age</b>		
15-18 Years Old	61	19%
19-22 Years Old	253	73%
23-37 Years Old	2	8%
<b>Revenue / Month</b>		
< IDR 1 million	229	72%
Rp. 1 - Rp 3 million	82	26%
> Rp. 3 million	3	2%

Source: research data, 2020.

Model testing uses a Smart PLS application to test prerequisites and describe the relationship model between variables as a hypothesis test tool previously submitted. This study assessed the variables' mean (and standard deviation) (Table 2). The average movie attribute rating of 3,546 (1,157) means that respondents have a moderate assessment of the attributes of the movies they have seen. The personal connections factor found that 4,056 (1,006) showed that respondents had a relatively high personal connection to the movies they had seen. This data relates to the emotional aspects that a movie can build and has high relevance to the condition of its audience. In AIDA models on cognitive, affective, and connotative aspects, an average score of 3,818 (1,060) showed that respondents had an opinion that almost agreed (close to 4) that they had an awareness of interests, conducted information search, and planned/visited tourist destinations.

**Table 2.** Factor Loading, Alpha, CR &AVE Test Results

Variable/Indicator	Loading	Alpha	CR	AVE
Movie Attributes (Mean=3,546; Standard Deviation=1,157)		0.857	0.903	0.756
Popular and interesting filming locations	0.876			
Lead actors/actresses who play well	0.869			
Good movie performance	0.863			
Personal Connections (Mean=4,059; Standard Deviation=1,006)		0.709	0.873	0.774
Emotionally connected to personality	0.875			
Personally relevant to the condition of the audience	0.885			
AIDA (Mean=3,818; Standard Deviation=1,060)		0.825	0.886	0.714
Search for destination knowledge and information	0.746			
Selecting and internalizing destinations	0.890			
Act to plan/travel	0.891			

Sumber: research processed data, 2020

### Measurement Model

In complete collinearity testing, VIF produced a value of 1,684, indicating that this study had no problems with standard method variance (Hair et al., 2018). The construct reliability and validity are assessed through a measurement model test reported that had been met (ibid. As shown in Table 2, all items containing factors have a value of more than 0.6 and are significant, the reliability values of the entire composite (CR) and Cronbach's Alpha have a value of more than 0.7, and the average variance extract (AVE) value is more than 0.5. This study used the Fornell-Larcker (ibid.) criteria to check the validity of the constructed discriminant. Table 3 shows no value higher than the cut-off value of 0.9, which indicates that all indicators and construct variables are valid and reliable.

**Table 3**  
Fornell-Larcker Discriminant Validity

	AIDA	Movie Attributes	Personal Connections
AIDA	0.845		
Movie Attributes	0.564	0.869	
Personal Connections	0.652	0.599	0.880

Source: research processed data, 2020.

\*cut-off value: 0,9

### Structural Model

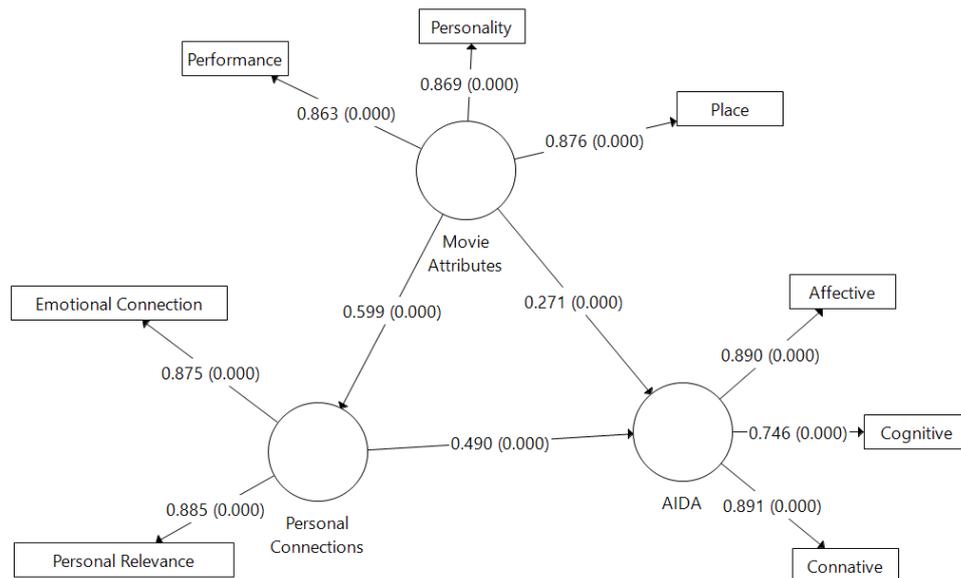
The structural model review and hypothesis testing results showed that the model had a goodness of fit value of >0.1 of 0.752, indicating that the model was fit (Hair et al., 2017). Based on the calculation results, the movie attribute describes a 35.6% variance in a personal connection. Furthermore, the movie's attributes in place, personality and performance, and personal connection explain the 46.9% variance of the AIDA model. Other indicators include the average coefficient of the path (0.453), R2, and adjusted R2 (0.415 and 0.412). The average VIF (1,684) showed the durability of the model.

Table 4 shows hypothesis testing the relationship between variables, where between movie attributes and AIDA ( $\beta = 0.564$ ,  $p < 0.01$ ) and on personal connections ( $\beta = 0.599$ ,  $p < 0.05$ ) is significant. Furthermore, significant relationships also occur in personal connections and AIDA ( $\beta = 0.490$ ,  $p < 0.05$ ). Therefore, the hypothesis of H1 to H3 is entirely acceptable. Finally, the indirect effect of movie attributes on both attraction loyalty ( $\beta = 0.271$ ,  $p < 0.01$  and  $\beta = 0.074$ ,  $p < 0.05$ ) as well as on destination loyalty ( $\beta = 0.194$ ,  $p < 0.01$  and  $\beta = 0.056$ ,  $p < 0.05$ ) are significant, signifying support for hypothesis H9a, H9b, H10a, and H10b.

**Table 4**  
Direct and Total Effect of The Variables

Hypothesis/Path	Direct Effects		Indirect Effect		Total Effect	
	$\beta$	T Value	$\beta$	T Value	$\beta$	T Value
H1: Movie Attributes -> AIDA	0.271	4.985	0.293	6.975	0.564	14.087
H2: Movie Attributes -> Personal Connections	0.599	15.193			0.599	15.193
H3: Personal Connections -> AIDA	0.490	8.179			0.490	8.179

Source: research processed data, 2020.  
\*Significant at  $p < 0.05$



**Figure 2.**  
Model test result image

**CONCLUSION**

From the results of the data analysis, it can be concluded that in the young millennial market segment, movie attributes can significantly influence tourist visit variables. This data explains that the higher the perception of movie attributes, the more personal connection and the process of visits to tourist destinations. This data aligns with previous research findings (Busby & Klug, 2001; Marafa et al., 2020; Michael et al., 2020). In the correlation test, there was a significant relationship between the movie's attribute variables, personal connection, and the process of visiting the destination. There is still an unexplained gap in the variables in this research model. They assumed that the overall phenomenon is also influenced by other factors that have not been studied.

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