



The Impact of Place-oriented Series on the Image of Paris: a quantitative study through
Netflix's *Emily in Paris* and *Lupin*

L'impact des séries localisées sur l'image de Paris: une étude quantitative à travers les séries
de Netflix *Emily in Paris* et *Lupin*

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Abstract

Using quantitative research methods during the Covid-19 pandemic, this thesis aims to understand how place-oriented series produced by SVOD (subscription-video-on-demand) platforms influence destination image. This study uses Paris-based Netflix Original series, *Emily in Paris* and *Lupin*, to quantitatively measure impressions of destination attractiveness. This image will then be tested to see if it is linked to secondary effects like travel motivation and consumer interest of French tourism products. Results will provide a better understanding of how both viewers and non-viewers perceptions of destinations are affected by place-oriented series and their advertising in the age of streaming. This study contributes to research on destination image, film-induced tourism, soft powers, and streaming service impacts such as “the Netflix effect”.

Keywords: place-oriented series, film-induced tourism, destination image, travel motivation, soft powers, Netflix, social media

Résumé

À l'aide de méthodes de recherche quantitative pendant la pandémie de Covid-19, cette thèse vise à comprendre comment les séries territoriales produites par les plateformes de SVOD (subscription-video-on-demand) influencent l'image de la destination. Cette étude utilise les séries Originaux de Netflix basées à Paris, *Emily in Paris* et *Lupin*, pour mesurer quantitativement les impressions d'attractivité de la destination. Cette image sera ensuite testée pour voir si elle est liée à des effets secondaires comme la motivation au voyage et l'intérêt des consommateurs pour les produits touristiques français. Les résultats permettront de mieux comprendre comment les perceptions des téléspectateurs et des non-téléspectateurs des destinations sont affectées par les séries axées sur le lieu et leur publicité à l'ère du streaming. Cette étude contribue à la recherche sur l'image de la destination, le tourisme induit par le cinéma, les pouvoirs doux et les impacts des services de streaming tels que «l'effet Netflix».

Mots-clés : séries localisées, tourisme cinématographique, image de la destination, motivation au voyage, soft power, Netflix, réseaux sociaux

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1 – Introduction

Film tourism, or film-induced tourism, the phenomenon of “Tourist See Tourist Do” (Spears et al., 2013) concerns tourists traveling to real-life locations from their favorite films. The representation of destinations in film also concerns the subject of destination image, closely interlapping the two research topics. The wealth of available research on these intertwined topics provides understanding for general forms of tourist interest in locations portrayed on the big screen, however, global developments in the audiovisual industry have widened gaps in what we know about the subjects. Deeply associated with New York City, *Sex and the City* is recognized as a being a catalyst for TV tourism as it inspired a chain reaction of productions leaving behind traditional studio sets for “location filming”, showcasing real, authentic destinations for backgrounds (Beeton, 2005:37). As series have stepped out of the studio, television-induced tourism and television-induced image have become trends that only a handful of researchers (Laban et al., 2018; Harrison, 2019; Spears et al., 2013; Kim and Richardson, 2003) have suggested could prolong and intensify bonds with viewers while inciting increased travel motivation throughout multiple seasons or streaming-induced viewing habits such binge-watching.

In recent years, television-induced tourism has received even more attention with the rise of international series becoming available to more markets through streaming, such as HBO’s *Game of Thrones*, causing explosions of film-induced tourism. Rapid developments of the streaming era have torn a gapping hole in what we know about their effects on image formation and tourist behavior (Lobato, 2019). What is of particular interest to this study is the explosion of the SVOD (subscription video-on-demand) market, particularly the powerhouse, Netflix, who dominates the streaming market with country-made content, also known as “Netflix Originals”, as Pagone (2020) believes spread country soft power with their “local stories with global appeal” (Pagone, 2020:148).

This study will home in on the business features of Netflix, such as its data driven platform which researchers (Blanchet and Fabry, 2019) suggest help in influencing and predicting tourism trends, social media engagement and advertising strategy, product and brand placement, and development of country-made content that all make Netflix an interesting subject for a current study on series in relation to destination image and tourist behavior. Main objectives for this study are to investigate the extent of influence place-oriented series, specifically Netflix Originals, have on audience attractivity perceptions of portrayed destinations. Beyond studying attractiveness as a whole, this study is inspired by the

work of Kim and Richardson (2003) by investigating the attractiveness of different touristic assets of place, in this study Paris, to see how they align with assets highlighted in the series. Secondary objectives will examine whether series-induced image will then affect travel motivation and consumer interest in tourism products. This study aims to enhance research about image formation processes from series based on streaming series, which are an important aspect of popular culture.

To fulfill these objectives, a quantitative methodology will be utilized through an online questionnaire. As this study will use Paris as a case study, Paris-based Netflix original shows, *Emily in Paris* and *Lupin*, have been selected as the independent variable material. Both series viewers and non-series viewers will be questioned in the survey. Series viewers will answer questions measuring their cognitive (perception) and affective (emotional) evaluations of Paris as portrayed in the series, while non-series viewers will answer general questions about the effect of series advertisements that feature emblematic Paris imagery.

1– Literature Review

This literature review analyses existing research across various topics in the tourism field relevant to this case study on the influence of place-oriented series on the destination image and tourist behavior. Chapter 1.1 outlines the research developments made on the topic of destination image. Such elements relevant to this study are factors of tourists' destination image formation, main attributes of destination attractiveness, cognitive and affective evaluations, etc. Following in tow, chapter 1.2 outlines another thoroughly researched topic of film-induced tourism in relation to this study's focus. This section will explain the phenomenon of film tourism affecting travel motivation and image of destinations as well as new gaps in research.

Chapter 1.3 explores scholarship on the topic of soft powers and how the powerful medium of television and film can be harnessed into a tool for curating favorable images of cultures and destinations. Next, chapter 1.4 will provide an understanding of ever-progressing social media in relation to the selected series and their reception by viewers online. Chapter 1.5 will provide a recap of Netflix's history, the audiovisual industry, and Netflix France developments. This section lays the foundation of understanding for why this widespread, influential company can arguably be relevant to destination image and tourism. Section 1.6 will explain the history of Netflix and the audiovisual industry as well as how they contribute

to tourism. The last two chapters go analyze the two series selected for this case study and their surrounding phenomenons linked to tourism. Chapter 1.7 covers *Emily in Paris*, and 1.8 is about the series, *Lupin*.

1.1– Destination Image

Background

The concept of image has been a long-established pillar of research since the 1970s, vital to both tourism and marketing. Hunt (1975), the first to study image in relation to tourism, highlighted the importance of image as it reflects the representation of a place in potential tourists' minds. Hunt defined destination image as impressions that individuals or a group have about a place where they do not live (Hunt, 1975:1). Although no consensus has been found for a common definition, formation, or measurement for destination image, this case study approach defines it as “a continuous mental process by which one holds a set of impressions, emotional thoughts, beliefs, and prejudices regarding a destination due to information obtained from different channels” (Crompton, 1979; Liou, 2010; Milman, 2011; Reynolds, 1965 as cited by Kim and Chen, 2015:1). Such research is important to tourism stakeholders in order to comprehend tourists' destination selection process, and researchers have established that destination image is at the forefront of destination selection (Baloglu & McCleary, 1999; Gunn, 1988; Hunt, 1975; Kim and Chen, 2015).

Destination Image Formation

Destination image formation is a continuous process in which varied information sources coincide to create the overall image (Baloglu & McCleary, 1999). There are several frameworks used to study image formation, Gunn (1972), first proposed the idea of organic and induced images. Organic images come from general information not directly related to tourism such as film, literature, and news, while induced images come promotional forces such as DMOs (Destination Marketing Organizations). Gunn (1988), building off these concepts, importantly discovered that modification of destination image occurs in stage 1 (organic), in which images are formed from information before visitation, 2 (induced) the

changing of images from marketed information, and finally 7, the change in image after actual visitation.

Such notions, supported by Mercer (1971); Baloglu & McCleary (1999) are key to this case study on the influence of place-oriented series on destination image because they importantly point out that the most important phase of image formation occurs before actual visitation and from mixed types of information sources. As this case study uses series as its independent variable, it is important to highlight studies Kim & Richardson (2003) as well as Beerli and Martin (2004) who considered television, films, media, etc. as secondary information sources strongly impacting their destination image formation models.

The results of Kim & Richardson (2003) especially display the powerful, growing effect of film and television on place image, which is fundamental to the aims of this study. They also highlight the lack of empirical studies connecting “popular culture”, meaning film, music, literature, photography, art, and other kinds of media to image formation. They also touch on the fact that popular culture reflects patterns of consumption for mass audiences, not niche markets.

This argument that popular culture is connected to image construction is supported by Urry (1990) who connected image to the concept of “the tourist gaze” which heightens television and film viewer sensitivity to visual elements of landscapes or towns, enabling objectification of the place. It has therefore been understood that destination images in film and television are able penetrate the market dramatically more easily than traditional advertising. But would viewers of place-oriented film or series be affected the same way as non-viewers who are also exposed to the imagery through series advertisements? This thesis will also test the attractiveness perceptions of both groups: viewers and non-viewers. More information about the ability for non-series viewers to still be affected by series, notably through advertisements, will be presented in the audiovisual section (1.6) and the methodology (chapter 2). A hypothesis testing this idea of series affecting viewer and non-viewer perceptions has been developed:

Hypothesis 1– Place-oriented series influence enhance viewer and non-viewer perceptions of destination attractiveness.

Familiarity

Several researchers have contended that film familiarizes audiences with locations and attractions featured in them, which leads to travel motivation (Kim and Richardson, 2003; Riley and Van Doren, 1992). Both studies referred to place-oriented films as vicarious experiences that viewers live out while watching the characters exist in the location, experience activities, etc. Riley and Van Doren (1992) explain how this gathering of vicarious knowledge by potential tourists can lessen tourist anxiety by giving them a feeling of safety and comfort and increasing confidence in visiting (Riley and Van Doren, 1992:269).

Hypothesis 2 of this thesis is loosely inspired by key findings of these aforementioned studies, pushing them further to see how such ideas can be studied in relation to a similar construct: place-oriented television series, specifically from Netflix. Films and series do not provide a similar investment of time due to the fact that series are significantly longer in terms of episodes, seasons, etc. Therefore, the extensive nature of series questions the possibility that their viewers can exhibit increased results. The idea of this is hinted to by Kim & Richardson (2003) who suggested that continuous exposure of a place through film or other sources can perhaps induce familiarity with a place even further (Kim & Richardson, 2003:232). The study of Spears et al. (2020) supported this idea explaining that

“TV viewing behavior is the strongest predictor of entertainment-motivated tourism...television series are often watched on regular basis thus, viewers are more likely to be exposed to the destination image for a longer period” (Spears et al., 2013:2).

With this analysis of existing research on familiarity and objectives to test them with this study’s content, the following hypothesis was developed:

Hypothesis 2 – Place-oriented series induce viewer familiarization and knowledge of the destination and its culture.

To understand which factors to include in this study to investigate viewer perceptions of familiarity and attractiveness, the research method of this thesis is inspired by Kim & Richardson’s (2003) image items table (figure 2). The methodology, outlined in chapter 2, will use a similar research method for its questionnaire structuring. Figure 2 demonstrates the cognitive factors that were part of Kim & Richardson’s (2003) study on motion picture

impacts on destination image. The tested factors in their study aimed to measure attractiveness levels of cultural and natural attractions, community characteristics and infrastructure, as well as basic needs and comfort.

Figure 2

Factor Analysis of Cognitive Image Items

	Experimental Group (n=53)Mean (SD)	Control Group (n=39)Mean (SD)	Factor Loading	Eigen Value	% of Variance
Factor I: Cultural/Natural Attractions (.72)^b				2.46	22.40
Beautiful scenery/Natural attractions	3.54 (.84)	3.33 (.70)	.78		
Interesting cultural attractions	3.73 (.76)	3.48 (.72)	.67		
Interesting historical attractions	4.28 (.66)	4.07 (.62)	.73		
Good nighttime entertainment	3.22 (.80)	3.69 (.65)	.66		
Factor II: Community Characteristics/Infrastructure (.76)^b				2.44	22.19
Good quality of transportation	3.83 (.75)	3.41 (.63)	.80		
Personal safety	3.49 (.95)	3.33 (.57)	.69		
Unpolluted/unspoiled environment	4.30 (.84)	4.05 (.75)	.64		
Interesting and friendly local people	3.56 (.84)	3.51 (.75)	.76		
Factor III: Basic Needs/Comfort (.55)^b				1.60	14.61
Suitable accommodations	3.94 (.88)	3.51 (.75)	.81		
Appealing local food (cuisine)	3.13 (.73)	3.43 (.59)	.58		
Standard hygiene and cleanliness	3.83 (.72)	3.48 (.72)	.66		
					59.21%

Source: Kim & Richardson (2003)

Destination Image Formation

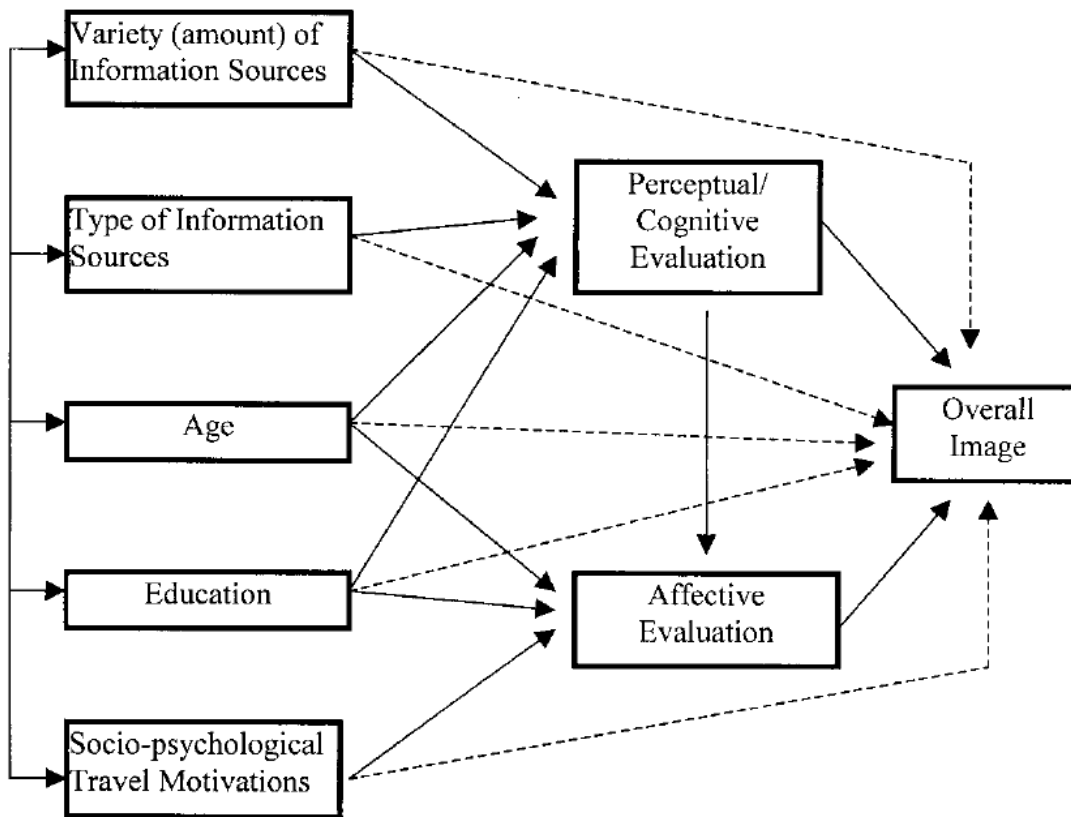
Destination image importantly affects the decision-making tendencies of prospective tourists (Mayo, 1973; Crompton, 1979). While Baloglu & McCleary (1999) agree that the pre-visitation phase is the most vital phase in the process of a tourist destination selection, they underlined that research on the actual influences of image formation were lacking. Tasci et al. (2007) point out a peak trend in destination image studies in the late 1990's striving to be less static and theory-based and more dynamic in structure. To provide more insight into how destination images are developed, Baloglu & McCleary (1999) introduced a model of image path formation (figure 3) arguing the existence of three types of relationships to evaluate the process, which are the fundamental foundation of many similar studies.

These types are cognitive and affective; They describe cognitive (perceptual) evaluation as knowledge or beliefs concerning the destination. On the other hand, affective (emotional) evaluations are the feeling and attachment to the destination. This relationship model is supported by researchers like Gartner (1994) who agree that people have a mix of cognitive and affective responses and attachments to destinations. However, most studies emphasize the cognitive components, not both cognitive and affective.

As seen in figure 3, a path model of the determinants of destination image before visitation provides a visual representation of the process. We see how personal factors and information stimulus factors converge to create evaluations and overall image. This framework is fundamental for determining the results of this case study which have taken into account participants' personal factors (collected from questionnaire) and stimulus factors (the series selection) through an online survey that will be introduced in the methodology section (chapter 2).

Figure 3

Path Model of the Determinants of Tourism Destination Image Before Actual Visitation



(Note: Source: Baloglu & McCleary, 1999)

Hyperreality

Gravari-Barbas (1997) proposed the idea that audiovisual productions transform physical places into manicured, aesthetically pleasing location scenes she referred to as “hyperreality”. Hyperreality is simulation or representation of reality in which the difference between the real and the non-real is imperceptible (Baudrillard, as cited by Gravari-Barbas, 1997:39). Gravari-Barbas (1997) and Beeton (2005) wrote how the image of destinations are in constant change to reflect and reinforce the current cultural norms of people in a destination. Gravari-Barbas (1997) refers to the product of “urban heritage” being a result.

“The heritage-based tourism market is becoming more and more segmented and exploits an "alternative" history relating to a social, popular, feminist, ethnic, cultural or industrial past. Thus, the story which relates private lives, social experiences such as those linked to work or leisure, childhood or family life, interest an increasingly

large audience. This history is transformed into an urban heritage "product", which presupposes an assemblage of historical associations and remains or relics of artefacts, and their interpretation and promotion for a segment of consumers." (Gravari-Barbas, 1997, 45).

By bringing this quote to light, it exemplifies the extent of destination image and how it encompasses more than simply the physical attributes of a place, endearing international consumers with unique personal stories and lifestyles. This thought should be kept in mind during the during the case study series explanation (1.7-1.8) which outlines the reoccurring themes of the series, which are seen as heritage products of Paris and France in general.

1.2 – Film-induced Tourism

Vacation on Location

Background

The study of film in relation to tourism has been a popular subject of research in recent years due to entertainment's mass importance in society. This topic of study is referred to by several names, such as media, film, movie, or television-induced tourism, however S. Beeton, the author of *Film-induced Tourism* (2005) and numerous other instrumental publications in this topic uses the umbrella term 'film-induced tourism', as it encompasses television, video and DVD" (Beeton, 2005:19). Film-induced tourism can be defined as "tourist visits to a destination or attraction as a result of the destination featured on the cinema screen, video or television" (Busby & Klug, 2001:316). The most common argument of film tourism is that it is a promotional tool for destinations, and the majority of studies circle around this argument. However, film-induced tourism encompasses various intertwined industries like strategic planning, community development, psychology, etc. – which receive less research attention (Beeton, 2005:17).

Studies by Beeton (2005); Iwashita (2003); Kim & Richardson (2003); Blanchet & Fabry (2019); and Gupta et al., (2018) provide research exemplifying how media entertainment can entice tourist arrivals by exposing viewers to appealing assets of featured destinations. Insights from MacCannell (1976, as cited by Beeton, 2005) explain this as a process of filmmakers constructing or reinforcing certain destination images to act as

“markers” of a place, which contain memorable pieces of information about a specific location. Based on these findings, a similar hypothesis was developed to test this notion with place-oriented series in today’s series climate.

Hypothesis 3 - Place-oriented series ameliorate viewer perceptions of featured territorial assets.

Though television series are lumped into the same category of film-induced tourism, the difference in content length of series as opposed to film is significant, as previously mentioned by Spears et al. (2013); Kim & Richardson (2003). Furthermore, rapid developments in streaming productions and their data-heavy platforms introduce a wealth of new research opportunities that still remain under researched in comparison to traditional film-induced tourism studies. Recent studies by Pagone (2020); Blanchet & Fabry (2019) highlighted the importance of big data in streaming platforms in relation to destination promotion, which is of great interest to this thesis.

Pagone (2020); Blanchet & Fabry (2019) found that online distribution of audiovisual content, notably of online streaming companies such as Netflix, Amazon Prime Video, HBO Max, Disney +, and Apple have powerful influences over consumer behavior due to the data-centered nature of their platforms – a key difference between streaming platforms and traditional cinema. Their studies explain how streaming platform use advanced data algorithms to predict entertainment preferences across different groups - what Pagone refers to as “taste communities” (Pagone, 2020:147). Both studies claim this data can be transferred to predicting tourism trends.

Films have been successfully linked to increases in tourist arrivals (Hudson & Ritchie, 2006; Gupta et al., 2018; Kim & Richardson, 2003; Beeton, 2005;2016). Though these increases are usually seen as a positive effect, negative influences have been known to take place, which Beeton (2005;2016) recounts cases of over tourism, lack of infrastructure, and disregard for local communities. Figure 4, featuring Hudson & Ritchie’s Film Tourism Impacts (2006) illustrates notable examples of increased visitor numbers thanks to popular film or television series.

Figure 4

FILM TOURISM IMPACTS

Film or TV Series	Location	Impact on Visitor Numbers or Tourist Revenue
Braveheart	Wallace Monument, Scotland	300% increase in visitors year after release
Heartbeat	Goathland, North Yorkshire, England	Three times the number of normal visitors in 1991
Deliverance	Rayburn County, Georgia	20,000 film tourists a year Gross revenues \$2 to 3m
Dances with Wolves	Fort Hayes, Kansas	25% increase compared with 7% for previous 4 years
Close Encounters of the Third Kind	Devils Tower, Wyoming	75% increase in 1975 20% visit now because of the film
Thelma and Louise	Arches National Monument in Moab, Utah	19.1% increase in 1991
Field of Dreams	Iowa	35,000 visits in 1991 Steady increase every year
Dallas	Southfork Ranch, Dallas	500,000 visitors per year
The Lord of the Rings	New Zealand	10% increase every year 1998 to 2003 from UK
Steel Magnolias	Louisiana	48% increase year after release
Last of the Mohicans	Chimney Rock Park, North Carolina	25% increase year after release
The Fugitive	Dillsboro, North Carolina	11% increase year after release
Little Women	Orchard House, Concord, Massachusetts	65% increase year after release
Bull Durham	Durham, North Carolina	25% increase in attendance year after release
Harry Potter	Various locations in U.K.	All locations saw an increase of 50% or more
Mission: Impossible 2	National parks in Sydney	200% increase in 2000
Gorillas in the Mist	Rwanda	20% increase in 1998
Crocodile Dundee	Australia	20.5% increase in U.S. visitors 1981 to 1988
The Beach	Thailand	22% increase in youth market in 2000
All Creatures Great and Small	Yorkshire Dales	Generated £5m for Yorkshire Dales
To the Manor Born	Cricket St Thomas, Leisure Park, England	37% increase between 1978 to 1980
Middlemarch	Stamford, Lincolnshire, England	27% increase in 1994
Four Weddings and a Funeral	The Crown Hotel, Amersham, England	Fully booked for at least 3 years
Mrs. Brown	Osborne House, Isle of Wight, U.K.	25% increase
Notting Hill	Kenwood House, England	10% increase in 1 month
Saving Private Ryan	Normandy, France	40% increase in American tourists
Sense and Sensibility	Saltram House, England	39% increase
Pride and Prejudice	Lyme Park in Cheshire, UK	150% increase in visitors
Cheers	Location in Boston	\$7m in unpaid promotional advertising each year
Miami Vice	Miami	150% increase in German visitors 1985 to 1988
Forrest Gump	Savannah, Georgia	7% increase in tourism
Troy	Canakkale, Turkey	73% increase in tourism
Captain Corelli's Mandolin	Cephalonia, Greece	50% increase over 3 years

Sources: Riley and van Doren (1992); Tooke and Baker (1996); Grihault (2003); Croy and Walker (2003); Cousins and Anderek (1993); Busby, Brunt and Lund (2003); Riley, Baker, and van Doren (1998).

Source: Hudson & Ritchie, 2006

Since this study centers around place-oriented series, particularly by Netflix, rather than traditional films released in theaters, it is important to provide an analysis of existing research connecting streaming content to increased tourism arrivals. The “Netflix Effect” described by Interface Tourism refers to the positive correlation between Netflix series and tourist arrivals in featured destinations worldwide. Figure 5 features a compiled list of data used to show the impacts. It also includes the development of tourism products such as tours and experiences which are part of revenue-building value of the effect for local stakeholders. Based on these findings, a similar hypothesis was developed for this particular study.

Hypothesis 4 - Motivation to visit featured destinations increases as a byproduct of watching place-oriented series.

Figure 5

Compilation of Interface Tourism's "Netflix Effect" Data

Netflix Production	Series or Film	Location	Date	Impact
Outlander	Series	Scotland	2013	67% increase in arrivals since release
Outlaw King	Film	Scotland	2018	167% increase in arrivals since release
The Crown	Series	England	2016	63% increase in arrivals since release
Sex Education	Series	Wales	2019	general increase
Money Heist	Series	Spain	2017	general increase
The Protector	Series	Turkey	2018	General arrivals increase + tourism products (series location tours)
Narcos	Series	Colombia	2015	300% increase in arrivals since 2006
Streetfood	Series	Asia – various countries	2019	tourism boosts in each episode's location

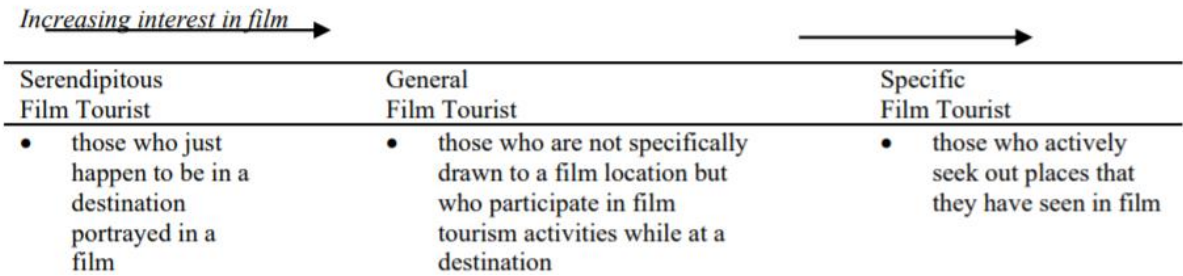
Source: Interface Tourism, 2019

Though this data is seen on the surface as positive for tourism, researchers are becoming increasingly aware of the negative effects like over tourism, world heritage preservation, and effects on local communities (Beeton, 2005 & 2016; Morris, 2017). Beeton's second edition of *Film-Induced Tourism* (2016) takes a fresh look at the issues that have arisen with the progression of film tourism such as destination planning and local communities - especially in rural areas. One case study she points out to show the negative effects with is "the Dubrovnik effect", which makes reference to the overwhelming number of tourist arrivals in Dubrovnik, Croatia following the cult HBO series, *Game of Thrones*. Dubrovnik suddenly became a film tourism hot spot in 2011 upon the release of season 1 (out of 8) in the series. The heavy visitation not only puts pressure on the local community for infrastructure, but it also puts Dubrovnik's UNESCO World Heritage status at risk in face of

uncontrolled visitor demand. This threat to the sustainability and World Heritage preservation has forced local legislation into restricting the number of visitors allowed in its historical center (Morris, 2017).

As we have seen, the revenue possibilities of film tourism are enticing for stakeholders, but responsible planning is key to avoiding negative long-term effects. With the case of Dubrovnik, we understand that film tourism in world heritage sites should be reserved for lower numbers of visitors with higher quality and control. Film tourism is not managed the same way in every destination, and management depends on how urban or rural the place is. Film tourism is more common in rural areas than in urban ones (Roesch, 2009; Macionis, 2004), as the existence of “specific film tourists” is more evident in rural locations and “serendipitous film tourists” are more commonly found in urban areas (See Figure 6).

Figure 6
Macionis’ Continuum of Film-Induced Motivation



Source: Macionis, 2004

This aspect in it of itself shows the underlying problem that a destination can easily be overwhelmed by sudden and intense visitor increases in a rural area lacking appropriate tourist infrastructure. But how can sites entertain visitors while maintaining control? How can stakeholders make the most out of the experience responsibly? While Beeton’s revisited book edition (2016) successfully points out relevant case studies dealing with relatable challenges, like that of Dubrovnik, it is not a one-size-fits-all instruction on long-term sustainability in the sector. A relevant thesis by Roche (2020) used Paris as a case study to argue how tourist destinations can profit more effectively from local film productions. In summary, his study shows how to better capitalize off film production by being more involved in the process, promoting local heritage and competitive assets of destinations that can translate into radiating a better reputation of the destination.

"Tourism stakeholders will be interested in the fact that film hosting, in addition to generating benefits for the local economy, can allow them to work on the image of the destination with a large audience. This promotion allows them to attract a large audience, without spending the sums of money that would be necessary for an advertising campaign of such magnitude. In addition to these indirect promotional campaigns by hosting shoots locally, there is also a form of attraction for certain viewers to relive their film experience in reality" (Roche, 2020:11).

This idea, also supported by Kim & Richardson (2003), suggests that tourism stakeholders should be involved in the film production process, giving them the opportunity to mold a new image for a mass audience without footing the cost of a campaign. Some destinations are catching onto this inventive idea and even creating collaborate partnerships. Destinations like Berlin and South Africa have recently contributed funds towards collaborating with Netflix on local productions for tourism promotion (Taylor, 2018; Jackson, 2021).

1.3 – Soft Powers

"Hollywood ... serve[s] as both an agent of social control and change" (Slocum, 2000 as cited by Beeton, 2005:6).

The concept of soft powers was developed by Nye (1990) as a foreign policy method which entails the use of culture to exert influence without coercive military force. Soft power is a built by a resource combination that "arises from the attractiveness of a country's culture, political ideals, and policies (Nye, 2004:2). Nye argues the effectiveness of soft power as a policy method that can be harnessed as a substitute of hard power, meaning military power. Soft power, on the other hand, uses forces of attraction, influence, and persuasion to change opinions, which Nye claims fosters cooperation more peacefully and strategically.

Nye writes that when governmental policies are seen as legitimate by the world, soft power is gained. There are many strong examples of American soft power permeating far-away lands due to attractive policy: the Tiananmen Square protests where Chinese students reconstructed a statue, "the Goddess of Democracy" in imitation of the Statue of Liberty as a symbol of their fight, or in 2001, or when liberated Afghans requested a copy of the American Bill of Rights (Nye, 2004:3).

Soft power is also commonly identified through the spread of film, music, and products – especially in times of war. Perhaps the most notable case of this is through “coca-colonization”, or globalization of American culture through the spread of products like Levi’s jeans, or Coca-Cola, which was exported to Vietnam during the war to help endear visions of American culture (Pendergrast, 1993). American music and news “tore a big hole in the Iron Curtain” by broadcasting freedom during the Cold War through Radio Free Europe (Puddington, 2000:4). The effect of Hollywood films has also received attention as an influential power, often negatively as a source of moral corruption. Beeton (2005) recounted the influential power of Hollywood on youth with the film *Rebel Without a Cause* being banned in England for fear of influencing poor behavior on teens (Beeton, 2005:6).

Having globally permeable products can also be linked back to a country’s image of being a strong financial investment. Martinez and Alvarez (2010) argued the positive correlation between attractive destination image and strength of country image to conduct business and accruing foreign investment. Spain is one country whose business collaborations with China, such as teaming up with Alibaba and introducing the department store, El Corte Inglés, with Made in Spain products to Chinese consumers can be seen as a move in the right direction towards gaining soft power in the eyes of China – a quickly expanding tourism market (Alizila). In addition to reaping the benefits of tourism product sales, Spain has already seen the fruits of their labor with higher numbers of tourist arrivals from China, replacing the United States as the world’s second most visited country in 2018 (Alizila).

Netflix Soft Power

Exporting Spanishness (Pagone, 2020), strengthens Nye’s research with case studies that are contextually relevant to this study. Pagone explained how Netflix Original series can be used as an unseen force to spread influential ideals about countries. Her research draws from popular Spanish Netflix Original series such as *Money Heist*, *Elite*, and *Cable Girls* to show how Netflix radiates a globally relevant portrayal Spain while at the same time maintaining a local audience.

The unprecedented success of the Netflix Original series, *Money Heist*, which centers around the heist of a mint and public support for the underdog spreads further than just viewing numbers. The series anthem, *Bella Ciao*, an Italian song used to protest fascism during the Second World War, combined with the robber costumes of red jumpers and Dali

masks are recognized internationally as symbols of resistance. Protests in various parts of the world have adorned these costumes and played the song in civil rights protests in Lebanon, Iraq, France, and Chile (Figure 7).

Figure 7

Protestors in Lebanon Wearing Money Heist Costumes



Source: Krishnamurthy, 2020

Mass audiences around the world latching onto this symbol of resistance forged through watching a Spanish series echoes Nye's belief on attractive culture and policy being seductive to foreign audiences – earning Spain soft power in the eyes of the world. In terms of image, the association of Spain with *Money Heist* is a lucrative opportunity linked to tourism and has led to the release of series experience products that have even crossed borders. Paris and London are home to a new *Money Heist* robbing experience at mints. It allows fans to relive the robbing theme of the series with an imitated experience operating similarly to escape room attractions, despite the series taking place in Madrid.

Through the example of *Money Heist*, we can understand how series, especially Netflix series which are available in nearly every country with language translation, can transmit a country's ideals. By winning the hearts of others with globally relevant, country-made content, the image for the production country and/or destination improves, and the

creation of tourism products becomes a way to milk the success sustainably for the destination, even after the initial series craze passes. This idea, which will be explained in more detail in the case study series description sections (chapters 1.7-1.8), has contributed to the development of the following hypothesis:

Hypothesis 5 - There is a positive effect on brand awareness of tourism products advertised in place-oriented series.

1.4 – Social Media & Engagement

The role of social media in tourism has become a rapidly emerging research topic in today's day and age as a prominent social media presence has become critical for the success of tourism businesses, especially with millennial markets. Within the context of this study, social media can be defined as “a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of user-generated content” (Kaplan and Haenlein, 2010 as cited by Zeng and Gerritsen, 2014:27).

In order to fully grasp the magnitude of difference between current travel and early internet era travel, one must first understand the concept of Web 2.0. O'Reilly (2005) describes Web 2.0 as the second wave of the World Wide Web after the initial internet boom in the 90s – Web 1.0. Web 2.0 differentiates itself from Web 1.0's passive, 'read-only' manners of internet use with its participative and social features – lessening the distance between users and content. It can describe the behavior of users actively participating in the information production process such as social-networking sites, blogs, as well as collaborative consumption sites. Along with the progressions of Web 2.0, the tourism industry has evolved in the same way, making the current travel era known as Travel 2.0 (Ráthonyi, 2013:2).

Existing tourism research in social media often focuses on how travelers have become dependent on using social media as a reliable information source when seeking travel inspiration, making travel plans, and sharing experiences (Ráthonyi, 2013; Gretzel et al., 2007; Gholamhosseinzadeh et al., 2021; Zeng and Gerritsen, 2014). Tourism marketers have taken notice of this trend and commonly focus resources on destination promotion strategies through social media.

Travel 2.0 has also meant the rise of social media travel influencers. A recent study by Gholamhosseinzadeh et al. (2021) found that travel influencers have the potential to drastically change followers' perceptions about destinations through posting unique, interactive place content. Partnerships with influencers, especially on Instagram, have become a growing trend to attract potential and repeat travelers not only through traditional photos and video, but also through interactive features such as stories and reels, suggesting engagement as a powerful tool.

Engagement

Researchers have also tied social media engagement to streaming series tourism:

"If you consider the ability to binge-watch a show on your own terms combined with the fact that you're also able to follow a lot of the talent on Instagram or even production assistants, you really can form more of a bond with the show... You're able to follow along with some of the cast as they're filming. You're able to, in some cases, interact — comment and get comments back — so it's only a natural progression that you would want to go and see some of these destinations on your own" (Harrison, 2019).

This quote suggests that streaming series, which let viewers binge-watch on the platform along with social media engagement strategy, enthralls viewers and creates an intense enough bond that escalates film tourism interest. Netflix has concocted a social media marketing strategy focused on audience engagement that dominates its competitors. This is undoubtedly accomplished through its personal data-driven platform that allows it to understand its audience's preferences and therefore produce content that is especially appealing to them.

There is still very little research on how the unique features of streaming platform content differ from those of traditional film tourism, but existing articles (Harrison, 2019; Spears et al., 2013) have made compelling points about how streaming series in particular are inspiring more and more film tourism. This study is interested in the extent of influence that social media engagement has on destination image and film tourism. Therefore, a hypothesis has been developed to investigate this idea based on the existing research, which will be tested using a questionnaire and revealed in the findings.

Hypothesis 6 - Social media engagement surrounding the series contributes to the destination image influence.

1.5 - Netflix & the Audiovisual Market

As this study is being conducted focusing on destination image and film tourism based on place-oriented streaming series, it's important to understand the background of the audiovisual market and business characteristics of Netflix that make it an interesting choice of study in regard to tourism. Since the pandemic, researchers have identified a sharp uptick in “binge-watching” – the streaming-induced phenomenon of watching television for extended uninterrupted periods of time. A recent Southeast Asian study of 4 countries found that 73.7% of people saw increases in their binge-watching since 2020 (Dixit et al., 2020).

Amongst these pandemic “binge-watchers” are a whopping 36.6 million new Netflix subscribers (forbes.com). In response to demand for streaming content, film production has been considered an essential service, despite the pandemic (Sandberg, 2020). Driven by intense competition and constant development, Netflix has taken the world by storm in the last decade, burying the competition and forever changing the standards of the global media market. Although Netflix is not the only used SVOD (subscription video-on-demand) platform producing original content, it has been selected as a case study for its wide-spread popularity and growth. It currently boasts over 207 million paid subscribers world-wide and extends its services to 190 countries (statistica). Figure 8 shows Netflix as the first-choice streaming platform for 94 countries, with Amazon Prime Video coming in second as the favorite for 11 countries (electrikadirect). With strongly established production headquarters in various global locations, the trickle-down effects of success on local stakeholders and industries can provide interesting research on the extent of Netflix's influence.

Figure 8

The most popular TV streaming services around the world

STREAMING SERVICES

The most popular TV streaming services around the world



#1	●	NETFLIX	94 COUNTRIES	#5	●	Disney+	3 COUNTRIES
#2	●	prime video	11 COUNTRIES	#6	●	ESPN	3 COUNTRIES
#3	●	iVi	4 COUNTRIES	#7	●	iQIYI	1 COUNTRY
#4	●	BET*	3 COUNTRIES	#8	●	HBOmax	1 COUNTRY

Source: electrikadirect.com

Background

The founding of Netflix is one of many well-known e-commerce success stories born from the American West Coast. Founded in California in 1997 by Amazon admirers Reed Hastings and Marc Randolph, Netflix began as a modest DVD sales and rental service. Struggling in its early days to surpass competitors like Blockbuster, Netflix's investments in the streaming future paid off as it successfully transitioned to nationally streaming its media services online in 2007 (Lobato, 2019:13). In 2010, while its former archrival, Blockbuster, was declaring bankruptcy, the platform began its first phase of international expansion providing its services to Canada, followed by Latin America and the Caribbean in 2011, Europe in 2012-2013, and to Australia, New Zealand and Japan in 2015 (Lobato, 2019:13).

Netflix's exceptional growth can be attributed to its pivot from renting physical DVDs to running a seamless online streaming platform offering an ever-growing global network of television and films – including original content – which is key to this case study.

The media superpower is one of several streaming service platforms whose steady take-over of the entertainment industry is a direct product of what O'Reilly refers to as “Web 2.0” (O'Reilly, 2005), which was defined in the social media section (chapter 1.4). Ramon Lobato's book *Netflix Nations* (2019) provided a thorough case study of Netflix's internationalization while considering the various impacts of the streaming service giant globally. His research focuses on the worldwide cultural and economic impacts of Netflix as a whole, but does not go into much detail about the effects of original content production, writing that it needs its own book.

The international roll-out of what Amanda Lotz refers to as “internet-distributed television” (Lotz, 2017 as cited by Lobato, 2019:4) has not been met without backlash while navigating the road to global expansion. Perceived as a cultural imperialism threat, regions like Europe strive to leash Hollywood's power influential power, obliging Netflix to adhere to a quota of European-made content for their respective audiences (Lobato, 2019:3), which faces similar issues discussed about soft power (chapter 1.3). Certain more conservative countries have feared Netflix's threat for more religious reasons; Kenya's film classification board threatened to ban Netflix in the country due to “shockingly explicit eroticism”, and Indonesia blocked access to Netflix due to the “unfiltered” content (Lobato, 2019:3).

The proliferation of the SVOD market has also negatively affected domestic content markets with unbeatable competition without regulation. I. Kostovska et al., (2020) highlighted the importance of Europe creating a fair marketplace for domestic content creation. In Europe's (including France's) efforts to shield its audiovisual industry, streaming giants like Netflix and Amazon will be bound to comply with financial obligations by means of what Kostovska et al. call the “Netflix tax”. The idea to regulate the market was introduced by changes in the EU's Audiovisual Media Services Directive (AVMSD) in 2018 which and provide Members States with legal grounds to tax foreign VOD services targeting European markets (I. Kostovska et al., 2020:3).

Netflix France in Paris

In addition to being called “the city of lights” and “the city of love”, Paris is also known as the “capital of cinema”. Paris is the most filmed city in the world (Frodon,

Iordanova, 2017:19). With over 1,000 annual film productions in Paris – a number which has increased by 84% in the last five years thanks to television series (bfmtv.com), film tourism in Paris is a long-standing activity for “film tourists” or “set-jettlers”, who participate in “the practice of visiting places used as locations in feature films” (thefreedictionary.com).

In 2014 Netflix made its platform available to French audiences and have produced 40 “made in France” films, series, and documentaries (Choppin, 2021). 2020 marked a pivotal moment in Netflix-France relations when a French headquarters of the company was established in Paris (leparisien, 2020). The new offices located in the 9th arrondissement of Paris mark the 4th European Netflix headquarters after London, Amsterdam and Madrid. Anne Hidalgo, Mayor of Paris, stated “The installation of Netflix in Paris is great news. It continues to show that Paris is a place of creation and imagination” (Baronian, 2020). Hidalgo has been quoted numerous times for supporting film production in Paris as it benefits the city through film tax and is “important promotional work in the world” (Ferrand, 2018).

France is one of the EU countries that has already begun the implementation process of the new tax roll-out. Led by Minister of Culture, Franck Riester, France has pressured streaming platforms such as Netflix, Amazon, and Disney+ to invest 25% of their French revenue into domestic film production (Baronian, 2020). After months of negotiation, the decision was made to oblige foreign streaming companies providing services to French audiences to consecrate at least 20% of their income from French subscribers starting July of 2021; Streaming companies additionally proposing films less than a year old will have their tax percentage increased to 25% (bfmtv.com).

Place-oriented Adverts

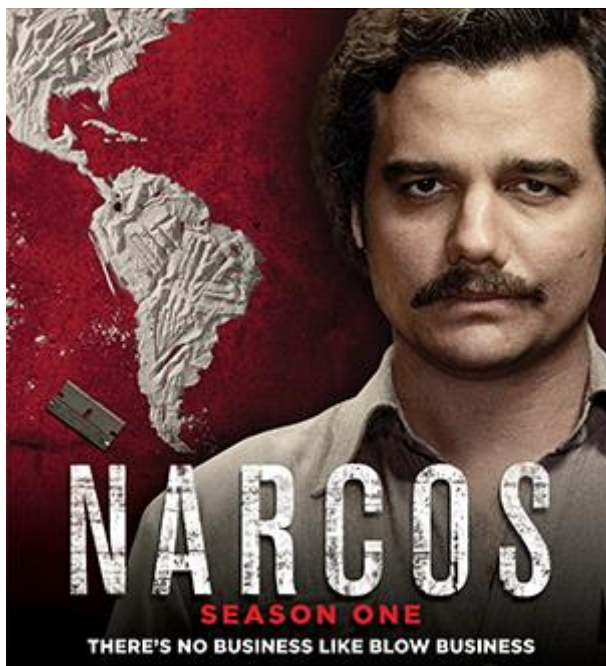
With the expansion of Netflix original productions worldwide, certain storylines are strongly linked to destinations. Though historically the majority of film and television-induced tourism focuses on the positive benefits like increases in tourist arrivals, the negative aspects can create harmful imagery for destinations. Netflix has an enormous pool of resources for advertising which are customized per country - enabling them to project influential imagery to audiences worldwide. When it comes to image, large budget advertisements for place-oriented series, which are viewable to people online and in person,

can be an influential tool sparking positive or negative feelings about place image depending on how they are depicted.

An example of negative press for a destination's reputation is the effect of the Netflix series, *Narcos*, on the country of Colombia - notably the city of Medellin, which is now highly recognized as being affiliated with the infamous the drug trafficker, Pablo Escobar. While this country has struggled to overcome this affiliation, the overwhelming success of the series perpetuates harmful stigmas and a dark period in their history that the destination has worked continuously to move past. Figure 9 is a series advertisement for *Narcos* season 1 depicting the continent of South America drawn in cocaine next to Pablo Escobar and the phrase, "there's no business like blow business".

Figure 9

Narcos Series Advertisement



Source: Wikipedia

Despite the negative press, foreign visitors of Medellin often attribute their number one reason for visiting to the Netflix Original series (Interfacetourism.fr). However, over the years, Colombia tourism boards have been outspoken about turning the page on this dark period, but highly visible series advertisements that paint the destination to be dangerous and drug-ridden strengthen negative associations. Figure 10 shows a big budget Netflix billboard for *Narcos* in Madrid's busiest plaza saying "Oh Blanca Navidad...Oh White Christmas", a

provocative play on words making reference to cocaine to advertise the latest season release of the series on Christmas. Since series advertisements like this are uniquely marketed to different cultures to incite the most interest as possible, the likeliness to influence perceptions about the depicted place in such place-oriented series is arguably significant. Among the outrage this billboard sparked, Colombia's Foreign Minister, Maria Angela Holguin, officially requested the removal of the billboard, stating:

"The efforts that Colombia made to turn the page on the Medellin cartel, on drugs, is something that we are over now, and the vision that the world has of Colombia now is different, but preconceived notions persist, and if we add this type of advertising, then great damage is done to our country" (Rolfe, 2016).

Figure 10

Colombia requests removal of Narcos billboard in Madrid



Source: El Pais, 2016

As we have seen from this particularly negative image-inducing example that apparently still reaps financial benefits as far as tourist arrivals, the indirect place-branding imagery present in place-oriented series advertisements, particularly by Netflix, wields

powerful influence, and in this example, can threaten country image development. The methodology (chapter 2) will explain how this study intends to also measure non-series viewers perceptions of places depicted in series through the use of series advertisements - like those of *Narcos*. This portion of the study will reveal to what extent non-series viewers' perceptions can be affected by such advertisements rich in place imagery and acutely crafted slogans.

1.7 – *Emily in Paris*

Nominated as “best comedy” for the 2020 Golden Globes (goldenglobes.com) and taking the place of the sixth most watched English-speaking Netflix series, *Emily in Paris* – the American Netflix production created by *Sex in the City*'s Darren Star – has become a global phenomenon. Racking up 58 million views since its release in October of 2020, (Moore, 2021) the dramatic comedy series follows the story of Emily Cooper, a social media savvy American embodied by actress Lilly Collins throughout her experience relocating to Paris to share her American perspective with the Parisian branch of her marketing agency.

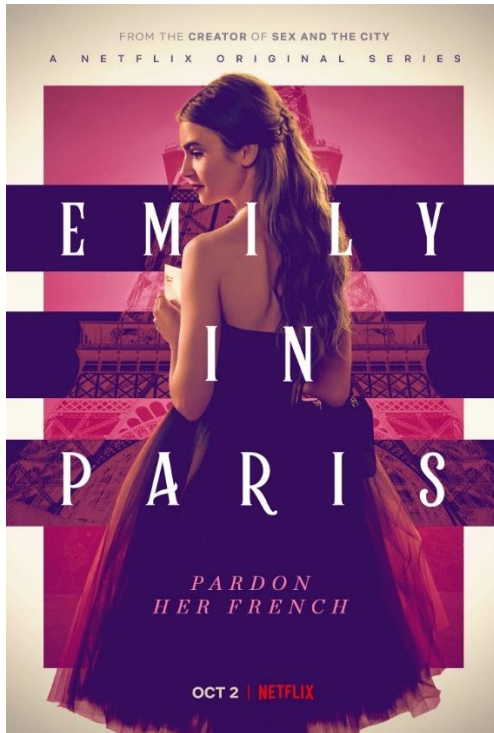
This polarizing series has sparked equal amounts of celebration and disdain since its release. On one side, the success of the series on paper is also a good example of “hate-watching”, which can be defined as the activity in which viewers “watch and take pleasure in laughing at or criticizing [a show or film] (merriam-webster.com). On the other side, Architectural Digest described the series as a “travelogue” and stated, “a virtual visit via your remote is an instant cure for a case of wanderlust” (Whitlock, 2020). Despite mixed reviews, the hit series, renewed for a second season, and plans to be released in 2021.

Filmed primarily in the center of Paris, “the true postcard of a Paris fantasized by foreign tourists” (chartsinfrance.net) takes viewers for an aesthetically pleasing, *la vie en rose* tour through the city's most attractive sites, all the while entertaining viewers with the protagonist's constant struggles with culture clash, romance, and lack of French-language skills. In addition to pristine views of monuments and cultural sites, the series also highlights local attributes such as the wine and culinary scene, haute couture fashion, perfume, cosmetics, music, and lifestyle in general. While the show has received a fair amount of criticism for its clichés and portrayal of Paris through rose-colored glasses, its attractive presentation is undeniable. BBC culture writer Benjamin Ramm states,

“here Paris *is* the product, one that is endlessly kitschified (the accordion player by the Seine, the Louvre lit up like a jewel). The locals are "very disagreeable", in the words of Emily's friend; theirs is a vision of "France *sans* the French" (Ramm, 2021).

Figure 11

Emily in Paris Netflix Advertisement



Source : [imbd.com](https://www.imdb.com)

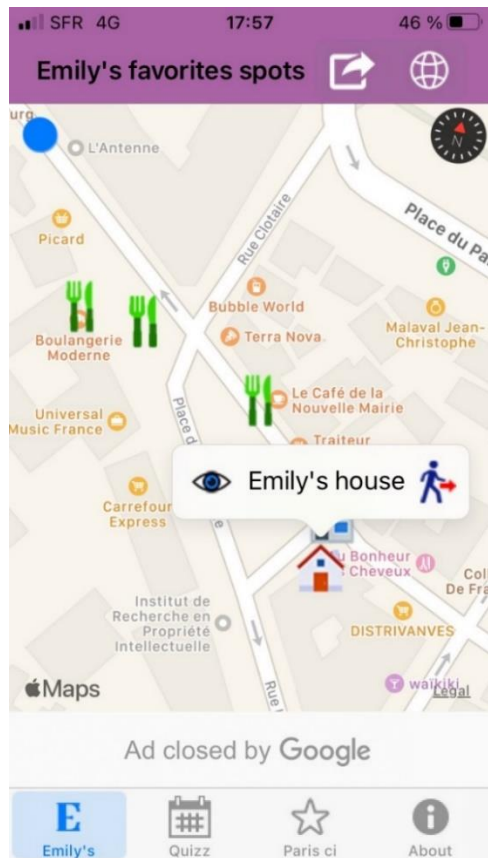
Hitting the same tune of Paris being the true protagonist of the show, Paris-based Franco-American journalist Lindsey Tramuta claims “Paris has become a profitable brand”, in regard to the show’s effect on viewers ([sudouest.fr](https://www.sudouest.fr)). Such claims of the perceived attractiveness of Paris’ attributes support hypotheses regarding perceptions of attractiveness, especially with specific highlighted assets.

As seen in the *Emily’s favorite spots* application (figures 12.1 and 12.2), the series takes place almost exclusively at iconic sites and photogenic neighborhoods. One the main filming locations displayed above take places throughout the Latin Quarter, especially in Place de l’Estrapade (marked ‘Emily’s house’ in Figure 12.1). Here we find Emily’s ironically spacious *chambre de bonne*, where she takes her first selfie after looking out the window and

proclaiming to the cityscape, “I feel like Nicole Kidman in Moulin Rouge” (*Emily in Paris*, S1 E1 6:23).

Figure 12.1

Emily’s favorite spots app



Source: Apple

Figure 12.2

Emily’s favorite spots app



Source: Apple

Marked by restaurant icons in figure 12.1 we see several other filming spots also located in the same plaza next to Emily’s house, such as Boulangerie Moderne, Café de la Nouvelle Mairie, and of course Les Deux Compères (in real life ‘Terra Nera Restaurant’) where Emily’s love interest, Gabriel, is the head chef. Terra Nera restaurant has especially been stormed by fans, prompting the opportunistic owners to design an *Emily in Paris* menu (figure 13). With many key scenes taking place in this concentrated area along with the plethora of film location information online, local fans of the show can often be seen visiting and posting to social media in Emily’s footsteps.

Figure 13

Terra Nera Restaurant



Source: Coll, 2020

Numerous fans and websites – the Paris tourism office included – have created film location guides for the show so you “can visit them for yourself and feel like you’re back in the series” (parisinfo.com). The Paris Convention and Visitors Bureau have additionally ridden on the series’ coattails for MICE (Meetings, Incentives, Conferencing, Exhibitions) promotion, publishing a list of reservable venues used in the series for chic corporate events inciting organizers to “dazzle guests by organizing an event at a Parisian venue that will immediately remind them of the famous series” (parisinfo.com). Given these article inclusions on the website which market the show from a tourism salespoint, it is evident that the Paris tourism office is welcoming of the show’s destination promotion and intends to profit from a tourism ripple effect. Such promotional tools are useful assets in post pandemic tourism relance campaigns.

Largely used film sites on the right bank of Paris feature the 1st arrondissement, where Emily’s fictional marketing office “Savoir” is located a stone’s throw from the Louvre in Place de Valois, where she spends her days marketing French luxury products. Viewers follow the protagonist’s exciting workdays meeting clients and socializing at historic restaurants and cafés, rooftop *soirées*, manicured gardens, markets, iconic hotels, museums and more – solidifying Emily’s claim that “this city is filled with love and romance and light and beauty and passion” (*Emily in Paris* S1 E2 18:30).

Due to a significant number of scenes taking place in cultural locations such as museums and art events, the script includes light commentary on French art, culture, history, and language. One scene in L’Atelier des Lumières features the characters visiting an interactive art exhibition. Emily, Camille, Gabriel discuss the works of Vincent Van Gogh and Emily is educated about his life (*Emily in Paris* S1 E5 10:50-12:00). Another scene at the iconic Café

de Flore features Emily meeting a professor who recounts the history of the establishment as a famous haunt of literary icons and painters as well as its competition with its neighboring café, Les Deux Maggots (*Emily in Paris* S1 E1 7:55-8:41). The source of many comedic moments is brought to viewers through linguistic mix-ups as the protagonist struggles with French phrases. Such occurrent scenes provide additional grounds for the hypothesis of familiarization that the show providing viewers with an educational and cultural experience.

Product Placement

With more and more television viewers “cutting the cord” and using streaming platforms exclusively, product placement appears frequently in streaming content, especially in original productions by the likes of Netflix (Laban et al., 2018:2). This trend begs the question of tourism product sales opportunities through the influence of soft power. In multiple episodes of *Emily in Paris*, Tattinger champagne and its legible label are incorporated into scenes thanks to product placement agreements between Netflix and Tattinger – who are thrilled to have the promotion during a difficult sales period (Bourlioufas, 2020). Visible French luxury labels are a constant occurrence throughout the show, prompting a slew of online articles and social media accounts tracking product placement or where to buy products seen on the show. Consumer interest in featured fashion brands, Chanel for example, saw an increase of 30% in “global clicks” on the shopping platform, Stylight (Driver, 2020) after the series release. This contributes to two of this study’s hypotheses on positive brand awareness for tourism products advertised in place-oriented series, and social media’s role as a contributor.

1.8 - Lupin

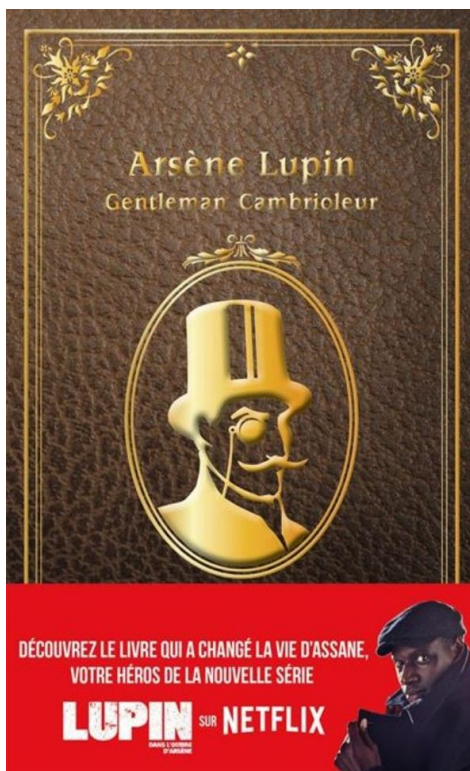
The Netflix France production, *Lupin*, created by George Kay and François Uzan has become the most-watched French-language series in Netflix history. The wildly successful show has also taken the number 1 most-watched non-English series in 2020 with 70 million views worldwide (Moore, 2021), a great success for the Netflix France branch that has created roughly 40 original French series, documentaries, and films since 2016 (Choppin, 2021). The hit series uses Paris and its northern suburbs as its playground and setting, as well as several episodes in Normandy’s scenic city, Etretat – which has significant literary connections to the novels the *Lupin* pays homage to. While there is less direct romanticizing of Paris in contrast

to *Emily in Paris*, the juxtaposing film sites let Paris' attractive image speak for itself while remaining realistic. From a literary perspective, the series has rekindled the interest in the early 20th century French novels, which have seen a resurgence in sales. Figure 15 shows Hachette's new edition of Arsène Lupin designed in partnership with the Netflix (De Lorencez, 2020).

Played by César award winning actor Omar Sy, the storyline follows Assane Diop, the son of a Senegalese immigrant who receives a coveted private school education Paris. Gifted an Arsène Lupin book by his father, Diop idolizes the mastery of elaborate heists and disguises of the “gentleman burglar”, using Maurice Leblanc’s cherished novels as a manual for living his life and serving justice. “Arsène Lupin is more than a book. It’s my heritage. My method. My way” (*Lupin* P1 E1 44:36). Flashing between Diop’s adult and adolescent life provides the context for his mission to avenge his father’s unjust death caused by his wealthy employer, Hubert Pellegrini, who framed him for the theft of “the queen’s necklace”, legend to have belonged to Marie-Antoinette. The series provides viewers with a fresh take on the well-loved French classic while staying true to themes dear to Arsène Lupin, like the difference between social classes.

Figure 14

Arsène Lupin Novel- Netflix Edition



Source : De Lorencez, 2021

What makes the international success of *Lupin* significant beyond the French language aspect is its modernization of characters. *Lupin* stars a protagonist of Senegalese descent inspired by a character historically portrayed as white in novels, series, and films wound deeply into the fold of French culture. As the Black Lives Matter movement has gained momentum in light of internationally publicized police violence, it is also worth drawing attention to Omar Sy's commitment to racial justice activism as it contributes to audience image of his character on and off screen.

Along with his public support for BLM, he is also recognized for his participation in the 2020 #BlackCesars petition which denounced the lack of diversity in French cinema (Etancelin, 2020). Sy's activism aligns with Netflix's views since they themselves publicly support the BLM movement, creating a BLM viewing category on the platform that provides educative titles in the theme of racial injustice. Considering how the show's themes have resonated with Netflix's younger, diverse audience that engage in activism, it can be argued that their image of the show setting of Paris, home to such forward-thinking storytellers and characters, is an authentic portrayal of the contemporary city and its residents. This idea is supported by Pagone (2020) who explained how Netflix's risk-taking reputation gives producers more creative freedom to create content that is less conservative and traditional, and more "accurate of the country's contemporary ethnoscape" (Pagone, 2020:146).

During interviews about *Lupin*, Sy notes the importance of black representation in the French audiovisual industry, his proud participation in the "groundbreaking" series, as well as its authentic representation of all faces of Paris (Piat, 2021). Sy also sheds light on deeper meaning behind his character's clever disguises providing social commentary on "black invisibility". Sy criticizes French society for tending to overlook people of color in stereotypical jobs or roles and how his character takes advantage of this understanding of his surroundings to escape without a trace disguising as a janitor, security worker, food delivery driver, prison inmate, etc. (Piat, 2021). This theme drives the series as one of the protagonist's recurring, most hard-hitting quotes is: "*Vous m'avez vu, mais vous ne m'avez pas regardé...*you've seen me, but you haven't looked at me". In response to the series, the internet has provided its own commentary praising the series and continuing the conversation of diversity and the fight against racism.

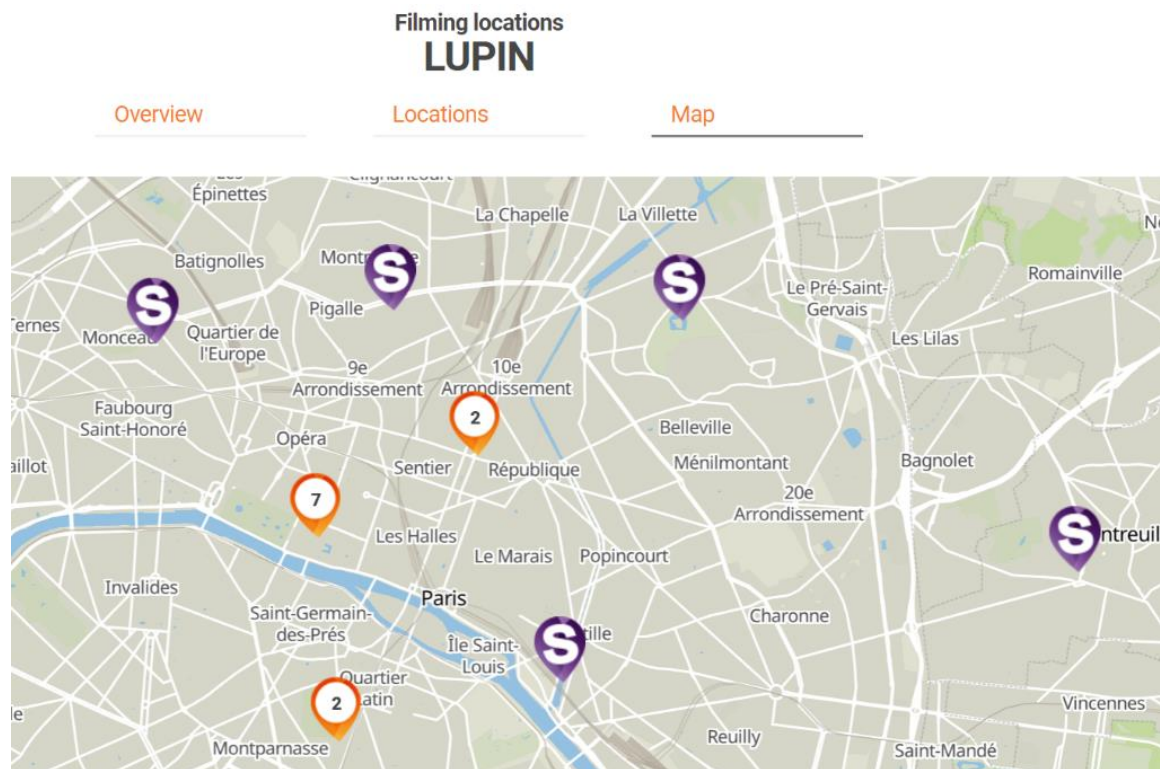
As seen below in the Parisian film locations (figure 15), *Lupin* part 1 was filmed contrasting classic, chic Paris with glimpses of northern Paris and its suburbs. The series creator, George Kay says “we leave the postcards behind for the everyday, quotidian kind of Paris” (Kim, 2021). This echoes the ideas of Pagone (2020) that Netflix produces “local stories with global appeal...along with nods to local places, faces, and history for the national audience” (Pagone, 2020:148).

In this mix of traditional meets contemporary, viewers watch Diop fighting for his life in the housing projects of the Montreuil suburb one minute, while hours later executing an elaborate heist of a multimillion-dollar necklace at the Louvre (*Lupin*, P1 E1). Police evasions in the manicured Jardin du Luxembourg (*Lupin* P1 E2 7:30-11:45) and the Pellegrini family’s elegant residence in the seventeenth district are contrasted with favorite hangout spots for local Parisians, like the Marché des Puces, where Diop spends time scheming at his childhood best friend’s antique shop. Diop’s apartment overlooks Sacré-Cœur, he frequents cafés in la Porte Saint Martin, and strolls ordinary streets.

The highly anticipated part 2 of the series was recently released in June of 2021. Part 2 ups the ante with plot twists and more clever tricks by Diop while continuing to impress viewers with more emblematic views of the city. This second part showcases more historic and cultural locations like the Musée d’Orsay, Parc des Buttes-Chaumont, the banks of the Seine, the Catacombs, the Théâtre de Chatelet, and more. The Paris tourism office, along with many other websites and influencers, published an article listing film locations of *Lupin* on their website (parisinfo.com) as they did for *Emily in Paris*. As described, the Paris of *Lupin* is for locals and tourists alike. This series provides many of the same elements as *Emily in Paris* in regard to providing viewers with a medium to have connect to the destination and gather information about attractions, culture, gastronomy, etc.

Figure 15

Lupin Film Locations



Source: scen-it.com

2 – Methodology

2.1 – Objectives

Since the independent variable of this study is place-oriented series, meaning series that depict a recognizable place, and the dependent variable is audience influence on place image and consumer effects, the best way to gather these impressions is by casting a wide net and focusing on audience impressions to measure the effects. As Netflix original series are designed to please both local and international audiences on a mass level, it is only fitting to solicit a wide range of participants worldwide and measure them quantitatively.

Because this thesis has been conducted during the period of the Covid-19 pandemic, the research objectives had to be altered from the original concept, which was to contribute to

film and television-induced tourism research by studying the physical effects of streaming platform series on tourism, notably through hypothesized increases in television-induced visitation and catered experiences. With the progression of the pandemic and the prolonged closure of French borders to international tourists, the hypothesized effects did not have the opportunity to take place during the period of this thesis. But by looking at the place-oriented series phenomenon from another perspective, such as image, it became clear that the influence of the series was multifaceted and could still cause a unique tourism-related effect worth researching despite the sanitary situation.

Throughout the pandemic, online frenzy has ensued around the attractive and often critiqued as stereotypical portrayal of Paris shown in this study's selected series. Such online commotion described in the literature review, particularly on social media, provides grounds for how multidimensional the side effects of place-oriented television and film are, and how technology plays an influential role in image development with arguable side effects. By taking a closer look at how television-induced tourism, or in this case lack thereof, manifests itself through other dimensions, like image, future travel plans and consumer interest in French products, feasible hypotheses were developed. Therefore, the modified research objectives would be able to realistically measure the influence of the place-oriented series in regards to tourism during this time.

2.2 – Research Method

This quantitative study uses a research method based on the cognitive and affective destination image formation models developed by Baloglu & McCleary (1999), as well as the study by Kim & Richardson (2003) which were analyzed in the literature review. The chosen independent variables of place-oriented series were place-oriented series, specifically Netflix Original series filmed in Paris. This refers to series produced exclusively by Netflix for viewers of their online streaming platform. Two recent and internationally popular series that take place in Paris were selected for the study. These series are *Emily in Paris* (2020), produced by American Netflix, and *Lupin* (2020), produced by Netflix France. Throughout the two series, Paris's tourism-friendly assets provide an attractive setting for the characters and storylines. Therefore, audience perceptual influence associated with Paris was the primary dependent variable of this study.

Questionnaire

The preferred data collection had aimed to take place both online and physically at the selected series film sites in Paris through a questionnaire. However, relying on the arrival of physical tourists was not feasible during the data collection period, so the survey was solely dispersed online between the period of June 22nd to July 24th. In order to reach potential Paris tourists, participants were solicited online through social networking sites such as Facebook, Instagram, LinkedIn, and Twitter. Participants took the survey on their own accord due to interest in Paris as well as one or both selected series for the study. A total of 264 participants filled out the 47-question questionnaire online through Google Forms. The questionnaire sorted respondents into two groups with different sets of questions: viewers and non-viewers of the selected Netflix Original series, thus presenting an interesting data collection opportunity with input from a varied mass audience interested in Paris, not only fans of the series. The first section of the survey gathered personal information such as gender, age, education, nationality, place of residence and previous visitation experience of the destination. This section was also designed to split respondents into groups depending on their experience with the case study series. The first group, viewers, were those that had seen *Emily in Paris* or *Lupin*. The second group were those who had not seen either show.

2.3 - Group 1: Series Viewers

Once respondents were sorted into their groups, they answered questions pertaining to their impressions on destination attractiveness. The series viewers were made to choose between answering questions for either *Emily in Paris* or *Lupin*. Both sets of questions were identical and the results would later be combined to reach an average per tested attribute. The first group of questions measured cognitive evaluations of Paris and its attractiveness for different aspects based on the series portrayal. To accomplish this, scale items used by Kim & Richardson (2003) discussed in the literature review were used with certain alterations to cater to an urban destination like Paris. The scale items used keywords that identified the conveyed image to better understand what may emerge from the image of the series. Viewers rated the level of attractiveness of 9 attributes of touristic importance on a 5-point Likert scale from “very unattractive” to “very attractive”. The tested attributes are named in the following list:

- Historic and cultural sites
- safety and comfort
- nightlife and culture

- local food and wine
- accessibility (transport
- hospitality
- French fashion products
- multiculturalism & dynamism
- lodging

The second question section measured affective evaluations of the series to compare how viewers felt about the information received in the series. Viewers were asked how much they agreed with 4 emotional statements pertaining to the series using a 5-point Likert scale from “not at all” to “very much”. The statements concerned the following aspects:

- aesthetically pleasing
- interesting storyline
- character enjoyment
- educational experience

The final section included yes or no questions gathering final impressions about increased familiarity of the destination, increased overall attractiveness, authenticity of series representation, future destination travel plans, consumer behavior with French products, and social media involvement, and an open-ended section to write additional comments.

2.4 - Group 2: Non-Series Viewers

Due to the proliferation of online and physical advertising, consumers are saturated with images. With Netflix’s strong advertising campaigns and local series productions in various countries, their productions often tout place-oriented advertisements. The literature review discussed the effects of Netflix original place-oriented series and the marketing campaign effects that have the means to radiate both positive and negative imagery for destinations and or countries. Therefore, this study is keen to also explore the extent of influence such place advertisements on all types of people, not only series viewers. The non-viewer questionnaire section asks how the place-oriented series advertisements make people feel about destinations. Does it enhance or change the image? Respondents that had not seen either case study series were given the opportunity to give impressions on Paris based on the following Netflix advertisements of the shows. Respondents chose one series out of two to

analyze. Two promotional advertisements were provided for each show which contained the series titles and Parisian imagery promoting the respective show.

Figure 16

Lupin advertisement A



Source: Netflix Wiki

Figure 17

Lupin advertisement B



Source: Netflix Wiki

Figure 18

Emily in Paris advertisement A



Source: Netflix

Figure 19

Emily in Paris advertisement B



Source: Netflix

Non-viewers were only given one group of questions inquiring about their impressions of the attractiveness level of different tourism-related attributes. A total of 61 participants completed the survey through the non-viewer section, which is significantly smaller than the first group with 203 respondents.

Data for group one (viewers) and group two (non-viewers) was analyzed by transferring the Google forms responses into an Excel spreadsheet. The mean of each 5-point Likert scale question was calculated and incorporated into tables and graphs. This information was then compared to the initial hypotheses and the literature review to understand whether they were proven or not. Several interesting additional results were found unrelated to the research hypotheses that will be shared in the following findings section.

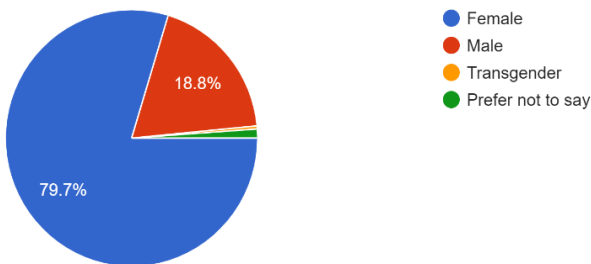
3 – Findings

The survey conducted for this thesis aimed to understand the extent of influence Netflix place-oriented series, *Emily in Paris* and *Lupin*, have on audience perceptions of destination attractiveness, and their side effects on tourist behavior such as travel motivation and consumer interest. Of the 264 quantitative survey respondents, 17% were Paris residents, therefore, the majority of respondents were potential or repeat tourists. 60% of non-residents reported having visited Paris previously. This study is based on survey results representing participants from 53 different countries, their ages range from under 19 to over 60 years of age.

Standout trends in respondent makeup have surfaced as an unexpected byproduct of the data analysis, shaping the findings of this thesis. Several commonalities have been found in the personal data regarding gender, age, and nationality. Figure 19 shows survey respondents were predominantly women (79.7%). Figure 20 shows the highest age group (37.9%) were 20-29. Figure 21 shows Americans represented almost half of the respondents (46%), the biggest group in the survey population. This data was retrospectively compared to the Paris Tourism Annual Figures (2019) which showed several correlations. One of the top targets of the Paris tourism campaign are first time visiting millennial Americans and repeat visit Americans, and the largest percentage of campaign budgeting is attributed to the American market (42%) (Paris Info Activity Report, 2019:12). In comparison to the *Paris je t'aime* Instagram account (Figure ?), the makeup of this study's respondents match very closely.

Figure 19

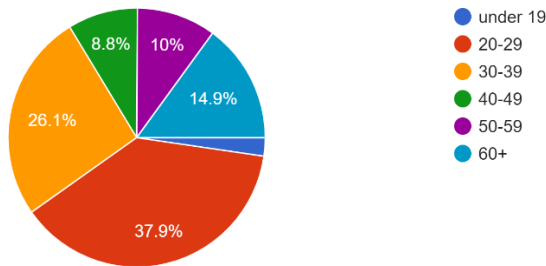
Survey Respondent Gender



Source: Quantitative survey

Figure 20

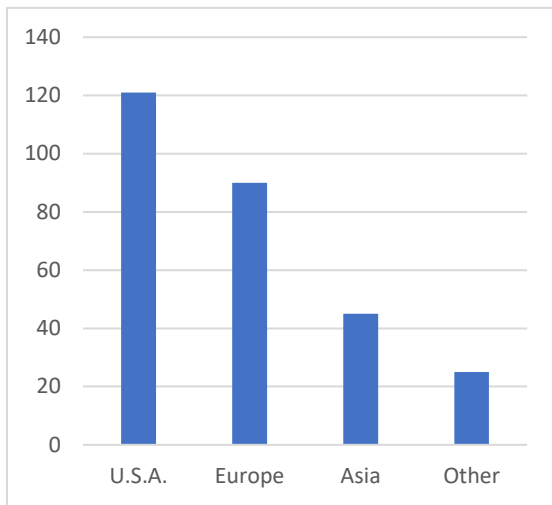
Survey Respondent Ages



Source: Quantitative survey

Figure 21

Survey Respondent Origins

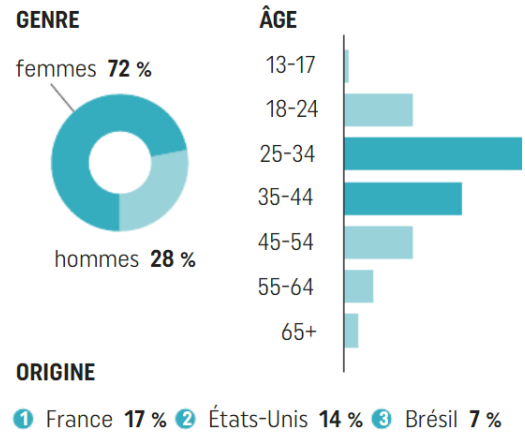


Source: Quantitative survey

Figure 22

Paris Tourism Office Instagram Audience

AUDIENCE « PARIS JE T'AIME » SUR INSTAGRAM



Source: Paris Info Activity Report, 2019 :16

The resulting similarities between the respondents of this Paris-related study and the tourism office key targets and audience show the group most engaged in online interaction with Paris are American women under forty years of age. This result questions the existence of group preferences with certain place-oriented series themes and/or tropes of the destination. The Paris Tourism Office revealing that their most-watched Instagram campaign video with an influencer shows “a romantic view of Paris” suggests that Paris continues to rely on this particular trope to sustain visits (Paris Info Activity Report, 2019:17). Although, reducing this study’s finds to merely saying young women, especially Americans, are more attracted to the romantic clichés of “the city of love” than other attributes would be speculating. However, it is also understandable that this image is more cemented into tourists’ minds considering the wealth of media that has historically presented Paris in a romantic light. Iconic films like *An American in Paris*, Audrey Hepburn’s *Charade*, or *Midnight in Paris* are common American favorites that undoubtedly give off a romantic view of the city.










As previously described, *Emily in Paris* is the meeting point between a romantic comedy and travelogue. The plot of the series rotates around pivotal themes such as female friendship, job success, and romance. As stated in the methodology, respondents of both survey sections were given total autonomy to choose between answering questions for either series. Even so, 75% of series viewers and 70% of non-viewers chose to analyze *Emily in Paris*, which is interestingly not the more-watched show between the two - 58 million views for *Emily in Paris* versus 70 million for *Lupin* (Moore, 2021).

Such results support the idea that *Emily in Paris*, starring a young American professional, resonates more with millennial women, as opposed to men, creating strong bonds between them and the series. For the 70% of non-series viewers that still chose to analyze this series, the majority listed their reasoning for not watching simply because they hadn't heard of it. Considering this reason, we can assume they chose simply based off the name and imagery in series photo that somehow sparked curiosity to learn more.

3.1 *Place-oriented series enhance both viewer and non-viewer perceptions of destination attractiveness.*

In order to confirm or reject this first hypothesis that entails both viewer and non-viewer perceptions, it is necessary to see the following three tables that have compiled the data from the questionnaire for these groups.










Table 1. Factor Analysis of Cognitive Image Items

Group 1: series viewers (202 respondents)			
Cognitive Factors	Group 1: A (E.I.P)	Group 1: B (Lupin)	Group 1: average
historic & cultural sites	4.26	4.39 	4.30 
nightlife & culture	4.32 	3.94 	4.19 
local food & wine	4.47 	3.58	4.18 
French fashion products	4.41 	3.44	4.09
accommodation	3.93	3.70	3.86
safety & comfort	4.06	3.33	3.82
accessibility & transport	3.75	3.83	3.77
multiculturalism & dynamism	3.58	4.11 	3.75
hospitality	3.30	3.55	3.38

Scale: 1= very unattractive, and 5= very attractive

Table 1 presents the data collected for group 1: series viewers. The cognitive factors are listed from highest to lowest scores according to the averages of the group (in bold). The numbers displayed are the mean of each category, calculated in the Excel sheet. The means range from as low as 3.38 (hospitality) to 4.30 (historic and cultural sites), which are overall positive ratings for all nine tested categories. The three cognitive factors rated most attractive by series viewers are historic and cultural sites, nightlife and culture, and local food and wine, which are signified by gold, silver, and bronze medal icons. This shows that these factors stood out in the minds of respondents as they thought critically about the appeal of each component as portrayed by the respective series. By attributing such positive ratings, they actively acknowledged the attractiveness of these factors, which are all essential in competitive tourist destination, forming an appealing “product” based on urban heritage (Gravari-Barbas, 1997:45).

Table 2. Factor Analysis of Affective Image Items

Group 1 (202 respondents)			
Affective Factors	Group 1:A (E.I.P)	Group 1: B (Lupin)	Group 1: average
aesthetically pleasing	4.58 	4.64 	4.60 
Enjoyment of characters	3.99 	4.68 	4.214 
Interesting storyline	4.04 	4.58 	4.213 
Educational experience	3.43	3.45	3.44
authenticity	3.13	3.53	3.26

Scale: 1=not at all, 5=very much

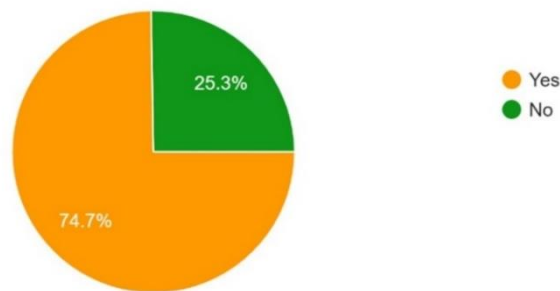
Table 1 described the information perceived by series viewers. By taking a look at the affective evaluations of viewers (table 2), we can attain a full picture of what series viewers feel about the information received through watching the series. According to the averages, we can see the highest-rated affective component is aesthetic appeal, followed by enjoyment of characters, and interesting storyline. These findings show that viewers on average felt an overall positive bond with the series, aligning with their attractivity ratings for cognitive factors in table 1. At the end of the viewer survey, respondents were asked straightforwardly

if the series rendered the destination more attractive, to which 74.7% reported yes (figure 23). With this information it can be said that place-oriented series enhance perceptions of destination attractiveness for viewers.

Figure 23

Respondents' Perceived Attractivity of Destination

Do you feel that Paris more attractive after watching the show?
198 responses



Source: Quantitative Survey

Table 3. Non-Viewer Analysis of Series Advertisements

Group 2 (61 respondents)			
	Group 2: A (E.I.P)	Group 2: B (Lupin)	Group 2: average
I can instantly recognize the destination as Paris.	4.71	4.19	4.45
The illustrations align with my preconceptions of the destination of Paris and Parisian culture.	3.57	3.29	3.43
The illustrations present authentic displays of Paris.	3.71	2.89	3.30
The illustrations display a diverse, contemporary image	3.07	2.43	2.75

of the destination of Paris.			
The advertisements render the destination more attractive.	3.71	2.93	3.32

Scale: 1=strongly disagree, 5=strongly agree

Tables 1-3 have presented the survey results for viewer and non-viewer perceptions of the destination of Paris through the selected series. This data allows the study to test the validity of this section’s first hypothesis:

Hypothesis 1: *Place-oriented series enhance both viewer and non-viewer perceptions of destination attractiveness.*

As shown above, the positive ratings of viewers in tables 1 and 2 support the hypothesis of place-oriented series enhancing viewer perceptions of destination attractiveness. However, when studying the results of non-viewers in table 3, the data is significantly less telling of either a positive or negative effect opinion of the series. These finds are similar to those of the movie-induced image study by Kim and Richard (2003), who found non-viewers of the case study film showed less interest in visiting the destination than viewers, which can also mean they found it less attractive.

In this study, non-series viewers ratings (table 3) were mediocre, ranging from 2.75 to 3.43. This range of averages leaves out the outlier question of “Do you recognize the destination is Paris?”, which received 4.45/5 rating. What this data can mean is the following: non-series viewers are able to link well-known imagery of a destination to the name of the place. Despite being able to make this connection, the place imagery in the series advertisements does not appear to have significant effects on respondents’ opinions of the destination. Therefore, the results of this thesis do not support the idea that series advertisements have the power to influence non-series viewers perceptions on destination attractiveness.

The open-ended comment section at the end of the survey provides several answers to explain why the non-viewer results are more lackluster than those of the viewers. Numerous times, non-viewers wrote that the advertisements appeared to be stereotypical or uninteresting. This shows us that the choice of imagery in the series advertisements that is

meant to look quintessentially French, such as the Eiffel Tower, could be perceived as cliché, ceasing to evoke strong results. The series advertisements convey their setting location, but perhaps do not provide rich enough information to give off other ideas about the destination. With this information, hypothesis 1 is not fully proven, but can be modified to successfully confirm that place-oriented series enhance only series viewer perceptions of destination attractiveness.

3.2 Place-oriented series induce viewer familiarization and knowledge of the destination and its culture.

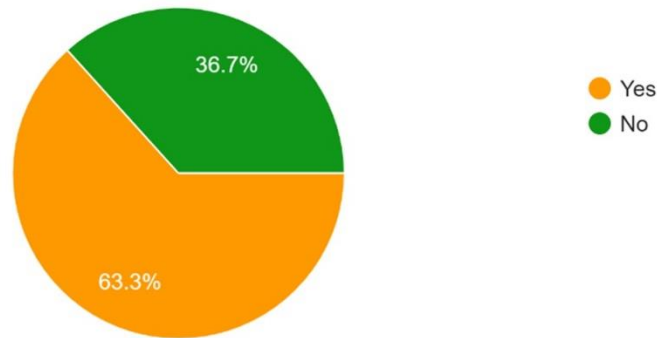
The hypothesis poses the question whether viewers became familiarized with the destination and its culture. To test the validity of hypothesis 2, we must recall certain finds from the first two tables. Table 1 showed the 3 most attractively rated cognitive factors of the destination were historic and cultural sites (4.3/5), nightlife and culture (4.19/5), and local food and wine (4.18/5). All three of these categories provide a wealth of information about a destination by showing imagery of local traditions and lifestyle. Based on these viewer ratings, we can infer that elements revealing destination traditions are at minimum present in the series if these factors stood out in particular to series viewers as looking appealing. With this in mind, it is possible that the series are capable of transferring information that familiarizes viewers due to the inclusion of such features. To seek out a clearer answer to hypothesis 2, viewers were also asked directly if the series affected their destination familiarity.

Figure 24

Respondents' Series-Induced Familiarity of the Destination

Do you feel more familiar with Paris from watching the show?

199 responses



Source: Quantitative Survey

Figure 24 shows a majority (63.3%) of viewers indeed felt more familiar with the destination from watching the series, which ties in with the aforementioned finds about which elements are the cause of the familiarizing effect. This result is consistent with the findings of Kim and Richardson, 2003; Riley and Van Doren, 1992 who also wrote that destination assets shown in film can familiarize viewers. Therefore, these results support the hypothesis that place-oriented series induce viewer familiarization and knowledge of the destination and its culture. Hypothesis 2 is therefore successfully proven.

3.3 - Place-oriented series ameliorate viewer perceptions of featured territorial assets.

To verify this hypothesis, we must revisit tables 1 and 2 which showed the factor analyses of image items. Because this study split viewers into two groups: ones who analyzed *Emily in Paris* and ones who analyzed *Lupin*, we have the advantage of verifying this hypothesis in two different situations, therefore doubling its accuracy if proven in both cases. When we study the individual series ratings, which are identified with the use of gold, silver, and bronze medals, we can see major fluctuations across different factors for each series. This can be attributed to the two series highlighting different themes, which were outlined in the series sections of the literature review (1.7-1.8).

As we can see for *Emily in Paris*, the top three factors are local food and wine, French fashion products, and nightlife and culture. By recalling the previously explained examples of these highlighted themes in the series, like the series product placement of luxury items such as high-end fashion goods and alcohol, it makes sense that they would be at the forefront of respondents' minds, becoming "markers" of the destination (MacCallenn (1976) as cited by Beeton, 2005:16). This result aligns with previous research by Iwashita (2003); Kim & Richardson (2003); Blanchet & Fabry (2019); and Gupta et al., (2018) about film having the power to reflect featured assets in a positive light.

For *Lupin*, the most attractive factors were historic and cultural sites, multiculturalism and dynamism, and nightlife and culture. Seeing as these factors were also exemplified in the literature review series description as reasons why the series is successful, we can draw several conclusions about the series influence on attractiveness of featured assets. What is most interesting for this study, however, is not only that respondents remembered noticing these factors in particular, but that the viewers actually rated them most attractive of all, proving the weight of influence these productions have on mass audiences perceptions of image.

There are ways this result could be positive for the industry. If tourism stakeholders are consulted in the production process, it would be beneficial to share knowledge about authentic assets or trending components they would like to spotlight internationally. It can also suggest the success of particular products being advertised is in part due to the numerous instances of product placement in the selected series. Product placement and brand collaboration could be a new avenue for stakeholders to promote tourism products along with the destination. Based on these findings, hypothesis 3 is doubly supported by the data in tables 1? and 2?.

3.4 - Motivation to visit featured destinations increases as a byproduct of watching place-oriented series.

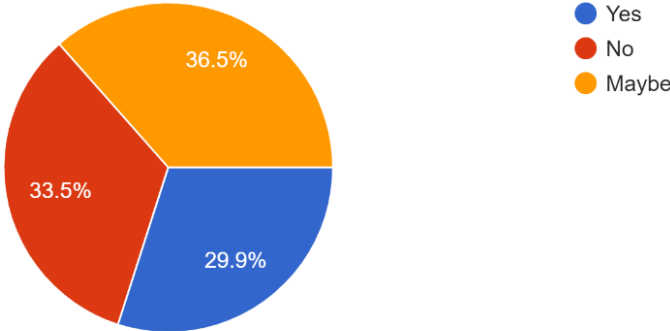
Paris is one of the most visited destinations in the world, with a record-breaking number of 38 million arrivals in 2019 (Paris Info Activity Report, 2019:3). Recalling the fact that film tourism is more prevalent in rural areas than urban ones (Roesch, 2009; Macionis, 2004), the situation is no different with Paris. Paris does not rely on film tourism to exist as a

tourist destination. It is an urban destination with a historically stable tourist base and many diverse attractions. Nevertheless, the literature review section on film-induced tourism (1.2) outlined how television and film can contribute to increases in tourist arrivals and entertain Macionis' (2004) different types of film tourists (figure 6). For the case of this thesis, viewers of the case study series were asked about their future travel plans to Paris.

Figure 25

Travel Plans to the Destination

If you are not a resident, do you have travel plans to visit Paris in the next year?
167 responses



Note: Source: Quantitative Survey

According to the quantitative survey, 29.9% of series viewers claimed to have plans to visit the destination in the following year. The largest group for this section, 36.5%, were respondents who might visit the destination. The other 33.5% of viewers did not have plans to visit in the next year. It should be reminded that these numbers are likely influenced by the ongoing Covid-19 pandemic. Since the survey did not ask for more information regarding the reasoning behind these responses, it is not possible to determine if the pandemic affected respondents' travel plans to the destination. Therefore, if the sanitary situation had been better at the time of the survey, it is possible that more viewers could have been able to make

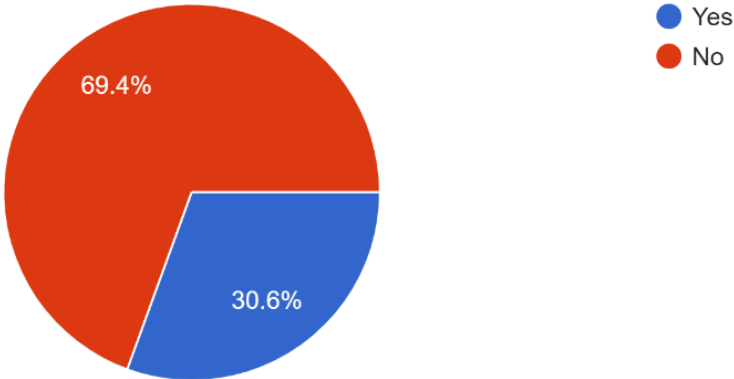
concrete travel plans. Considering the uncertainty of international tourism in the following year, 29.9% respondents already having made travel plans to the destination is relatively high during this challenging time. But the question remains, what has strongly influenced these respondents to make definite travel plans to the destination despite the pandemic?

Following up on this question, respondents who selected “yes” or “maybe” to having plans to visit Paris were asked if their plans were linked to having watched the case study series. Nearly one third of these respondents said yes (30.6%). The other 69.4% did not link their travel plans to watching the series. These percentages make sense for various reasons. First of all, they echo previous statements that urban destinations are largely visited by regular tourists, meaning those who do not necessarily travel specifically to participate film-induced tourism. As potential Paris tourists were targeted for the survey, the 30.6% who have travel plans linked to the series is significant. These results prove that the place-oriented series are one factor that has the power to contribute to the decision-making process when choosing a travel destination. However, this information also shows that series are not the primary source of the decision-making process. No follow-up questioning was asked to determine what other influences respondents may have attributed their travel plans to.

Figure 26

Respondent Travel Plans & the Series

If yes or maybe, are your plans linked to having watched the show?
144 responses



Note: Source: Quantitative Survey

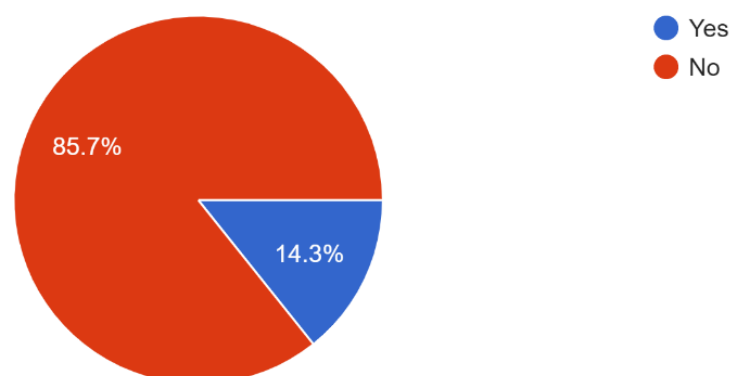
3.5 *There is a positive effect on brand awareness of tourism products advertised in place-oriented series.*

Several sections of the literature review discussed product placement of local brands and tourism products through film. The section on soft powers (1.3) ... The case study series selections (1.7-1.8) brought up online occurrences of peaked interest in featured Made in France products. Through the research it became understandable that as the endearment of the destination image was gained through watching the series, so could the opinion of their products – especially ones that are emblematic of the lifestyle of the destination. This can be seen through the series description sections 1.7 and 1.8 discussing increased “global clicks” for featured French luxury products in the case study series.

Series viewers were asked directly if they had purchased an increase of French products since watching the show. Figure 27 shows responses to post-viewing purchasing habits of French products. 14.3% of respondents agreed to having purchased an increase of French products since watching the show. This result shows a mild effect of place-oriented series inducing viewer purchasing habits. In the open-ended comment section, a recurring comment was identified about viewers being impressed by the fashion in the series. With many industries being negatively affected by the pandemic, including luxury products, this study may not have been able to identify a strong result during this period that otherwise could have appeared.

Figure 27

Have you purchased an increase of French products since watching the show?
196 responses



Source: Quantitative Survey

3.6 *Social media engagement surrounding the series contributes to the destination image influence.*

Recalling chapter 1.4, which discussed social media the literature review, we can understand how prevalent social media is in the tourism industry. The topic of engagement was also discussed, showing links between heightened social media user interaction with travel motivation to film tourism sites (Harrison, 2019). To better understand how social media interaction with series content affects destination image, several areas of the questionnaire were dedicated to investigating social media behavior.

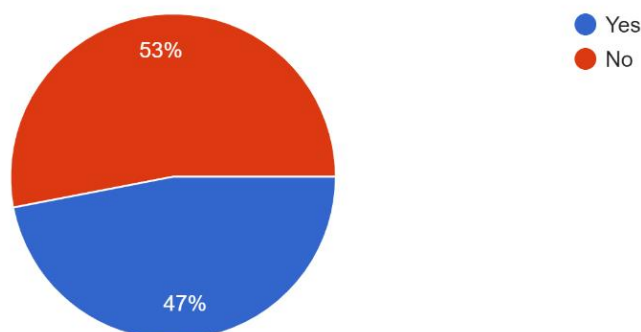
Viewers were asked if they engaged with the series through social media. This could entail interaction such as following actors or producers, watching their advertised stories, or engaging in series-themed memes. The results in figure? show 47% of respondents reported engaging in series-related social media. These finds do not show that the majority of viewers engaged in series-related social media, but 47% represents nearly half of the respondents. This shows that there is a strong correlation between social media interaction and general interest in the series, but it does not necessarily prove that social media contributes to the destination image influence. This hypothesis is therefore not proven but reveals telling information about the relevance of social media engagement.

Figure 28

Respondent Social Media Interaction with Series

Have you interacted with the show through social media? (following cast, watching their stories, sharing show memes, etc.)

198 responses



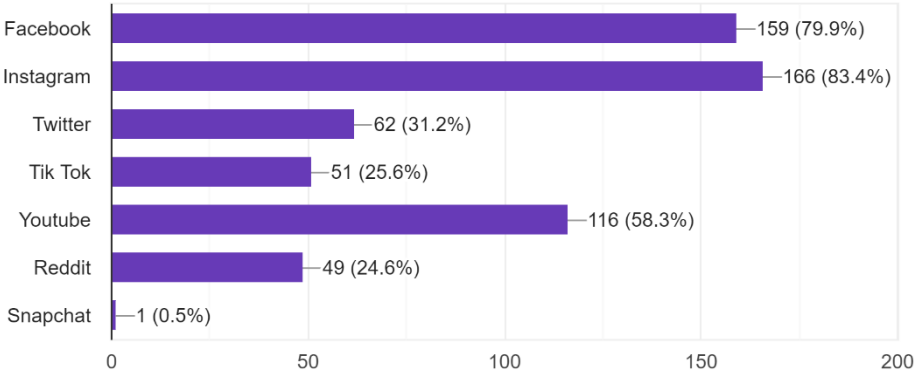
Source: Quantitative Survey

Regarding social media usage amongst viewers, the majority of respondents for the viewers section reported using Instagram (83.4%), Facebook (79.9%), and Youtube (58.3%). These results show that these platforms are most likely where the 47% of viewers who engaged in series-related social media interacted. This shows that these forerunning platforms, mainly Instagram and Facebook, are by far the most successful mediums for creating meaningful bonds between users and place-oriented series. They also reveal which platforms are currently less important for users and series-viewers, which is important for tourism stakeholders to keep in mind when choosing avenues for destination promotional content.

Figure 29

Respondent Social Media Platform Usage

What social media do you use?
199 responses



Source: Quantitative Survey

Conclusion

The primary purpose of this thesis was to identify influences of popular place-oriented series on both viewers’ and non-viewers’ perceptions of the represented place: Paris. Secondary objectives of the study were to connect the primary findings to the travel decision-making process, and other identify additional links to consumer behavior. Various aspects were studied, such as the role of social media in affecting the results.

As described in the findings, a dominant respondent audience was identified, which unexpectedly revealed a common prototype engaged in the topic of Paris-based series and/or

Paris tourism: American millennial women. Respondent makeup proved to be consistent with prime targets of Paris tourism campaigns according to the Paris tourism office figures. This result can help stakeholders better target key audiences with themes that are proven to be most attractive to them. It can also show how place-oriented series are a strategic, untapped force of promotion potential which can help maintain repeat visitors as well as attracting first-time visitors.

Main findings of the study were that both case study series positively affected the viewers' appeal of different factors of the destination. The most attractively rated components on average of the two series were historic and cultural sites, nightlife and culture, and local food and wine - which are essential factors to be viewed in an appealing light for tourists. This exhibited the series impact and influence of building positive perceptions of the destination for two hit different series accessible to mass audiences.

When analyzing each series' individual results for most attractive components, the results matched the specific themes highlighted in the respective series. This exciting result aligns with existing research and strengthens this argument that perceptions of exhibited place assets are maneuverable by place-oriented series. This factor should encourage stakeholders to be more active in consulting with local film productions. For example, encouraging film productions to include trending destination assets in their content, for example being more ecological, gay friendly, digital nomad accessible, etc., they can likely appeal to particular target audiences and maintain a competitive edge.

Viewers' affective responses to the series was also measured and compared to cognitive factors, both showing positive results for the two series. For some respondents, the series even contributed to the travel decision-making process. In addition to this, a small number of participants were influenced to purchase an increase of French products by watching the show. Unfortunately, the climate of travel during the pandemic did not allow the study to prove that place-oriented series induce increased visitation, however progressing tourist arrival numbers can be monitored to identify a possible delayed effect.

This study also investigated the effects of place-oriented series advertisements on non-series viewers' perceptions of the destination. The results did not support improvements of place perceptions based on the promotional series banners featuring place imagery, and the data was significantly less enthusiastic than that of viewers. However, results did show non-viewers were able to match the imagery of the place in the series advertisements to the name

of the destination 89% of the time, which can mean that they contribute to a basic association-building with places and monuments.

In summary, this study has been supported by research on traditional film tourism and destination image to hypothesize similar results with and today's mass audience favorite content: streaming series. Through use of the medium of place-oriented series, this study has been able to investigate the extent of synergies between internationally successful series and their links to tourism. The growing expansion of Netflix's country-based offices, like that of Netflix France in Paris, should continue to be seen as a positive development. This allows local audiovisual producers to utilize local talent and radiate an authentic image of the destination that locals can be proud of.

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Appendix

Table with 34 columns: Timestamp, What is your gender?, What is your nationality? (or American, Canadian etc.), What country do you live in?, If you do not live in France, where do you visit most?, What is your age range?, What is your education level?, How do you watch 'Only in France'? (Only on TV, or 'catch' it on YouTube, or 'I don't watch'), Historic and cultural sites local food and wine, French fashion products, safety & comfort, lodging, accessibility (transport), hospitality, nightlife and culture, multicultural & openness, The show is aesthetically pleasing, The dialogue is interesting to follow, I enjoyed the music (characters of the show), I learned about the destination and its culture, Do you feel more familiar with France from watching the show?, Do you feel that Paris from a different angle after watching the show?, Rate how authentic you believe the show portrays Paris as a destination, Listen on watching (name reasons of the show), If you are not a resident of Paris, how would you rate Paris in the real world?, If you can imagine, are you more likely to travel to Paris than other countries once watching the show?, Have you purchased an increase of French products since watching the show?, Have you reacted with the show through social media? (Following you, watching the episode, etc.), What social media do you use?, Do you have any other representation of the show on your perception of Paris, Have you visited Paris in the past year?

6/26/2021 17:27:33	Female	American	America	No	50-59	Bachelor's degree	neither	Emily in Paris							The storyline doesn't interest me.	5	5	3	They match my perception of Paris.	
6/27/2021 7:49:47	Male	American	USA	No	60+	Bachelor's degree	neither	Lupin	Have Netflix, never heard of Lu	5	2	2	1	4	Only one building taller than the Eiffel Tower	4				
6/27/2021 15:31:19	Female	American	USA	No	60+	Bachelor's degree	neither	Emily in Paris							I don't watch television, I don't have a Netflix account.	5	5	4	4	5 It looks exciting
6/28/2021 4:01:29							neither	Emily in Paris								1	2	3	3	4 None
6/28/2021 19:37:17	Female	Thai	UK	No	20-29	Master's degree	neither	Lupin	The storyline doesn't interest me	4	3	3	4	4						
6/29/2021 0:22:55	Female	American	USA	No	60+	Bachelor's degree	neither	Emily in Paris							I don't have a Netflix account.	3				
7/1/2021 0:03:40	Female	British	UK	Yes	20-29	Bachelor's degree	neither	Lupin	Never heard of it	5	5	5	4	2						
7/4/2021 20:15:28	Male	English	England	No	20-29	High school	neither	Emily in Paris							I've never even heard of it before!	5	2	2	1	2 Makes it look a bit tacky!
7/5/2021 11:32:30	Female	German	Germany	Yes	20-29	Bachelor's degree	neither	Emily in Paris							I've heard it's poor quality.	4	4	3	2	2 very stereotypical ad
7/10/2021 16:11:03	Female	Bahraini	United Kingdom	Yes	20-29	Master's degree	neither	Emily in Paris							The storyline doesn't interest me.	5	4	3	2	2
7/11/2021 22:03:11	Female	Brazilian	Brazil	Yes	20-29	Bachelor's degree	neither	Emily in Paris							The storyline doesn't interest me.	5	4	4	3	2
7/13/2021 12:00:16	Female	Belgian	United Kingdom	Yes	20-29	Master's degree	neither	Emily in Paris							The storyline doesn't interest me.	5	5	1	1	4
7/20/2021 12:09:21	Female	British	UK	No	20-29	Bachelor's degree	neither	Emily in Paris							I don't watch television, I've heard it's poor quality.	5	4	1	1	2
7/23/2021 4:41:37	Female	Australian	Australia	Yes	30-39	PhD	neither	Emily in Paris								5	3	2	2	2
7/24/2021 19:23:37	Male	German	United Kingdom	Yes	20-29	Bachelor's degree	neither	Lupin	The storyline doesn't interest me	5	4	5	5	4						

#NOM7