

The Influence of Product Placement on Luxury Tourism: An S-O-R Model Approach

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Abstract: Product placement has developed into a quite successful marketing tool. Product placement helps businesses and locales to seamlessly fit into the storyline; it also helps brands and destinations to mix in visually driven media like movies, thereby producing a naturally applied advertising approach. The product placement in tourism serves as an effective tool for promoting locations, goods, and services. This study examines product placement in the 2018 film *Crazy Rich Asians* to explore how cinematic portrayals influence destination promotion through the Stimulus-Organism-Response (S-O-R) Model. This study investigates the impact of product placement in luxury tourism by employing purposive sampling to select participants. Semi-structured interviews with a total of 20 participants and two focus groups collected data to understand the perceptions and travel intentions of affluent consumers. The findings reveal that thematic analysis uncovers key themes of destination in the movie, like emotional engagement, aspirational inspiration, and travel intentions, highlighting the impact of cinematic product placement on luxury travel behavior. Travelers view Singapore as a symbol of wealth, status, and exclusivity through the aspirational lens of *Crazy Rich Asians*, significantly shaping their destination preferences. This research demonstrates how movie product placement influences luxury travel behavior, thereby enhancing the SOR model in the tourism literature review. The emphasis on how cinematic depictions develop aspirational consumer wants improves the body of research on the influence of media on destination marketing. The study provides media advice to draw luxury visitors; marketing professionals can use product placement in movies to boost local appeal and customer involvement.

Keywords: Product placement, Movie, Luxury tourism, Qualitative study, SOR model, Aspirational consumption

1. Introduction

In recent years, there has been a significant increase in the number of brand and product placements. This is due to the fact that businesses have begun incorporating their brands directly into entertainment content in order to better engage audiences (Thomas & Kohli, 2011). Product placement is a concept that has been used in marketing literature to investigate how the appearance and use of products in movies or on television influence the appeal of those products to consumers. This concept has been used throughout the marketing literature. According to the research conducted by Su et al. (2011) on the topic of product placement in tourism, destination product placement tourism is defined as a tourist destination spot that serves as the onscreen location backdrop for a television program. This type of tourism may be considered a placed "product." According to Karniouchina et al. (2016), films and television series have the potential to significantly boost tourism to a particular city, region, or geographic location.

Crazy Rich Asians, directed by Jon M. Chu and adapted from Kevin Kwan's 2013 novel, achieved international acclaim upon its release in 2018, grossing \$239 million worldwide on a modest \$30 million production budget (Lowe, 2022). The film follows Rachel Chu, an independent Chinese American economics professor, as she accompanies her boyfriend, Nick Young, to his hometown in Singapore for a wedding, only to discover that Nick belongs to one of Asia's wealthiest and most prestigious families (Sio, 2018; Nagaraj & Aaron, 2020). The narrative juxtaposes Rachel's self-made American Dream with Nick's heritage as the golden grandson of a powerful Singaporean matriarch, exploring themes of class conflict and generational wealth (Sio, 2018). The film's portrayal of Singapore as a luxurious travel destination highlights the city's opulent lifestyle, featuring luxury establishments, high-end services, and exclusive social settings. By seamlessly integrating luxury branding, such as Pacific Asean Airlines' first-class service, into its storytelling, the film not only enriches its depiction of affluence but also promotes premium travel experiences. Furthermore, the way characters interact with the location on screen significantly influences how viewers perceive and connect with the destination, illustrating how media can shape audience attitudes toward travel (Russell et al., 2006; Su et al., 2011).

Product placement, known as "brand integration," entails the incorporation of branded products or identifiers via audio or visual methods within mass media content (Balasubramanian, 1994). The objective of product placement is to augment the appeal and persuasive power of a product or brand by integrating it into the lifestyle and context of the media in which it is featured (Chen, 2023). Hudson and Ritchie (2006) define film-

induced tourism, or movie-induced tourism, as tourist visits to a destination or attraction prompted by its portrayal in television, video, or cinema. Destination placement, defined as the representation of a destination in audiovisual media, can be regarded as a variant of product placement (Morgan & Pritchard, 1998; Hudson, Wang, & Gil, 2011). Product placement in tourism is essential for destination marketing (Group, 2020). In this context, product placement entails the incorporation of destinations, products, or services within media such as films or videos to effectively promote these destinations to travelers. Product placement in tourism helps to shape audience perceptions and travel intentions, promoting the attractions of the presented destination.

This research employs a qualitative methodology to investigate the influence of destination product placement in films on consumers' decision-making processes, adopting the S-O-R model as the analytical framework. These findings demonstrate that stimuli integrated into films may trigger emotional reactions from viewers, which substantially affect their destination selections. This research provides significant insights into media and marketing strategies targeting luxury travelers. It indicates that marketing professionals could use product placement in movies to augment the local attraction of destinations and promote increased visitor engagement.

2. Literature Review

2.1 Theoretical Framework

S-O-R stands for stimuli, organism, and response, which was introduced by Mehrabian and Russell in 1974. The framework states that external stimuli do not directly affect consumer behavior (Hussain et al., 2022). These stimuli affect the consumer's internal state, determining the behavioral outcome (Hussain et al., 2022). Numerous studies have used the S-O-R model to examine how various factors affect audiences' travel destination perceptions and emotions (Baber & Baber, 2022; Rajaguru, 2013). The stimulus in the S-O-R model is an external variable that can cause an organism to react. These stimuli include social interactions, the environment, product design, pricing, and advertising content (Yang et al., 2021). The model emphasizes an indirect pathway where internal emotional and cognitive reactions translate these stimuli into behavior. According to Balasubramanian et al. (2006), product placement in media can grab viewers' attention and influence how they process the content, affecting its persuasiveness. Product placement subtly affects viewers' emotions by seamlessly integrating brands into entertainment (Neale & Corkindale, 2022). The organism stage involves emotional, cognitive, and attitudinal mechanisms that mediate stimuli-response (Sinh et al., 2024). In tourism, product placement in films shows destinations, evoking emotions. After internal processing, the organism's behavior is observed (Chang et al., 2015). This response leads to travel plans, internet research, and excitement. Kim et al. (2018) found that authentic virtual reality experiences affect cognitive and affective responses and visit intentions, applying the S-O-R framework to emerging tourism technologies. Jiang et al. (2022) use the S-O-R model to study how promotional short videos affect tourists' decisions post-pandemic. These behaviors demonstrate how cognitive and emotional processing enhances trip planning and list-making. SOR provides a structured way to analyze how external media influences consumer behavior, especially in tourism marketing.

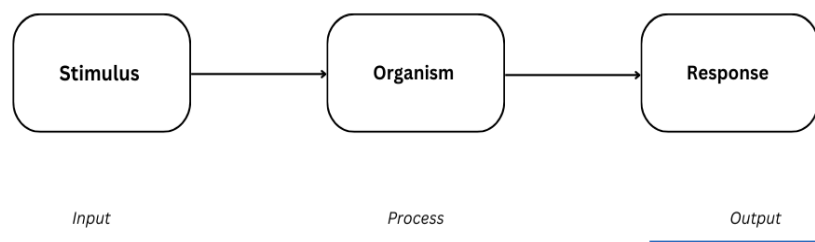


Figure 1: SOR Model (Mehrabian and Russell,1974)

2.2 Product Placement in Tourism

Film, television, video games, online games, music videos, mobile apps, and social media have employed product placement (Van Reijmersdal, Smit, and Neijens, 2010). Product placement involves strategically integrating branded products, packaging, signage, or other trademarked elements into movies, TV shows, or other media platforms. This improves brand recall and helps consumers recognize brands at the point of purchase,

influencing buying behavior (Panda, 2004). Su (2011) defines destination placement as the marketing integration of a place or destination in media and advertising. Product placement, or destination product placement, promotes the destination and its many products and services in tourism. They blend seamlessly into the storyline, adding realism and subtlety to their persuasiveness (Balasubramanian et al., 2006). When products or locations are part of the plot, they appear more natural and less like advertising, making it harder for viewers to identify their influence.

Destination placement within movies, TV shows, and advertisements has the potential to stimulate consumers' intentions to visit featured locations. In this context, the integration of destinations into media content can be considered a form of tourism product placement, where the destination itself functions as a marketed product to attract travelers (Hudson & Ritchie, 2006). According to Croy (2010), managing a destination's image effectively requires a systematic approach, especially when using movies that emphasize and reaffirm positive aspects of the location. Furčić and Pranić (2021) provide additional support for this viewpoint by stressing how crucial it is for destination marketers to assess how movie-induced tourism fits into their overall marketing plans, as shown in areas like Zadar County, Croatia. This kind of cinematic picture alignment with destination branding not only makes the place more appealing, but it also has a big influence on traveler behavior. Bolan et al. (2011) further highlight the impact of carefully planned movie placements on tourism results by presenting evidence that movies, through their appealing narratives and visual appeal, help to increase awareness and profitability for featured sites.

Product placement transforms hotel rooms and cruise ship cabins into immersive spaces where customers can interact with and experience products (Chang, 2018). *Crazy Rich Asians* highlights Singapore's urban sophistication and natural beauty in several stunning locations. Colin and Araminta's lavish wedding at Chijmes, a Gothic chapel, showcases its architectural beauty and makes it a top wedding destination. The narrative uses Merlion Park, home to the Merlion statue, and Gardens by the Bay, home to the Supertree Grove, to show Singapore's ability to combine technology with nature. The film features tropical islands like Rawa Island and Samara Island as exclusive and peaceful retreats to enhance its luxury travel portrayal. These locations reinforce the film's theme of opulence and promote Singapore and its surroundings as top destinations, encouraging visitors to explore their cultural, architectural, and natural beauty.

Viewers often accept product placements more naturally, which may influence their next destination (Seo & Kim, 2019). For instance, K-Pop music videos often endorse locations. Incorporating local customs and experiences into the storyline enhances audience connection and attracts future visitors (Almeyda-Ibanez & George, 2017). *Crazy Rich Asians* successfully integrated local events, luxurious destinations, and rich culture to attract tourists. The movie also seamlessly blends traditional and modern elements of the local way of life, such as vibrant hawker markets and customary festivals, making the destination more approachable and engaging. Showing history and modern luxury engages viewers and gives a bigger picture of Lion City. The movie also highlights luxury brands, luxurious cars, and lavish lifestyles, promoting Singapore as Southeast Asia's luxury capital. The narrative makes the city seem wealthy and exclusive. *Crazy Rich Asians* promotes Singapore as a luxury destination using these elements. The movie's luxury fashion brands, lavish parties, and high-end destinations show Singapore's luxury tourism potential and emphasize its theme of riches.

3. Methodology

This study examines how product placement in films influences consumer perceptions and travel intentions in luxury tourism. The central research question is: How does product placement in films shape the perceptions and travel intentions of luxury tourists through S-O-R model?

To address this, the study explores the role of destination product placement in shaping luxury tourism images and examines how emotional engagement and aspirational inspiration influence consumer decisions. It also assesses whether cinematic portrayals translate into active interest, such as destination searches and trip planning. Finally, it provides practical recommendations for tourism marketers on leveraging product placement to enhance destination appeal. By clarifying these objectives, the study bridges theoretical insights and industry applications, offering valuable guidance for destination marketing strategies.

3.1 Sampling and Data Collection

This study adopts a qualitative methodology with purposive sampling to select participants capable of providing valuable insights into luxury travel perceptions and the influence of media portrayals. The research begins with semi-structured interviews involving a total of twenty participants, comprising five experts in the tourism industry and fifteen experienced luxury travelers. We conducted two focus group discussions to further explore

the emerging themes and deepen the analysis of key ideas. The initial interviews provided detailed, personal accounts of high-end travel experiences and the impact of media representations, while the focus groups allowed participants to collaboratively refine and expand on these perspectives.

The participant demographic reflects a diverse mix of employment statuses, ages, genders, educational backgrounds, and travel preferences (Table 2). The study employs a qualitative approach with purposive sampling, selecting 20 participants interested in luxury travel. Semi-structured interviews were conducted from June to August 2024, followed by two focus groups in September 2024. Participants were chosen based on their interest and experience in luxury travel to explore how product placement in films influences their perceptions and travel decisions. Among the 15 experienced travelers, 9 are full-time employees, and 6 are business owners, providing insights from both organizational and entrepreneurial viewpoints. Participants range in age from 24 to 56, with the majority aged between 25 and 40, offering a balance of early-career professionals and seasoned individuals. The gender distribution skews predominantly female, with 10 participants (67%) identifying as female and 5 (33%) as male, emphasizing women's perspectives in luxury travel. Educationally, 8 participants hold bachelor's degrees, 5 have master's degrees, and 2 possess doctoral qualifications, demonstrating a range of expertise and analytical depth. While most participants expressed a preference for luxury travel, only a small proportion focused on eco-luxury tourism, providing additional perspectives on sustainability in high-end travel.

3.2 Procedure

Interview questions covered personal and professional definitions of luxury travel and how media portrayals affect consumer travel choices. Five tourism and marketing experts discussed how the media, including films, shapes consumer perceptions of luxury travel destinations, while fifteen consumers shared their own experiences. Three marketing managers, one hotel manager, and a travel agency CMO aged 28–56 represented a range of career stages and professional expertise. The group of four men and one woman offered mostly male perspectives with a female leader. This diverse professional background informed tourism marketing and operational strategies (Table 1). After the interviews, we held two focus groups to further analyze the themes. Each focus group had six to eight luxury travel enthusiasts who discussed how popular films portray luxury tourism and how it affects destination perceptions. Each 60-minute session created a dynamic and open space for participants to share their thoughts and experiences. We collected all data, including focus groups, online for convenience and accessibility. Interviews averaged 45 minutes. Interviews and focus groups examined how luxury travel media portrayals affect consumer and industry attitudes. Consumer and expert voices provided a multifaceted understanding of how media shapes luxury tourism perceptions and preferences.

4. Finding and Discussion

Table 3 illustrates how the S-O-R model is applied to analyze the impact of destination product placement in thematic movies. The movie's featured destination represents the stimulus, acting as an external trigger to capture viewers' attention. The organism phase reflects the audience's emotional engagement and aspirational inspiration, shaping their perception of the destination. Finally, the response phase translates these internal reactions into actions, such as searching for the destination or forming an intention to visit. After that, we will move on to each stage and analyze each theme.

4.1 Stimuli

Destination in movies

The findings indicate that the portrayal of destinations in films significantly influences tourist perceptions and motivations. The movie *Crazy Rich Asians* presents Singapore as an exclusive and luxurious destination, showcasing its world-class hotels, fine dining experiences, and grand social events. Respondents expressed a strong connection to this depiction, perceiving Singapore as a symbol of wealth, prestige, and social status. The presence of iconic attractions such as Marina Bay Sands and Gardens by the Bay in the film served as powerful visual stimuli that captured audience interest and reinforced Singapore's image as a premier travel destination. For viewers who aspire to high-end lifestyles, the portrayal of opulence acted as a strong motivator for visiting the country. One respondent stated, "I like to check in in the famous place that promote in the movie or luxury destination where celebrity stay at."

These findings align with Sawinska and Smalec (2023), who argue that external factors, such as media portrayal and promotional strategies, significantly shape destination appeal. Gallagher (2020) also highlights how the film's acclaim for its portrayal of Asian culture enhances its cross-cultural appeal, further strengthening its role as a tourism stimulus. The concept of aspirational travel is also reinforced by Aura (2023), who emphasizes the

role of social class representation in shaping luxury tourism narratives. As a result, the association between film representation and destination attractiveness becomes a valuable tool for destination marketers. This study confirms that cinematic portrayals can create strong aspirational motivations among tourists, making luxury destinations more desirable.

4.2 Organism

Emotional Engagement

The results indicate that the extravagant depiction of Singapore in the film strongly influenced viewers' emotional engagement. Many participants reported experiencing admiration, aspiration, and a desire to immerse themselves in the luxurious lifestyle portrayed on screen. The setting effectively positioned Singapore as an elite destination, making audiences perceive it as a temporary gateway to exclusivity and prestige. The emotional connection formed through this portrayal significantly impacted viewers' travel intentions, as they expressed a heightened interest in visiting the destination after watching the film.

This aligns with Yi et al. (2022), who suggest that films allow audiences to deeply engage with the emotions and experiences of characters, thereby fostering a stronger attachment to the depicted location. Similarly, Chang (2015) argues that the inclusion of culturally familiar elements in films can elicit emotional responses, further motivating viewers to explore the featured destinations. Participants expressed their engagement with statements such as:

"The scene that takes place in beautiful places makes me feel excited and interested."

"When I watch a movie and see a fancy or unusual setting, it makes me want to imagine myself there."

The emotional responses of the participants suggest that the film's representation of Singapore played a crucial role in shaping their perceptions and potential travel behaviors. These findings highlight how cinematic representations can function as powerful triggers for tourism interest and destination attachment.

Aspirational Inspiration

The findings further suggest that the film inspired aspirations among viewers by portraying Singapore as a symbol of social and economic achievement. Participants expressed motivation to visit the country, associating its luxurious accommodations and exclusive settings with an elevated status. This indicates that the film not only influenced viewers' emotional engagement but also reinforced aspirational travel desires, positioning Singapore as a desirable and prestigious destination.

These results align with the conclusions of Michael et al. (2020), who found that cinematic portrayals often lead audiences to relive on-screen experiences and develop an increased motivation for travel. This phenomenon, known as film-induced tourism, demonstrates how films can expand viewers' aspirations beyond their familiar environments. Likewise, Hudson et al. (2010) emphasized the role of cinema in shaping tourists' perceptions and desires, noting that aspirational imagery in films can enhance travel motivations. Participants' responses reflected these findings:

"The way movies show luxurious accommodations and private beaches makes me feel inspired about the destination."

The responses suggest that the film played a crucial role in shaping viewers' perceptions of Singapore as a high-status destination, reinforcing their aspirations to experience the exclusivity depicted on screen. By creating strong emotional and aspirational connections, cinematic portrayals can significantly influence audience travel behavior and destination selection.

4.3 Response

Searching for the Destination

The results indicate that after watching the film, many participants actively sought more information about Singapore. This included online searches for attractions, accommodations, activities, and travel experiences. Respondents reported engaging with travel review platforms and reading online comments to verify whether the real destination matched the film's portrayal. Additionally, participants highlighted the role of online reviews in influencing their perceptions and building trust in the destination, which, in turn, strengthened their travel intentions.

These findings align with Min et al., who emphasize the significance of cinematic representations in shaping destination images and their impact on the tourism industry (Xu et al., 2019). The transition from passive media consumption to active engagement with a destination is a crucial phase in travel planning, during which individuals seek information to validate their interest. Similarly, Abubakar (2016) highlights that positive online reviews can enhance travelers' confidence in a destination and encourage actual visits. Participant responses reflected this engagement:

"I search online to see if the destination looks the same as it does in the movie."

"I look up the destination to explore it further on travel review sites and start planning my trip before visiting."

These results demonstrate how film exposure can serve as a catalyst for increased destination awareness and information-seeking behavior, reinforcing the connection between cinematic representation and travel motivation.

Intention to Visit

The findings also indicate a strong correlation between watching the film and participants' intention to visit Singapore. Several respondents expressed a newfound interest in traveling to the country after seeing its depiction in the movie, even if they had not previously considered it as a travel destination. The aspirational and immersive nature of the film contributed to altering perceptions and fostering a desire to experience the location firsthand.

This is consistent with Redondo (2012), who asserts that films provide viewers with a virtual exploration of destinations, potentially sparking travel interest. Similarly, Hudson, Wang, and Gil (2011) argue that indirect experiences through cinema can enhance destination perception and serve as a motivational factor for travel. Participants articulated this shift in perception as follows:

"I want to visit Singapore after seeing the movie."

"I wasn't planning to visit Singapore, but the film changed that. I will definitely explore it."

The influence of film on travel decisions is further supported by Kim and Richardson (2003), who found that exposure to the film *Before Sunrise* significantly increased awareness and intention to visit Vienna. The case of Singapore follows a similar trend, where cinematic prominence contributes to increased symbolic value and desirability as a travel destination. In luxury tourism, this effect is particularly notable, as high-status locations often attract visitors due to their prestige and media representation rather than just their tangible offerings.

Overall, these results highlight the power of film in influencing destination appeal and visitor intentions, reinforcing its role as a key driver in tourism decision-making.

5. Theoretical Contributions and Practical Contributions

This study highlights the significant influence of cinematic product placement on luxury tourism perceptions and travel behavior. The findings demonstrate that films can shape emotional engagement, aspirational desires, and real travel intentions, making them a powerful tool for destination marketing. The S-O-R model effectively explains how external stimuli, such as destination portrayals in films, trigger emotional and cognitive responses that ultimately lead to behavioral changes, such as searching for information or planning a trip. The results confirm that luxury travel decisions are strongly influenced by media portrayals, particularly when they align with aspirational consumer desires. A key insight from this study is the importance of emotional engagement and aspirational appeal in film-induced tourism. The depiction of Singapore in *Crazy Rich Asians* created a strong sense of exclusivity and status, encouraging viewers to associate the destination with luxury and success. However, the findings also suggest that destination marketers must ensure authenticity and cultural accuracy when using product placement as a promotional strategy. Some participants raised concerns about the selective portrayal of Singapore's elite lifestyle, highlighting the need for balanced and realistic representations that appeal to a wider audience while maintaining aspirational value.

From a practical perspective, destination marketers and tourism boards can leverage film partnerships to promote luxury travel by strategically positioning their locations in high-profile productions. This study suggests that collaborating with filmmakers to showcase premium accommodation, high-end experiences, and cultural uniqueness can significantly enhance a destination's appeal. However, beyond film exposure, digital engagement is crucial. Many participants sought further information about Singapore through social media,

travel platforms, and online reviews, indicating that tourism boards should integrate interactive and immersive marketing strategies to reinforce the cinematic appeal. Additionally, luxury brands and tourism operators can capitalize on aspirational tourism trends by offering exclusive experiences directly linked to film portrayals. Hotels, resorts, and luxury service providers can create movie-inspired travel packages, allowing visitors to immerse themselves in the settings and experiences featured in films. This strategy not only strengthens brand positioning but also enhances the emotional connection between consumers and the destination. Despite these insights, the study has some limitations. The findings are based on qualitative data from a relatively small sample, limiting generalizability. Future research should explore quantitative approaches to measure the long-term impact of cinematic product placement on travel behavior across different demographics. Additionally, cross-cultural comparisons could provide deeper insights into how different audiences respond to luxury tourism portrayals in films.

In conclusion, this study reinforces the growing influence of film-induced tourism in luxury travel and offers valuable guidance for marketers looking to enhance destination branding. By combining strategic product placement, digital engagement, and authentic storytelling, tourism professionals can create compelling travel experiences that resonate with aspirational consumers. Moving forward, the integration of cinematic tourism marketing with evolving digital platforms will be key to sustaining long-term interest and engagement in luxury travel destinations.

6. Conclusion and Suggestions

The study recommends combining marketing with the media's aspirational appeal to boost brand loyalty. It also shows how tourism boards and films can increase destination visibility and desirability among rich people. This study expands the SOR Model to explain luxury tourism consumer behavior. It uses aspirational consumption theory to show how luxury destination movies affect rich customers' travel plans. The study provides a new perspective on how film depictions of wealth, status, and exclusivity affect high-net-worth individuals' travel preferences. The role of emotional engagement in mediating these reactions emphasizes how affective experiences affect luxury travel behavior. To improve product and destination placement in films, authentic location representation is essential. First, the destination should be strategically and seamlessly integrated into the storyline to add meaning. This approach boosts authenticity and creates an emotional connection between the audience and the location, increasing interest and travel intentions. Second, accuracy is crucial to building traveler trust, so don't misrepresent the destination. *Crazy Rich Asians* was criticized for depicting Singapore inaccurately by including North-Chinese traditions that did not reflect local culture and filming large parts in Malaysia (Babcock & Huggins, 2021). Maintaining credibility and generating genuine interest in the featured destination requires accurate cultural and geographical placement. Limitations and future research. The study's qualitative methods, focus on a single premium location, and inability to extrapolate results to larger populations are its limitations. Future studies could use quantitative methods to validate findings from various locations and media formats. Emotional engagement is poorly understood, and the study mostly includes wealthy people. However, more middle-class "aspirational travelers" may interact with luxury media, enabling more sophisticated categorization. Longitudinal research could examine how frequent media exposure affects travel intentions and destination impressions. Overall, longitudinal methods, more consumer groups, sophisticated emotional analysis, more media types, and blended methods may benefit future research.

Acknowledgement

The authors sincerely thank doc. Ing. Michal Pilík, Ph.D. and doc. Ing. Michael Adu Kwarteng for their invaluable guidance and support.

Funding: This work is supported by the Internal Grant Agency of FaME, Tomas Bata University in Zlínno.IGA/FaME/2025/008

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Appendix

Table 1: Expert interview demographic

No	Employment	Age	Gender
Participant 1	Marketing Manager	35	M
Participant 2	Hotel Manager	28	M
Participant 3	Marketing Manager	40	M
Participant 4	Marketing Manager	56	M
Participant 5	CMO Travel Agency	30	F

Table 2: Demographic

No	Employment Status	Age	Gender	Education	Type of travel
Participant 1	Full time employed	28	F	Bachelor's degree	Luxury travel
Participant 2	Full time employed	25	F	Master's degree	Eco-luxury tourism
Participant 3	Full time employed	35	M	Bachelor's degree	Eco-luxury tourism
Participant 4	Full time employed	40	F	Doctorate	Luxury travel
Participant 5	Business owner	50	F	Bachelor's degree	Luxury travel
Participant 6	Business owner	49	F	Bachelor's degree	Luxury travel
Participant 7	Business owner	37	M	Bachelor's degree	Luxury travel
Participant 8	Business owner	56	F	Bachelor's degree	Luxury travel
Participant 9	Business owner	37	M	Master's degree	Luxury travel
Participant 10	Business owner	48	M	Master's degree	Luxury travel
Participant 11	Full time employed	35	M	Doctorate	Luxury travel
Participant 12	Full time employed	29	F	Bachelor's degree	Luxury travel
Participant 13	Full time employed	34	F	Master's degree	Luxury travel
Participant 14	Full time employed	24	F	Bachelor's degree	Luxury travel
Participant 15	Full time employed	27	F	Master's degree	Luxury travel

Table 3: Thematic based on SOR Model

Construct	Theme
<i>Stimulus</i>	Destination in the movie
<i>Organism</i>	Emotional engagement Aspirational inspiration
<i>Response</i>	Searching for the destination Intention to visit