

Image Creation Through Movies: A Case Of “Out Of Africa” And “The Constant Gardener” In Kenya

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Abstract

This study examined the role of movies, specifically “The Constant Gardener” and “Out of Africa”, in destination image creation in Kenya and their importance in image building, their strengths and opportunities including the overall potential to communicate Kenya’s image. Using Gunn’s image typology, the study elaborates the image formation process as a continuum consisting of eight distinctly different components. The study covered hotels, tour agents and operators within Nairobi, Kenya Tourist Board and Karen Blixen Museum. The target population comprised of tourists and tourism stakeholders. Primary data was collected by use of questionnaires. The results reveal a visitor profile that is fairly consistent with the findings from literature. This outcome clearly shows an overall awareness and acceptance of the image creation through movies and the phenomenon of movie-induced tourism in Kenya. The study recommends conducting an in depth study to support and strengthen the existing knowledge of movie induced tourism and destination image creation. The results are expected to be used to encourage and promote Kenya as a popular destination for film makers as well as introduction of film induced tourism.

1. Introduction

Potential tourists wishing to visit a destination frequently have limited knowledge about a destination that they have not previously visited. This knowledge about a destination often is confined to symbolic information acquired either from media or social groups such as families, church members and work mates. From this information, tourists formulate images of alternative destinations, which imagery becomes a critical element in the destination choice process for it gives the potential tourist an idea about that particular destination. Sometime image may be stereotyped and vary greatly from reality that reflects an individual’s personal evaluations and expectations of place. Image, according to Lotter (1994), is the net result of a person’s beliefs, ideas, feelings expectations and impressions about a place or an object.

Movies and documentaries can build a destination’s image and stimulate travel demand by providing information on what a destination has to offer. Image building and marketing through filming can benefit all major partners in a tourism service and so it often takes the form of a collaborative venture with local tourists’ enterprises or with destination representatives. This is a new experience to communicate destination attractions, which offers viewers not only the unpredicted opportunity to gather extensive knowledge about a destination; it also offers an amazing and alternative choice for new and favoured destination. The wild beauty of Kenya has attracted Hollywood stars and directors to come and film on location, for over half a century, with enormous success comes the need to tap the advantage of filming in marketing Kenya and building the county’s tourist image. Therefore this study depicts the issue of communicating the destinations attractions through movies as one of the possible ways of marketing Kenya as a favoured tourist destination. This approach is ideal in the movies Out of Africa and The Constant Gardener with a few tourism destinations but a variety of attractions.

The Hollywood film Out of Africa was loosely based upon a book “Out of Isak Dinesen”, a true story of Karen Blixen in Africa. She described her love for Africans and farming and the tragic loss of her farm due to the Great Depression. Her story is notable for its lyrical description of Africa and larger than life friends she made here. The Constant Gardener like Out of Africa is a film version of John Le Carre (2001) novel. In December 2000 after reading an advance copy of The Constant Gardener, Channing Williams a British film producer wrote an eloquent letter to the author’s New York agent pleading for the film rights. The original plan was to film The Constant

Gardener in South Africa. But once Channing Williams had recommitted some Kenyan land marks mentioned in the novel they realised that the film had to be shot in Kenya for its authentic flavour.

1.1 Locations of Filming

In the Constant Gardener, the Kenya community of Kibera is to put it mildly, no one's idea of a perfect place to shoot a film. A virtual no go area to outsiders, it is Africa's largest and poorest slum, a section of Nairobi that is effectively a city within a city. More than one million people live here, most of them below poverty line. Diseases are rampant: AIDS has made orphans of thousands of its children.

Viewed from above, Kibera calls to mind abstract art, a patchwork of rusting corrugated iron roofs crammed together haphazardly. On the ground it is a sobering place. Piles of rubbish are everywhere and street children vainly sort through them for anything remotely useful or valuable. Dried mud into which hundreds of thousands of plastic bags have been down trodden. Even on a cool day, there is an acrid whiff about the place. It has almost no sanitation, electricity or running water. By most standards, it looks like hell. Kibera created not only a very real set for John Le Carre's thriller, *The Constant Gardener* was also the catalyst behind a new charity. When the production moved from out of polluted Nairobi and up country for the film's climatic scenes a different view of the African deprivation emerged. Loiyangalani another filming location surrounded by volcanoes and near Turkana, a crocodile infested lake with undrinkable water. It is dry, hot inhospitable and about as far as one can get from civilisation as we know it. Pumwani Maternity Hospital yet another filming location for *The Constant Gardener* illustrated different miseries and hardships. All these locations captured Kenya's authentic flavour, so whatever happened as they strolled became part of the scene.

Unlike *The Constant Gardener*, *Out of Africa* is filmed in more contrasting surroundings of the Nairobi luxury Karen estate. Along Karen road in Nairobi a picturesque house whose red tiled roof and well maintained exterior hides its age, well built and surrounded by crenelated towns and leafy greenery. At one time this house stood on 6,000 acres of land. In the living room of this former home of Karen Blixen, after whose name Karen estate in Nairobi is named, is a picture of a couple, rifle in hand standing over two dead lions after hunt. Above the greying photo is a map of the property owned. An estate so large that within it was a coffee farm, a factory, a church, an aircraft landing strip and acres of forest. The large acreage was bordered by present Mbagathi River, Langat south road and Ngong road. Karen Blixen's life story and that of that farm is the main inspiration behind the movie "*Out of Africa*" which was based on her book and filmed locally.

The house now sits on 10 acres of land with a striking view of the Ngong Hills filling the horizon. In 1985, it was gazetted as a museum under the National Museums of Kenya. It attracts a significant number of visitors who have watched the movie and read the novel *Out of Africa*. The museum is a rich place to discover part of Kenya's colonial history, especially in relation to settler farming and the history of Nairobi. It might also be helpful to watch *Out of Africa* for a greater understanding of the life of Karen Blixen that you may not be able to find in a short visit to the museum.

2. Literature Review

There are different definitions of image throughout the marketing literature, and in some cases, perception and attitude are used as a substitute for image. Images are the result of composite perceptions which are, in turn, dictated by attitudes to result in a positive or negative image. Image, according to Kotler (1994) is the "net result of persons' beliefs, ideas, feelings, expectations and impressions about a place or an object". Gensch (1978) described image as an abstract concept incorporating the influences of past promotion, reputation and peer evaluation of the alternative. Image connotes the expectation of the user. The two authors agree that an image embodies the collective perceptions or concepts of a destination, institution or an object. They also agree with Gunn that images are formed on two levels, induced and organic.

In this study, image was perceived as the way in which a destination is defined in the mind of tourist partly by its functional qualities and partly by an aura of psychological attributes. Functional qualities refers to mix elements such as natural resources base on which activities take place, the socio-cultural system that governs the provisions and

types of tourist service, price range and quality and the created structure that serves the need of tourists and may also provide some of the attractions. Psychological attributes are intangibles, such as a sense of belonging, excitement, style, or warmth.

Gunn's (1988) exploration of the image phenomenon revealed that an area's image exists on two levels, organic and induced. Organic is the product of non-commercial sources: news papers, periodicals and books including geography and history. In relation to a destination, and more specially a country, it would include history, politics, natural and human catastrophes. This image is mostly maintained through stereotypes and prejudices and is therefore very difficult to change. Induced image is the result of conscious promotional effort and advertising. An example would be image enhancement of a destination as a consequence of television promotion. The alteration of the induced image is of primary interest to tourism marketers. Crompton (1979) indicates that some sources are seen as "superior in credibility such as news media." Direct experience and personal recommendations are perceived as the most credible sources.

Stereotyping is one way in which stimuli are filtered by categorizing people, behaviour, objects, places or areas of the world. It allows people to perceive according to "preconceived categories of meaning". Mayo & Jarvis (1981) termed stereotype as undoubtedly convenient in terms of simplifying the process of choice and making quick categorical judgement. It is this speed of judgement that renders the job of the tourism marketers more difficult when trying to rectify a negative image.

2.1 Image Building

The process of image building does not only involve creating awareness of a place but projecting selected images to an identified audience or market segment that is deemed most receptive to the message embodied in the image. Gunn (1972) was one of the first to break the image building into component parts he suggested image were formed into two levels which he termed as induced and organic.

Preps (1986) contend that image is formed on two levels. Primary and secondary, secondary image formation results from any information receiver from another source. Primary image formation results from actual visitation. In a sense Preps has grouped both Gunn's induced and most of the organic image formation agents into One type and separated out actual visitation into a distinctly different form of image formation. Using Gunn's image typology as a starting point, it is possible to view the image formation process as a continuum consisting of eight distinctly different components. The stages often operate concurrently, forming an image in the mind of the prospective travelers that is individually distinct. In other words, an individual's perceptual filter will form an independent image unique to that person but with features shared by others.

2.1.1 Overt Induced One

The first image formation agent is termed overt induced one and consists of traditional forms of advertisement. The use of television, print media, brochures, and billboards by destination promoters is a direct attempt to form particular images in the minds of prospective travelers. The person receiving the message is not confused by who is delivering it. It is clearly a blatant attempt to construct an image of the salient attributes of the destination in the minds of the targeted audience. Overt induced one image formation agents have the advantage of being able to achieve widespread coverage as well as for getting specific markets. But they suffer from low credibility problem. People are constantly being subjected to advertisements for all types of products. Many of touted products attributes are not always as good as the advertisements lead to meet expectations before consumers become skeptical about what they are told. Tourism advertising is no exception. Most of tourism internet and web technology in use today can be categorized as a form of overt induced one image formation.

2.1.2 Overt Induced Two

Overt induced two image formation agents consists of information received or requested from tour operators wholesalers and organizations which have a vested interesting the traveler decision process but which are not directly associated with any particular destination. Tour operator act as gatekeepers of information, with the type of information distributed by them contributing to the image that people hold about certain areas (Mclellan and Noe

(1983); Bitner and Booms (1982); Murphy (1983)). A major function of tour operators is to create attractive destination images for the places to which they arrange tours. Destination area promoters do have no control over the images presented through tour operators especially in countries where operators have to register. This source of image formation surpass the importance of all the overt induced one forms especially in countries where foreign travel is heavily dependent on package tours.

2.1.3 Covert Induced One

The next component in image formation continuum is covert induced one. It consists of developing destination image using traditional forms of advertising, as in overt induced one; however, the image is now being projected through the use of a second party spokesperson. The use of second party tend to make attempt by destination promoters to influence the audience directly hence the use of adjective covert. Convert induced one type of image formation are a direct attempt to eliminate some of the problem of low credibility inherent in the overt induced one image formation process. The second party spokesperson approach works best when specific products are advertised but it can also be used for tourism image development if the second party has positive high recognition value. The use of second party does not affect market penetration because the same advertising strategy as that in overt induced one is involved.

2.1.4 Covert Induced Two

The fourth component of image formation is termed covert induced two. Covert induced two agents take the form of ostensibly unbiased articles, reports and stories about particular place, delivered by someone with high credibility that apparently has no vested interest in the destination. Familiarization trips are generally the vehicle used to achieve covert induced 2 types of image formation. Traveller's writers for newspapers, magazines or specific activity groups may be invited to participate in an all expenses paid trip to some area to sample the attractions. The end result is that writers facing deadline pressure will often write about their most recent traveller experience. This type of advertisement is a form of image development which may be very useful in reaching identified target markets. Familiarization trips are also held for tour brokers and operators in an attempt to develop favourable images in their minds which will then be passed on to their clients. The destination area has less control over the published traveler account because it has no veto power over what has been written, because of this, the type of image with which residents of the destination area wish to be presented.

2.1.5 Autonomous

The fifth image component is termed autonomous. It consists of independently produced reports, articles films, documentaries, etc about specific places. There are two sub components in the autonomous category; news and popular culture. The most common form of autonomous image formation agents are television news stories. The destination has no control over what appears in the story and its image is subject to someone else's interpretation. News stories, because of their apparently unbiased approach, are assumed to have major impacts on tourism image development. If the event reported is of major consequence, the opportunity for image change in a relatively short period of time present itself. The autonomous image formation agent, because of its high credibility and high market penetration, may be the only agent capable of changing an area's image dramatically in a short period of time. One of the reasons for this may be the lack of information people have about destinations that are far removed from their home residence. Popular cultural portrays image of people and places. Increased travel to certain countries has been correlated with the success of films that use country image as a backdrop to the story's plot. Although the effects of popular culture on image formation have not been thoroughly studied, there is enough anecdotal evidence to suggest a strong relationship exists.

2.1.6 Unsolicited Organic

The sixth image component is termed as unsolicited organic. It consists of using requested information received from individual who have visited an area or believes they know what exist there. Information on other areas is received by people on regular basis in conversation over coffee, at dinner with friends, during business meetings or in any place or setting where the topic shifts to world politics or just simply places recently visited. The person receiving the information has not requested it and therefore the credibility is only moderate. However, since it comes

from an acquaintance it may carry a higher level of credibility than information received from any of the induced agents.

2.1.7 Solicited Organic

The seventh component consists of requested information received from a knowledgeable source, generally one's friends or relatives. Because of the nature of the information flow, how someone responds to a specific information request, the credibility factor is very high. Solicited information is often used to move a destination from the awareness set into the inert, inept or evoked set of the travel decision process and different sets. This stage of image formation is also referred to as word of mouth advertising.

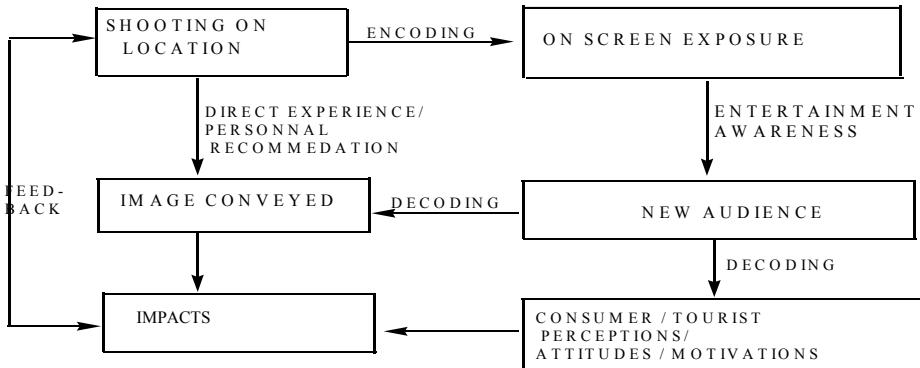
2.1.8 Organic

The final and the eighth component of image formation is simply termed organic and consist of actual visitation, after which a new destination image is formed in the mind of the visitor. The visitor holding a new image feeds back into the image formation cycle as a distributor of information in the unsolicited and solicited organic component. The movies "The Constant Gardener and Out of Africa" belong to the fifth component of image creation that consists of independently produced reports, articles, films and documentaries. The two movies uses Kenya's traditional cultures, wildlife and spectacular landscapes as the major back drop to the story's plot. They provide evidence of what is available for tourist in Kenya, the prevailing peace, friendly and welcoming people despite of how western countries depicts Kenya as an insecure and corrupt country. The government has eased the process of filming thus encouraging film makers to select locations in the country for their movies, television shows and documentaries. Eric et al. (1997) analyzed the Bond thriller Goldeneye. James Bond drives the new BMW 23 roadster. A promotional agreement between movie studio Metro-Goldwyn-Mayer and automaker, BMW promoted the film on TV, in car show rooms and on flights. The agreement provided benefits for both partners. The marketing efforts reached new audiences and almost guaranteed the success of the movie, and BMW received more than 6,000 orders for the new automobile.

Koigi (2006), notes that the success of Out of Africa was instrumental in propping tourism as foreigners flocked to Kenya for a "feel" of the scenes portrayed but perhaps the most successful of them all has been The Constant Gardener, based on John Le Carre's novel shot on location at Loiyangalani, Turkana and Kibera, with the scenes from Lake Magadi. Honey (1993) in the book Who Owns Paradise recognise the boost by Hollywood film Out of Africa making tourism become Kenya's number one foreign exchange earner bringing in some \$ 350 million annually.

As illustrated in figure 1, the image creation process through movies starts with filming on desired location by film directors or cinematographers. After filming, editing and releasing the movie to the public it provides entertainment and attracts new audience. The location of filming gets on screen exposure and a free publicity. After decoding the movie it triggers development of perceptions, attitudes and images about the location of filming. These images may be negative or positive depending with the way the destination is projected by the movie and the theme of the movie. The positive or negative image and attitudes developed may impact negatively or positively to a destination.

Figure 1: Image building through movies



Source: Eric et al. (1997: 479)

2.2 The Filming Industry in Kenya

Kenya has long been a popular destination for film makers with the readily accessible wildlife, spectacular landscapes and traditional cultures making it the perfect cinematic setting for a range of productions including the academy award winning Out of Africa. The major ones includes King Solomon's Mines, Born Free, Rise and Fall of Idi Amin, The Wilby Conspiracy, Master of the Game, The Colour Purple (second unit), Kitchen Toto, Cry Freedom (second unit) White Mischief, The Life of Hemmingway, Besieged, Forbidden Territory, White Maasai, Congo (second unit), I Dreamt of Africa (second unit) and To Walk With Lions.

Recently the successful "Survivor Africa" has helped renew interest in filming in Kenya. Shaba Game Reserve is the location for Mark Burnets prime reality television series "Survivor III". Survivor Africa is considered the most successful of the series particularly by production crew who were frequently and pleasantly amazed at the level of cooperation from the Kenyan Government and the comparative ease of shooting in a remote and isolated location. Tomb Raider II "Candle of Life" has its action sequences shot in the Hell's Gate National Park and Amboseli National Park (K.T.B, 2006: 49, 98, 99).

2.2.1 Why Kenya?

It is comparatively cheaper to shoot movies in Kenya as compared to other countries. The Ministry of Information and Communication has removed virtually all bureaucratic obstacles to film licensing. Kenya is fast becoming the African and Worldwide premier filming location of choice.

In order to obtain a license, one copy of the script together with a strong synopsis is sent to film licensing officer. The Film Production Department (FPD) licenses all local and foreign crews undertaking filming in the country. Film licenses for documentaries and commercials are issued within minutes of application. Application for dramas and feature films are processed in less than 48 hours of application. Filming on private property requires one to obtain permission from the owners of the property. Filming on any Civic or Municipal property requires permission from the local authorities and permission should be applied for in time before filming commences. For National Parks and Game Reserves, permission from Kenya Wildlife Service and the county councils should be sought. They should also make sure that the flora and fauna are not disturbed or damaged. Environment Impact Assessment (EIA) may be carried out if filming may seem to have a negative impact on the environment. Permission is also required when filming certain roads, streets or sidewalks so that notices and other arrangements can be made to avoid inconveniencing the public. Noise levels should be kept within reasonable limits to avoid disturbing residents. Even with permission, adequate notification must be given to those who will be affected by the filming. Local agents and personnel list of accredited local agents who can facilitate location scouting transport, hotel, reservation, film licenses, shopping, etc can be obtained from the licensing officer on request. There are many highly trained professional services. Local crew rates are probably the most reasonable in Africa and are lower by

far than the producers would normally budget for in the west. There are also films shot elsewhere in Africa using Kenyan expertise.

In addition, a wide range of cameras, sound, lighting, generators and grip equipments are readily available. However, there are no restrictions if the production team wishes to import items, equipments or consumables from overseas (Film Production in Kenya,www.magicalkenya.com/filming). For scenic locations, Kenya's primary filming attractions are nature based which includes wildlife, beaches at the coast, the physical landscapes and the cultures which offer immense opportunities for a filmmaker seeking the perfect filming location.

3. Research Findings

3.1 Tourism images in Kenya created through local movies

Stakeholders view on whether the film industry in Kenya has led to increase in tourist arrivals indicated that 84.2% of them suggest that film industry has contributed to the increased number of tourist arrivals in Kenya. Role played by the movies to shape Kenya's image as a tourist destination reflected that 62% of the respondents reported that movies create awareness while 25% suggest that movies depict Kenya as a cultural destination worth visiting while only 13% think that movies portray Kenya as safari destination. Tourists and stakeholders view on the image of Kenya as a tourist destination created by the local movies indicated that 83 % and 86% of the stakeholders and tourists respectively were of the view that movies create positive image of Kenya as a tourist destination with only 17% and 14 % of stakeholders and tourists respectively thinking that movies portray a negative image of Kenya as a tourist destination. Over 60% of the tourists who visit Kenya are influenced by the local movies.

In sourcing information, 42.9% of the tourists got their information from friends and relatives while only 7.1% sourced information from both brochures and the media. Trips made to Kenya by the tourists in the past five years indicated that 64% had visited less than 2 times, 28% between 2-4 times while 7% had visited more than 4 times.

Relationship between the image created about Kenya as a tourist destination by movies and the number of trips made to Kenya by tourists in the past five years, was not significant ($\chi^2 = 0.550$, $p = 0.396$, $df = 2$, $N = 28$) despite the fact that 75% of the tourists had watched movies filmed in Kenya. It was also found that 100% of the tourists visited Kenya because of its culture, beaches, wildlife and sporting activities as well as being influenced by watching movies shot in Kenya which make them recommend Kenya to their friends as a tourist destination.

3.2 Stereotyping and misrepresentation of movies in tourism marketing

A majority (86%) of the tourists believed that the local movies do not stereotype or misrepresent Kenya. However, a minority, 14% of the respondents were of the opinion that the local movies create stereotypes or misrepresent the image of Kenya because the movies portray Kenyans as very poor slum dwellers, very primitive people, as a very dangerous and disease prone destination.

3.3 Image of Kenya as a tourist destination as created by the movies Out of Africa and The Constant Gardener

Majority of both tourists (85.7% and 64%) and stakeholders (60% and 20%) have watched Out of Africa movie and The Constant Gardener respectively. Evident is the fact that more tourists than stakeholders have watched both movies. On the positive image of Kenya created by the local movies, over 80% of both the stakeholders and the tourists believe that the local movies create a positive image of Kenya as a tourist destination. 54% of the tourists view Kenya as a great destination for beautiful sceneries, 31% as very hospitable people and 15% as a destination of great culture. On the contrary, 47% of the stakeholders think Kenya is a destination for tourism because of its beautiful scenery followed closely by being inhabited by hospitable people at 20% and culture contributing 33%. Comparing the influence of the movies to visit Kenya as a tourist destination, 54% think that the movie Out of Africa influenced their visit to Kenya while 56% were influenced by The Constant Gardener movie.

3.4 Strengths, opportunities and potentiality of movies filmed in Kenya and image creation as a tourist destination.

The opinion of the stakeholders on whether local movies play a major role in building Kenya's image as a tourist destination indicated that 90% felt that there is great potential in movies in building the image of Kenya as a tourist destination. A majority (75%) of the tourists had watched movies filmed in Kenya of which all of them indicated that

they would wish to visit the filming sites. All (100%) of the tourists opined that they visit Kenya because of Kenya's cultures, beautiful beaches, wildlife and availability of the sporting activities/facilities. 84.3% of stakeholders believe that filming industry in Kenya has led to increase in tourists' arrival. 62% of the stakeholders believe that local movies are a great avenue for creating awareness to the tourist about Kenya as a tourist destination. Of what was showcased in the local movies, 75% and 72% of stakeholder and tourists respectively believe that flora and fauna, 75% and 68% think that Geographical features, while 80% and 64% see culture as having been showcased in the movies.

4. Discussion of findings

The findings can be summarized by making an observation that a large percentage of respondents from both samples (tourist and stakeholders) were of the opinion that movies have the potential for destination image building. A number of studies found that movies help increase tourism in countries such as Australia, Scotland, the USA and UK (Kim & Richardson, 2000; Richardson, David & Artitaya, 2005). From the findings it worth to note that Kenya is increasingly receiving more film induced tourists due to increased filming activities facilitated by the government virtually by removing all bureaucratic obstacles to film licensing. Karen Blixen, Samburu, Maasai Mara and the Kenyan coast are most sort attractions by tourist for the role they have played in filming in Kenya. The tourist visits these locations for actualization and familiarization of what they watch in the movies.

The over 80 movies filmed in Kenya have played a great role in bringing out the countries best attractions. The movies The Constant Gardener and Out of Africa have managed to showcase beautiful sceneries, diverse and rich cultures, available facility, hospitable people and much more that makes Kenya tick as a tourist destination. Despite the many movies filmed in Kenya, the tourism marketers mostly KTB have failed to identify a single movie to use in international tourism advertising. In the process of identifying any movie to market Kenya in the international arena, discussions of how real the image in the movie would be perceived need to be undertaken to avoid stereotypes and misrepresentation. It is also necessary to know how tourists perceive Kenya and effect of the movies on their perception.

The study showed that stakeholders and tourist think that Kenya has been stereotyped and misrepresented in the two movies as a country of insecurity, disease prone place, and high levels of poverty, illiteracy and corruption. Despite these stereotypes and misrepresentation, tourist have continued to visit Kenya as a favourite tourist destination, not even after travel advisories by the US and UK governments. The findings also show that movies filmed locally have a great potential in marketing and building a positive image for Kenya for they can correct some of historical facts, bring viewers to vicariously experience other cultures, locations or settings or even lifestyle. The movies also have great potential in influencing tourist perception and decision in destination choice. Majority of the tourists admitted that their visit to the country was influenced by watching movies filmed in Kenya. All tourists interviewed at Karen Blixen museum admitted they visited the museum as a result of watching the movie Out of Africa, and majority of them expressed their desire to visit some of the filming locations which they would recommend to their friends and relatives to visit the country. This is a clear indication that movies are sufficient to produce effects on people's beliefs, thus forming a perception.

From the study it can be argued that in future movies may become even more important than the print media, in shaping images and influencing decision making among tourist. A major setback is that movies are an autonomous form of image creation and the destination has no control over what appears in the story and its image is subject to someone else's interpretation. Movies have high credibility and high market penetration thus making them the only agent capable of changing an areas image dramatically in a short period of time.

The study appears to support the aspects of cognitive and effective image by Kim & Richardson (2000). The Kenyan coast, Mount Kenya, the Great Rift Valley, Maasai Mara and the Kenyan diverse culture are among the cognitive elements of Kenyan tourism products. These attractions are common with tourist visiting the country for holiday. The naming of Maasai Mara as one of the seventh wonders of the world is expected to make the park more popular and increase the number of tourists.

5. Conclusion

The destination images, regardless of how they are formed play an important and vital role in an individual or groups travel decision process. Image creation through movies has played relatively significant role in image creation although its effectiveness has not been recognized and appreciated as a process of generating awareness and information for tourist. In the country identification and promotion of movies that have the potentiality of marketing Kenya as a tourist destination is yet to be done. To achieve a sustainable destination image in the country its important that the local stakeholders charged in marketing tourism be directly involved on identifying the appropriate images to be projected and must decide which group will be the recipients of the images. They must also determine if their resources are sufficient to support the images they wish to project. The marketers ought to have an image management strategy to incorporate movies in the process of image creation for they have high credibility and high market penetration capable of changing the country image dramatically in a short period of time. Considering the number of movies filmed in the country that has the potentiality of shaping and increasing visitation to Kenya, the country ought to adopt the approach of image creation through movies. However all the efforts of image creation should gear towards sustainable tourism in order for tourism to contribute to sustainable development of the country.

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