

BAB V

PENUTUP

Bab lima ini penulis akan mengambil kesimpulan hasil penelitian yang telah dilakukan. Selanjutnya penulis membuat implikasi bagi pihak manajerial, merumuskan saran dan memaparkan keterbatasan penelitian. Kesimpulan, implikasi manajerial, saran dan keterbatasan penelitian tersebut adalah sebagai berikut:

5.1 Kesimpulan

5.1.1 Pengaruh keterlibatan penonton terhadap niat berkunjung ke lokasi film

Keterlibatan penonton mampu memprediksi 28,4% niat berkunjung ke lokasi film. Keterlibatan penonton memiliki pengaruh yang positif dan signifikan terhadap niat berkunjung ke lokasi-lokasi film. Artinya, semakin tinggi keterlibatan penonton pada film, maka semakin meningkatkan niat berkunjung ke lokasi-lokasi film AADC 2.

5.1.2 Pengaruh keterlibatan penonton terhadap citra afektif

Keterlibatan penonton secara signifikan mampu memprediksi 13,7% perubahan citra afektif. Keterlibatan penonton berpengaruh positif dan signifikan terhadap citra afektif penonton. Artinya, semakin tinggi keterlibatan penonton pada film, maka semakin baik citra afektif para penonton pada lokasi-lokasi film AADC 2.

5.1.3 Pengaruh keterlibatan penonton terhadap citra kognitif

Keterlibatan penonton secara signifikan mampu memprediksi 29% perubahan citra kognitif. Keterlibatan penonton berpengaruh positif dan signifikan terhadap citra kognitif penonton. Artinya, semakin tinggi keterlibatan penonton pada film, maka semakin baik citra kognitif penonton pada lokasi-lokasi film AADC 2.

5.1.4 Pengaruh citra kognitif terhadap citra afektif

Citra kognitif yang baik secara signifikan mampu memprediksi 41,5% munculnya citra afektif yang baik pula pada lokasi-lokasi film. Citra kognitif berpengaruh positif dan signifikan terhadap citra afektif penonton. Artinya, semakin baik citra kognitif penonton terhadap lokasi film, maka semakin baik pula citra afektif penonton terhadap lokasi-lokasi film AADC 2.

5.1.5 Pengaruh citra kognitif terhadap niat berkunjung

Citra kognitif yang baik secara signifikan mampu memprediksi 30,9% perubahan niat berkunjung ke lokasi-lokasi film. Citra kognitif berpengaruh positif dan signifikan terhadap niat berkunjung ke lokasi film. Artinya, semakin baik citra kognitif penonton pada lokasi film, maka semakin meningkatkan niat berkunjung ke lokasi-lokasi film AADC 2.

5.1.6 Pengaruh citra afektif terhadap niat berkunjung

Citra afektif yang baik secara signifikan mampu memprediksi 31,4% perubahan niat berkunjung ke lokasi-lokasi film. Citra afektif berpengaruh positif dan signifikan terhadap niat berkunjung ke lokasi film. Artinya, semakin baik citra afektif penonton pada lokasi film, maka semakin meningkatkan niat berkunjung ke lokasi-lokasi film AADC 2.

5.1.7 Pengaruh keterlibatan penonton terhadap niat berkunjung dengan citra afektif sebagai variabel mediasi

Keterlibatan penonton dan citra afektif secara signifikan mampu memprediksi 43,4% perubahan niat berkunjung ke lokasi-lokasi film. Keterlibatan penonton memiliki pengaruh yang positif dan signifikan terhadap niat berkunjung ke lokasi-lokasi film. Artinya, semakin tinggi keterlibatan penonton pada film, maka semakin meningkatkan niat berkunjung ke lokasi-lokasi film AADC 2. Citra afektif berpengaruh positif dan signifikan terhadap niat berkunjung ke lokasi film. Artinya, semakin baik citra afektif penonton pada lokasi film, maka semakin meningkatkan niat berkunjung ke lokasi-lokasi film AADC 2. Hasil *path analysis* diketahui bahwa citra afektif berperan sebagai memediasi komplementer pengaruh keterlibatan penonton terhadap niat berkunjung ke lokasi-lokasi film. Pengaruh keterlibatan penonton terhadap niat berkunjung lebih efektif/kuat/besar dibandingkan melalui citra afektif sebagai mediasi.

5.1.8 Pengaruh keterlibatan penonton terhadap niat berkunjung dengan citra kognitif sebagai variabel mediasi

Keterlibatan penonton dan citra kognitif secara signifikan mampu memprediksi 38,3% perubahan niat berkunjung ke lokasi-lokasi film. Keterlibatan penonton memiliki pengaruh yang positif dan signifikan terhadap niat berkunjung ke lokasi-lokasi film. Artinya, semakin tinggi keterlibatan penonton pada film, maka semakin meningkatkan niat berkunjung ke lokasi-lokasi film AADC 2. Citra kognitif berpengaruh positif dan signifikan terhadap niat berkunjung ke lokasi film. Artinya, semakin baik citra kognitif penonton pada lokasi film, maka semakin meningkatkan niat berkunjung ke lokasi-lokasi film AADC 2. Hasil path analysis diketahui bahwa citra kognitif berperan sebagai memediasi komplementer pengaruh keterlibatan penonton terhadap niat berkunjung ke lokasi-lokasi film. Pengaruh keterlibatan penonton terhadap niat berkunjung ke lokasi-lokasi film lebih efektif/kuat/besar saat melalui citra kognitif dibandingkan jika secara langsung.

5.1.9 Pengaruh citra kognitif terhadap niat berkunjung dengan citra afektif sebagai variabel mediasi

Citra kognitif dan citra afektif secara signifikan mampu memprediksi 37,6% perubahan niat berkunjung ke lokasi-lokasi film. Citra kognitif memiliki pengaruh yang positif dan signifikan terhadap niat berkunjung ke lokasi-lokasi film. Artinya, semakin baik citra kognitif pada film, maka semakin meningkatkan niat berkunjung ke lokasi-lokasi

film AADC 2. Citra afektif berpengaruh positif dan signifikan terhadap niat berkunjung ke lokasi film. Artinya, semakin baik citra afektif penonton pada lokasi film, maka semakin meningkatkan niat berkunjung ke lokasi-lokasi film AADC 2. Hasil path analysis diketahui bahwa citra afektif berperan sebagai memediasi komplementer pengaruh citra kognitif terhadap niat berkunjung ke lokasi-lokasi film. Pengaruh citra kognitif terhadap niat berkunjung ke lokasi-lokasi film lebih efektif/kuat/besar saat melalui citra afektif dibandingkan jika secara langsung.

5.2 Implikasi Manajerial

Hasil penelitian ini dapat diketahui bahwa citra afektif dan citra kognitif yang baik berperan dalam memediasi pengaruh keterlibatan penonton terhadap niat berkunjung ke lokasi-lokasi film. Hal ini berimplikasi, untuk meningkatkan niat berkunjung ke lokasi-lokasi film perlu adanya peningkatan citra destinasi yang baik pula baik itu citra kognitif maupun citra afektif.

Berdasarkan hal tersebut maka penting bagi setiap bagian yang terlibat dalam sektor pariwisata untuk mengelola, meningkatkan kualitas obyek wisata secara keseluruhan. Infrastruktur yang baik dan keramahan masyarakat sekitar juga perlu ditingkatkan. Pengelolaan obyek wisata yang dijadikan sebagai latar tempat pembuatan film akan memberikan kontribusi pada peningkatan niat berkunjung ke lokasi-lokasi tersebut. Penggunaan media film juga dirasa perlu dilakukan untuk meningkatkan

kunjungan ke lokasi-lokasi pariwisata. Dengan memperhatikan keterlibatan para penonton pada sebuah film dapat menimbulkan perilaku berkunjung di kemudian hari.

Mengacu hasil penelitian dan implikasi bagi pihak manajerial diatas, penulis juga merumuskan saran antara lain adalah sebagai berikut:

1. Berdasarkan hasil penelitian menunjukan bahwa film dapat digunakan sebagai saran promosi sebuah destinasi wisata dikarenakan dapat mempengaruhi perilaku wisatawan dikemudian hari. Hal tersebut merupakan sebuah hal yang penting bagi para pengelola tempat wisata ataupun pemerintah daerah yang ingin memperkenalkan destinasi wisata didaerahnya menggunakan media film.
2. Meningkatkan citra destinasi kognitif yang difokuskan pada indikator terlemah yaitu “Lokasi Film memiliki tempat hiburan yang baik (seperti wahana-wahana bermain, dll)”. Cara yang dapat dilakukan antara lain adalah dengan memperbanyak wahana atau tempat hiburan yang baik dan semakin beragam di berbagai lokasi-lokasi film tersebut. Dengan membuat wahana bermain, menyediakan pusat kuliner atau menyediakan informasi-informasi sejarah tempat tersebut perlu dilakukan untuk meningkatkan niat berkunjung ke lokasi-lokasi film tersebut.
3. Meningkatkan citra destinasi afektif lokasi-lokasi film yang difokuskan pada indikator terlemah “Lokasi film tersebut merupakan tujuan wisata yang menggugah perasaan untuk dikunjungi”. Cara yang dapat dilakukan oleh

pengelola lokasi-lokasi pariwisata yang dijadikan latar tempat film AADC 2 adalah dengan membuat acara atau kegiatan-kegiatan yang atraktif, bisa berupa atraksi kebudayaan maupun pertunjukan musik agar para penonton merasa penasaran dan tertarik untuk mengunjungi lokasi-lokasi tersebut.

4. Meningkatkan keterlibatan penonton dalam film difokuskan pada indikator “Saya berkeinginan untuk bertemu karakter favorit saya pada film AADC2 secara langsung”. Dalam film AADC 2 karakter Cinta yang diperankan oleh Dian Sastro sukses membuat para penonton menggemari dirinya dan berkenginginan untuk bertemu dan mengikuti segala aktivitasnya. Berdasarkan hal tersebut bagi para pembuat film, jika salah satu tujuannya adalah memperkenalkan destinasi-destinasi wisata baru maka perlu memilih aktor ataupun aktris yang memiliki banyak penggemar dan kemampuan akting yang baik sehingga dapat mempengaruhi persepsi penonton saat melihat karakter tersebut dalam film dan dimana film tersebut dibuat.

5.3 Keterbatasan penelitian dan Saran

Keterbatasan pada penelitian ini antara lain adalah jenis obyek wisata/lokasi-lokasi film yang beraneka ragam dengan ukuran (popularitas) yang berbeda tentunya akan berdampak pada kualitas keterlibatan penonton dan citra destinasi yang berbeda. Berdasarkan hal tersebut maka pada penelitian sejenis di masa yang akan datang sebaiknya menggunakan obyek atau lokasi yang lebih spesifik.

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Daftar Lampiran



LAMPIRAN 1

KUESIONER PENELITIAN KETERLIBATAN PENONTON TERHADAP CITRA DESTINASI DAN NIAT BERKUNJUNG KE LOKASI-LOKASI FILM

Terimakasih telah menyempatkan waktu anda untuk menjawab kuesioner ini. Mohon untuk membaca dahulu keterangan yang ada dalam setiap pertanyaan dibawah ini sebelum menjawabnya ! Film yang dijadikan Objek dalam penelitian ini adalah Film Ada Apa Dengan Cinta 2 yang banyak mengambil latar belakang tempat di Yogyakarta dan sekitarnya.

* **Wajib**

Bagian I: Profil Responden

1. Jenis Kelamin *

Tandai satu oval saja.

- ☐ Laki-Laki
☐ Perempuan

2. Usia *

3. Pekerjaan *

Tandai satu oval saja.

- ☐ Pelajar/Mahasiswa
☐ Karyawan Swasta
☐ Pegawai Negeri Sipil/BUMN
☐ Wiraswastawan
☐ Mengurus Rumah Tangga
☐ Lainnya

4. Rata-rata Pendapatan perbulan * Tandai satu oval saja.

- ☐ < Rp.2.000.000
☐ Rp.2.100.000 – Rp. 4.000.000
☐ Rp. 4.100.000 – Rp. 6.000.000
☐ Rp. 6.100.000 – Rp. 8.000.000
☐ > Rp. 8.100.000

Bagian II: Karakteristik Responden

5. Apakah anda sudah pernah menonton film Ada Apa Dengan Cinta 2? * Tandai satu oval saja.

- ☐ YA
☐ TIDAK (Jika anda menjawab "Tidak", abaikan semua pertanyaan selanjutnya. Terimakasih)

6. Berapa kali anda telah menonton film tersebut Tandai satu oval saja.

- ☐ 1 kali
☐ Lebih dari 1 kali

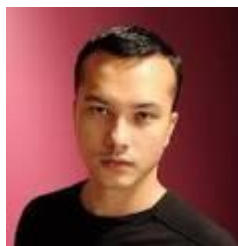
LAMPIRAN 1

KUESIONER PENELITIAN KETERLIBATAN PENONTON TERHADAP CITRA DESTINASI DAN NIAT BERKUNJUNG KE
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7. Siapa karakter favorit anda dalam film tersebut? Centang semua yang sesuai.



☐ Cinta (Dian Sastro)



☐ Rangga (Nicholas S)



☐ Karmen (Ardinia Wirasti)



☐ Mili (Sissy Priscillia)



☐ Maura (Titi Kamal)



☐ Mamet (Dennis Adhiswara)

☐ Lainnya

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8. Apakah Anda mengetahui dimana lokasi-lokasi pembuatan film tersebut? Tandai satu oval saja.
- ☐ Ya (Jika jawaban anda "Ya", Anda diminta untuk menyebutkan beberapa lokasi yang diketahui pada pertanyaan selanjutnya)
- ☐ Tidak (Jika jawaban anda "Tidak", abaikan semua pertanyaan selanjutnya. Terimakasih)
9. Sebutkan beberapa lokasi-lokasi yang anda ingat dalam film AADC 2! (boleh 1 atau lebih)
- _____

Bagian III: Angket

Pada bagian ini, anda diminta untuk memilih salah satu pilihan yang paling sesuai dengan kondisi saudara/i.

Keterlibatan Penonton

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10. Jika karakter favorit saya muncul di film/program lain, saya akan menontonnya Tandai satu oval saja.
- ☐ Sangat Tidak Setuju
- ☐ Tidak Setuju
- ☐ Netral
- ☐ Setuju
- ☐ Sangat Setuju
11. Saya melihat karakter favorit saya pada film AADC 2 menjadi lebih menarik Tandai satu oval saja.
- ☐ Sangat Tidak Setuju
- ☐ Tidak Setuju
- ☐ Netral
- ☐ Setuju
- ☐ Sangat Setuju
12. Jika ada artikel tentang film AADC 2 atau karakter favorit saya dikoran, di Internet, atau di majalah, saya akan membacanya Tandai satu oval saja.
- ☐ Sangat Tidak Setuju
- ☐ Tidak Setuju
- ☐ Netral
- ☐ Setuju
- ☐ Sangat Setuju

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KUESIONER PENELITIAN KETERLIBATAN PENONTON TERHADAP CITRA DESTINASI DAN NIAT BERKUNJUNG KE
LOKASI-LOKASI FILM

13. Saya nantinya akan menonton film AADC dan karakter favorit saya pada film lanjutannya. Tandai satu oval saja.
- ☐ Sangat Tidak Setuju
- ☐ Tidak Setuju
- ☐ Netral
- ☐ Setuju
- ☐ Sangat Setuju
14. Saya terkadang memberi komentar tentang karakter / aktor / aktris AADC 2 favorit saya saat menonton film-filmnya Tandai satu oval saja.
- ☐ Sangat Tidak Setuju
- ☐ Tidak Setuju
- ☐ Netral
- ☐ Setuju
- ☐ Sangat Setuju
15. Saat menonton AADC 2, saya merasa bahwa saya adalah bagian dari cerita tersebut. Tandai satu oval saja.
- ☐ Sangat Tidak Setuju
- ☐ Tidak Setuju
- ☐ Netral
- ☐ Setuju
- ☐ Sangat Setuju
16. Karakter favorit saya di AADC2 seperti teman lama Tandai satu oval saja.
- ☐ Sangat Tidak Setuju
- ☐ Tidak Setuju
- ☐ Netral
- ☐ Setuju
- ☐ Sangat Setuju
17. Saya berkeinginan untuk bertemu karakter favorit saya pada film AADC2 secara langsung Tandai satu oval saja.
- ☐ Sangat Tidak Setuju
- ☐ Tidak Setuju
- ☐ Netral
- ☐ Setuju
- ☐ Sangat Setuju

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KUESIONER PENELITIAN KETERLIBATAN PENONTON TERHADAP CITRA DESTINASI DAN NIAT BERKUNJUNG KE
LOKASI-LOKASI FILM

18. Saya suka mendengar suara karakter favorit saya (aktor / aktris) dalam Film tersebut Tandai satu oval saja.
- ☐ Sangat Tidak Setuju
 - ☐ Tidak Setuju
 - ☐ Netral
 - ☐ Setuju
 - ☐ Sangat Setuju
19. Saya merasa bahwa film AADC 2 memberikan pelajaran dan praktik kehidupan nyata yang dapat saya terapkan dalam kehidupan saya. Tandai satu oval saja.
- ☐ Sangat Tidak Setuju
 - ☐ Tidak Setuju
 - ☐ Netral
 - ☐ Setuju
 - ☐ Sangat Setuju
20. Saya merasa bahwa AADC 2 mempresentasikan hal-hal dalam kehidupan nyata Tandai satu oval saja.
- ☐ Sangat Tidak Setuju
 - ☐ Tidak Setuju
 - ☐ Netral
 - ☐ Setuju
 - ☐ Sangat Setuju
21. Film AADC2 sepertinya memahami permasalahan-permasalahan yang ingin saya ketahui lebih banyak (misal: percintaan, persahabatan, pengorbanan). Tandai satu oval saja.
- ☐ Sangat Tidak Setuju
 - ☐ Tidak Setuju
 - ☐ Netral
 - ☐ Setuju
 - ☐ Sangat Setuju

Citra Destinasi (Kognitif)

Pernyataan-pernyataan dibawah ini, dapat anda jawab berdasarkan keadaan yang anda lihat dalam film atau yang anda lihat pada saat mengunjungi langsung lokasi-lokasi tersebut!

22. Lokasi Film memiliki daya tarik pemandangan yang masih alami Tandai satu oval saja.

- ☐ Sangat Tidak Setuju
☐ Tidak Setuju
☐ Netral
☐ Setuju
☐ Sangat Setuju

23. Lokasi Film memiliki daya tarik Atraksi Budaya dan Sejarah Tandai satu oval saja.

- ☐ Sangat Tidak Setuju
☐ Tidak Setuju
☐ Netral
☐ Setuju
☐ Sangat Setuju

24. Orang-orang di lokasi tersebut terlihat ramah Tandai satu oval saja.

- ☐ Sangat Tidak Setuju
☐ Tidak Setuju
☐ Netral
☐ Setuju
☐ Sangat Setuju

25. Lingkungan yang tidak tercemar Tandai satu oval saja.

- ☐ Sangat Tidak Setuju
☐ Tidak Setuju
☐ Netral
☐ Setuju
☐ Sangat Setuju

26. Memiliki Iklim yang bagus Tandai satu oval saja.

- ☐ Sangat Tidak Setuju
☐ Tidak Setuju
☐ Netral
☐ Setuju
☐ Sangat Setuju

LAMPIRAN 1

KUESIONER PENELITIAN KETERLIBATAN PENONTON TERHADAP CITRA DESTINASI DAN NIAT BERKUNJUNG KE
LOKASI-LOKASI FILM

27. Uang yang dikeluarkan sesuai dengan apa yang didapatkan di lokasi film tersebut Tandai satu oval saja.
- ☐ Sangat Tidak Setuju
 - ☐ Tidak Setuju
 - ☐ Netral
 - ☐ Setuju
 - ☐ Sangat Setuju
28. Standar Kebersihan yang baik di lokasi-lokasi tersebut Tandai satu oval saja.
- ☐ Sangat Tidak Setuju
 - ☐ Tidak Setuju
 - ☐ Netral
 - ☐ Setuju
 - ☐ Sangat Setuju
29. Infrastruktur yang ada di lokasi ataupun menuju lokasi-lokasi tersebut baik Tandai satu oval saja.
- ☐ Sangat Tidak Setuju
 - ☐ Tidak Setuju
 - ☐ Netral
 - ☐ Setuju
 - ☐ Sangat Setuju
30. Saya merasa aman saat berada di lokasi tersebut Tandai satu oval saja.
- ☐ Sangat Tidak Setuju
 - ☐ Tidak Setuju
 - ☐ Netral
 - ☐ Setuju
 - ☐ Sangat Setuju
31. Lokasi Film memiliki tempat hiburan yang baik (seperti wahana-wahana bermain, dll) Tandai satu oval saja.
- ☐ Sangat Tidak Setuju
 - ☐ Tidak Setuju
 - ☐ Netral
 - ☐ Setuju
 - ☐ Sangat Setuju

LAMPIRAN 1

KUESIONER PENELITIAN KETERLIBATAN PENONTON TERHADAP CITRA DESTINASI DAN NIAT BERKUNJUNG KE
LOKASI-LOKASI FILM

32. Biaya akomodasi yang terjangkau Tandai
satu oval saja.

- ☐ Sangat Tidak Setuju
- ☐ Tidak Setuju
- ☐ Netral
- ☐ Setuju
- ☐ Sangat Setuju

Citra Destinasi (Afektif)

33. Lokasi film tersebut merupakan tujuan wisata yang nyaman untuk dikunjungi Tandai satu oval
saja.

- ☐ Sangat Tidak Setuju
- ☐ Tidak Setuju
- ☐ Netral
- ☐ Setuju
- ☐ Sangat Setuju

34. Lokasi film tersebut merupakan tujuan wisata yang relaxing/tenang untuk dikunjungi Tandai satu
oval saja.

- ☐ Sangat Tidak Setuju
- ☐ Tidak Setuju
- ☐ Netral
- ☐ Setuju
- ☐ Sangat Setuju

35. Lokasi film tersebut merupakan tujuan wisata yang mengasyikan untuk dikunjungi Tandai satu oval
saja.

- ☐ Sangat Tidak Setuju
- ☐ Tidak Setuju
- ☐ Netral
- ☐ Setuju
- ☐ Sangat Setuju

LAMPIRAN 1

KUESIONER PENELITIAN KETERLIBATAN PENONTON TERHADAP CITRA DESTINASI DAN NIAT BERKUNJUNG KE
LOKASI-LOKASI FILM

36. Lokasi film tersebut merupakan tujuan wisata yang menggugah perasaan untuk dikunjungi Tandai satu oval saja.

- ☐ Sangat Tidak Setuju
- ☐ Tidak Setuju
- ☐ Netral
- ☐ Setuju
- ☐ Sangat Setuju

Niat Berkunjung

37. Saya berniat untuk mengunjungi/ mengunjungi ulang lokasi-lokasi film tersebut di masa depan. Tandai satu oval saja.

- ☐ Sangat Tidak Setuju
- ☐ Tidak Setuju
- ☐ Netral
- ☐ Setuju
- ☐ Sangat Setuju

38. Saya akan merekomendasikan tujuan ini kepada orang lain Tandai satu oval saja.

- ☐ Sangat Tidak Setuju
- ☐ Tidak Setuju
- ☐ Netral
- ☐ Setuju
- ☐ Sangat Setuju

39. Saya akan mengatakan hal positif tentang tujuan ini kepada orang lain Tandai satu oval saja.

- ☐ Sangat Tidak Setuju
- ☐ Tidak Setuju
- ☐ Netral
- ☐ Setuju
- ☐ Sangat Setuju

Diberdayakan oleh



LAMPIRAN 2. TABEL EXCEL KUESIONER KARAKTERISTIK RESPONDEN

Jenis Kelamin	Usia	Pekerjaan	Pendapatan	Sudah pernah menonton film?	Berapa kali?	Karakter favorit	Tahu Lokasi?	Sebutkan lokasi-lokasi film!
1	27	2	2	YA	1	1	Ya	Gereja Ayam Magelang, Candi Istana Ratu Boko
2	24	1	1	YA	1	2	Ya	Kali biru
1	25	1	1	YA	1	1	Ya	Gereja Ayam Magelang
2	24	1	1	YA	2	2	Ya	Pantai parangkusumo, Sally Coffee
1	25	4	1	YA	2	1, 3, 4, 5	Ya	Gereja Ayam Magelang
1	17	1	1	YA	1	1, 2, 3, 4, 5, 6	Ya	Gereja Ayam Magelang, Punthuk setumbu, Klinik Kopi
1	26	4	1	YA	1	1, 2, 3, 4, 5, 6	Ya	Yogyakarta
1	25	4	2	YA	1	1, 2, 3, 4, 5, 6	Ya	Pantai Parangkusumo
1	26	6	2	YA	1	1	Ya	Punthuk Setumbu
1	23	1	1	YA	1	2	Ya	Gereja Ayam Magelang, Lokal Resto
2	22	1	1	YA	1	1, 2	Ya	Klinik Kopi, Gereja Ayam Magelang
2	23	1	1	YA	2	2	Ya	Gereja Ayam Magelang
1	22	1	1	YA	1	1	Ya	Gereja Ayam Magelang
2	23	1	1	YA	1	3	Ya	Gereja Ayam Magelang, Klinik Kopi, Candi Istana Ratu Boko
1	24	1	2	YA	1	1, 3, 5	Ya	Candi Istana Ratu Boko
2	23	6	1	YA	1	1, 2, 4	Ya	Gereja Ayam Magelang
2	22	1	1	YA	1	1	Ya	Yogyakarta
1	27	1	1	YA	2	1	Ya	New York City
1	22	1	1	YA	1	4	Ya	Gereja Ayam Magelang
1	25	1	1	YA	2	2	Ya	Gereja Ayam Magelang
1	22	1	1	YA	1	1	Ya	Yogyakarta
1	22	1	1	YA	1	3	Ya	Greenhost Hotel
1	22	1	1	YA	1	1, 2, 3, 4, 5	Ya	Gereja Ayam Magelang, Klinik Kopi, kotagede
2	22	1	1	YA	1	2	Ya	Gereja Ayam Magelang
2	22	1	1	YA	1	2	Ya	Gereja Ayam Magelang
1	23	1	1	YA	1	1, 2, 3, 4, 5	Ya	Rumah Doa Bukit Rhema, Klinik Kopi, kotagede,
2	22	6	1	YA	1	3	Ya	Gereja Ayam Magelang
1	23	1	2	YA	2	2	Ya	Yogyakarta, New York City
1	23	2	3	YA	1	2, 3	Ya	Lokal Resto, Klinik Kopi, Greenhost Hotel
1	20	1	1	YA	1	2	Ya	Gereja Ayam Magelang
1	25	2	3	YA	1	4	Ya	Sate Klatak Pak bari
1	23	6	2	YA	2	2	Ya	Gereja Ayam Magelang
1	22	1	1	YA	1	2	Ya	Klinik Kopi, Gereja Ayam Magelang
1	22	1	1	YA	1	1, 2, 3, 4, 5, 6, 6	Ya	Klinik Kopi, Gereja Ayam Magelang
1	23	1	3	YA	2	1	Ya	Klinik Kopi, Gereja Ayam Magelang
1	21	1	1	YA	1	1	Ya	Sally Coffee
2	24	1	1	YA	1	1	Ya	Klinik Kopi, Gereja Ayam Magelang

Jenis Kelamin	Usia	Pekerjaan	Pendapatan	Sudah pernah menonton film?	Berapa kali?	Karakter favorit	Tahu Lokasi?	Sebutkan lokasi-lokasi film!
1	22	1	1	YA	1	1	Ya	Yogyakarta
2	23	1	1	YA	1	1	Ya	Punthuk Setumbu, Gereja Ayam Magelang, Candi Istana Ratu Boko, Sate Klatak Pak Bari
1	22	1	1	YA	2	1	Ya	New York City
1	22	6	1	YA	1	1, 3, 5	Ya	Lokal Resto, Candi Istana Ratu Boko
2	23	1	2	YA	1	2	Ya	Punthuk Setumbu, Gereja Ayam Magelang, Candi Istana Ratu Boko, Sate Klatak Pak Bari
1	22	1	1	YA	2	1	Ya	Punthuk Setumbu, Gereja Ayam Magelang, Candi Istana Ratu Boko, Sate Klatak Pak Bari
1	21	1	1	YA	2	1	Ya	Sate Klatak Pak Bari, Lokal Resto
1	22	1	1	YA	1	1	Ya	Gereja Ayam Magelang, Candi Istana Ratu Boko
1	22	1	2	YA	1	1	Ya	Gereja Ayam Magelang
2	22	2	1	YA	2	1, 2	Ya	Sally Coffee, Klinik Kopi
2	24	2	2	YA	1	3	Ya	Gereja Ayam Magelang, Sate Klatak Pak Bari, Villa Sunset
1	22	6	3	YA	2	1, 3, 5	Ya	Punthuk Setumbu
2	21	1	1	YA	1	1	Ya	Sate Klatak Pak Bari
2	23	1	3	YA	2	1	Ya	Gereja Ayam Magelang
1	25	6	2	YA	2	1	Ya	punthuk setumbu
1	22	2	2	YA	1	1	Ya	punthuk setumbu
2	22	1	2	YA	1	1, 2	Ya	Gereja Ayam Magelang, punthuk setumbu
1	27	4	3	YA	1	1, 3, 4	Ya	Pantai Parangkusumo
2	20	1	1	YA	1	2	Ya	Greenhost Hotel, Klinik Kopi
2	22	3	3	YA	1	1, 2, 4	Ya	Greenhost Hotel, Klinik Kopi
2	20	1	1	YA	1	1, 2	Ya	Klinik Kopi, Gereja Ayam Magelang
2	24	1	1	YA	1	2	Ya	Klinik Kopi, Gereja Ayam Magelang
2	21	1	1	YA	2	1, 2	Ya	Klinik Kopi, Gereja Ayam Magelang
2	23	6	1	YA	2	2	Ya	Via Via, Sellie Coffee, Gereja Ayam Magelang, Candi Istana Ratu Boko
1	20	1	1	YA	1	2	Ya	punthuk setumbu
1	21	1	1	YA	1	1, 2, 6	Ya	punthuk setumbu
1	23	1	1	YA	1	1, 2	Ya	punthuk setumbu
1	25	1	1	YA	2	1, 2, 4	Ya	Klinik Kopi
2	24	1	1	YA	1	1	Ya	Lokal resto
2	23	1	2	YA	1	5	Ya	Klinik Kopi
1	25	1	3	YA	2	1, 2, 6	Ya	Sate Klatak Pak Bari, Gereja Ayam Magelang, Klinik Kopi
2	19	1	1	YA	1	1, 3	Ya	Pantai Parangkusumo
1	24	1	1	YA	1	1, 2, 3, 4, 5, 6	Ya	Pantai Parangkusumo
2	21	1	2	YA	1	3	Ya	Candi Istana Ratu Boko, Klinik Kopi, Gereja Ayam Magelang, punthuk setumbu
2	22	1	1	YA	1	1, 2	Ya	Pantai Parangkusumo

Jenis Kelamin	Usia	Pekerjaan	Pendapatan	Sudah pernah menonton film?	Berapa kali?	Karakter favorit	Tahu Lokasi?	Sebutkan lokasi-lokasi film!
1	26	1	1	YA	1	2	Ya	Punthuk setumbu.
1	24	1	1	YA	1	1	Ya	Kotagede
2	16	1	1	YA	2	5	Ya	Yogyakarta
2	19	1	1	YA	1	1, 2, 3	Ya	Candi Istana Ratu Boko
2	23	1	1	YA	1	1	Ya	Gereja Ayam Magelang, Pantai Parangkusumo
2	26	1	1	YA	1	1, 3	Ya	Pantai Parangkusumo
1	24	2	2	YA	1	1	Ya	Klinik Kopi
1	26	1	1	YA	1	2	Ya	Gereja Ayam Magelang, Candi Istana Ratu Boko
1	24	1	1	YA	2	3	Ya	Gereja Ayam Magelang, sate klatak pak bari, kotagede
2	21	1	1	YA	1	1	Ya	Gereja Ayam Magelang Magelang
1	23	1	1	YA	1	1	Ya	Sally coffee
2	26	4	3	YA	1	2	Ya	punthuk setumbu
2	20	2	1	YA	1	1, 2, 3, 4, 5	Ya	Pantai Parangkusumo
1	20	1	1	YA	1	1, 3	Ya	Pantai Parangkusumo
1	27	3	2	YA	1	5	Ya	Gereja Ayam Magelang
2	22	2	1	YA	2	1, 2	Ya	kotagede
1	19	1	1	YA	2	1, 3, 5	Ya	candi Istana ratu boko
2	20	2	1	YA	1	1, 2	Ya	pappermoon puppet theater
2	25	2	2	YA	2	3, 5	Ya	Klinik Kopi, Candi Istana Ratu Boko, Pantai Parangkusumo
1	24	1	2	YA	1	5	Ya	greenhost hotel
2	22	1	2	YA	1	4, 5	Ya	Gereja Ayam Magelang
2	28	5	1	YA	1	2, 6	Ya	Candi Istana Ratu Boko
2	23	1	1	YA	1	1, 2	Ya	via via, kotagede
2	20	1	1	YA	2	2	Ya	Gereja Ayam Magelang, Candi Istana Ratu Boko
2	24	4	3	YA	2	3	Ya	Pantai Parangkusumo
2	24	2	1	YA	1	1	Ya	Klinik Kopi, sally coffee
1	18	1	1	YA	2	2, 3	Ya	Gereja Ayam Magelang, Pantai Parangkusumo
1	26	4	1	YA	1	1, 4, 5	Ya	punthuk setumbu
2	22	5	1	YA	2	2, 6	Ya	Pantai Parangkusumo
1	28	2	2	YA	1	1, 2	Ya	Candi Istana Ratu Boko, Pantai Parangkusumo
2	25	1	1	YA	1	2	Ya	sally coffee, Pantai Parangkusumo
1	21	4	2	YA	1	1, 2	Ya	oxen free, Klinik Kopi
2	25	3	2	YA	1	2, 5	Ya	Gereja Ayam Magelang
1	25	1	1	YA	2	1, 3, 5	Ya	Candi Istana Ratu Boko
2	26	2	3	YA	1	1, 5	Ya	sate klatak pak bari, Klinik Kopi
1	28	6	1	YA	1	1, 3, 4, 5	Ya	greenhost Hotel, Pantai Parangkusumo
1	24	2	1	YA	1	1	Ya	Sate klatak pak bari, Gereja Ayam Magelang
2	22	1	2	YA	1	1, 5	Ya	Candi Istana Ratu Boko

Jenis Kelamin	Usia	Pekerjaan	Pendapatan	Sudah pernah menonton film?	Berapa kali?	Karakter favorit	Tahu Lokasi?	Sebutkan lokasi-lokasi film!
2	25	1	1	YA	1	2	Ya	Candi Istana Ratu Boko, Gereja Ayam Magelang, sate klatak pak bari
2	26	1	1	YA	1	1	Ya	klinik kopi
1	26	1	2	YA	1	1, 3, 4, 5	Ya	Gereja Ayam Magelang
1	20	1	1	YA	2	2, 3	Ya	greenhost hotel, Klinik Kopi, Candi Istana Ratu Boko
1	22	1	1	YA	1	4, 5	Ya	punthuk setumbu
2	27	5	2	YA	2	1, 2, 6	Ya	via-via, sate klatak pak bari
1	27	4	2	YA	1	5	Ya	oxen free, sally coffee
1	22	1	2	YA	1	3, 4	Ya	Pantai Parangkusumo
2	30	3	2	YA	1	2	Ya	Candi Istana Ratu Boko
1	24	6	1	YA	1	1, 4, 5	Ya	kotagede, Klinik Kopi
1	21	6	1	YA	1	4, 6	Ya	Candi Istana Ratu Boko, Pantai Parangkusumo
2	26	6	1	YA	2	5, 6	Ya	Gereja Ayam Magelang
1	17	1	1	YA	1	1	Ya	sate klatak pak bari, Gereja Ayam Magelang
2	23	1	2	YA	2	3, 5	Ya	sally coffee, oxen free
2	19	1	1	YA	1	6	Ya	lokal resto, kotagede
2	24	2	2	YA	2	1, 2	Ya	kotagede, papermoon puppet theatre
2	25	2	2	YA	1	3	Ya	Candi Istana Ratu Boko
2	20	1	1	YA	1	2, 4	Ya	Gereja Ayam Magelang
2	30	5	3	YA	1	2, 3	Ya	candi istana ratu boko, Pantai Parangkusumo
2	28	6	1	YA	2	2, 4, 5, 6	Ya	restoran bu Ageng, kotagede
2	20	1	1	YA	1	1, 2	Ya	candi istana ratu boko
2	26	2	2	YA	2	1	Ya	Gereja Ayam Magelang
2	25	5	3	YA	1	4, 5	Ya	Candi Istana Ratu Boko, Gereja Ayam Magelang
2	19	1	1	YA	2	1, 2, 3, 4, 5, 6	Ya	sally coffee, oxen free, pappermoon puppet theatre
2	32	3	2	YA	1	2, 6	Ya	yogyakarta
2	22	1	3	YA	1	1, 3, 4	Ya	lokal resto, Klinik Kopi, sate klatak pak bari
2	17	1	1	YA	1	2	Ya	Candi Istana Ratu Boko
2	25	2	3	YA	1	2	Ya	Pantai Parangkusumo
2	25	1	2	YA	2	2, 3	Ya	papermoon puppet theatre, Klinik Kopi, Gereja Ayam Magelang
2	27	2	2	YA	2	1, 2	Ya	sally coffee
2	26	6	1	YA	2	6	Ya	Pantai Parangkusumo, Candi Istana Ratu Boko, Sally coffee
2	25	6	2	YA	1	2, 4, 6	Ya	Gereja Ayam Magelang, Candi Istana Ratu Boko
1	29	4	2	YA	1	1, 3, 4, 5	Ya	sate klatak pak bari, lokal resto, greenhost hotel, Gereja Ayam Magelang
2	27	2	1	YA	2	1, 4	Ya	via-via, sate klatak pak bari
2	21	1	3	YA	1	1, 3, 4, 5	Ya	Candi Istana Ratu Boko, Gereja Ayam Magelang
1	26	3	2	YA	1	1	Ya	kotagede
2	27	2	1	YA	2	1, 2	Ya	Gereja Ayam Magelang, Klinik Kopi

Jenis Kelamin	Usia	Pekerjaan	Pendapatan	Sudah pernah menonton film?	Berapa kali?	Karakter favorit	Tahu Lokasi?	Sebutkan lokasi-lokasi film!
1	20	1	2	YA	1	4	Ya	punthuk setumbu
2	21	1	1	YA	1	2, 4, 5	Ya	puntuk setumbu, Gereja Ayam Magelang
2	21	1	1	YA	2	2, 3, 4, 5, 6	Ya	Pantai Parangkusumo
2	24	4	3	YA	2	1, 6	Ya	Klinik Kopi, lokal resto, kotagede
1	26	6	2	YA	1	1, 5	Ya	Gereja Ayam Magelang
2	26	2	2	YA	1	3, 5	Ya	oxen free, kotagede
2	24	1	1	YA	2	2, 6	Ya	Pantai Parangkusumo
2	24	2	1	YA	2	3, 4	Ya	Gereja Ayam Magelang
2	24	1	1	YA	1	1, 5	Ya	kotagede, Pantai Parangkusumo
1	20	1	1	YA	2	1, 2, 3, 6	Ya	lokal resto, sate klatak pak bari, Gereja Ayam Magelang
1	20	1	2	YA	1	2	Ya	Gereja Ayam Magelang
2	25	2	1	YA	1	2	Ya	sally coffee, Klinik Kopi
2	25	1	1	YA	2	4	Ya	Candi Istana Ratu Boko, Klinik Kopi
1	22	1	1	YA	1	1, 2	Ya	Pantai Parangkusumo, kotagede
1	22	1	1	YA	1	3	Ya	puppet pappermoon theatre
1	25	3	5	YA	1	1	Ya	Punthuk Setumbu
2	28	1	1	YA	1	3	Ya	Gereja Ayam Magelang
2	28	3	4	YA	1	1, 2	Ya	Pantai Parangkusumo, kotagede
2	25	1	1	YA	1	3	Ya	Gereja Ayam Magelang
1	23	1	3	YA	1	1	Ya	villa sunset, Candi Istana Ratu Boko, Gereja Ayam Magelang
1	26	1	1	YA	1	4, 5	Ya	lokal resto, Gereja Ayam Magelang
2	25	2	4	YA	1	3	Ya	Gereja Ayam Magelang, Pantai Parangkusumo, Bagong kusudiharjo
1	22	1	1	YA	1	1	Ya	Gereja Ayam Magelang, Klinik Kopi
2	24	2	2	YA	1	3	Ya	lokal resto, Gereja Ayam Magelang
1	23	2	2	YA	1	2	Ya	sally coffee, Klinik Kopi
1	22	1	1	YA	1	1	Ya	Gereja Ayam Magelang, sate klatak pak bari
2	27	4	4	YA	1	4	Ya	kotagede, Pantai Parangkusumo
1	22	2	3	YA	2	1, 6	Ya	Candi Istana Ratu Boko
2	28	3	4	YA	1	2, 3	Ya	punthuk setumbu
1	21	1	1	YA	1	1, 3	Ya	via-via, lokal resto, sate klatak pak barri
2	25	1	2	YA	2	2, 4, 6	Ya	Gereja Ayam Magelang, Pantai Parangkusumo
1	20	1	1	YA	1	1, 3	Ya	Pantai Parangkusumo
2	21	1	1	YA	2	1, 2	Ya	Klinik Kopi, Gereja Ayam Magelang
2	22	6	1	YA	1	3	Ya	Gereja Ayam Magelang
1	20	1	1	YA	1	1, 3	Ya	Gereja Ayam Magelang
1	24	2	2	YA	1	1	Ya	Klinik Kopi
1	27	2	2	YA	1	1	Ya	Gereja Ayam Magelang, Candi Istana Ratu Boko
1	22	1	1	YA	1	1	Ya	Gereja Ayam Magelang
2	22	1	2	YA	1	1, 5	Ya	Candi Istana Ratu Boko

Jenis Kelamin	Usia	Pekerjaan	Pendapatan	Sudah pernah menonton film?	Berapa kali?	Karakter favorit	Tahu Lokasi?	Sebutkan lokasi-lokasi film!
2	22	1	1	YA	1	2	Ya	Gereja Ayam Magelang
1	21	4	2	YA	1	1, 2	Ya	oxen free, Klinik Kopi
2	24	2	2	YA	1	3	Ya	Gereja Ayam Magelang, sate klatak pak bari, villa sunset
2	16	1	1	YA	2	5	Ya	Yogyakarta
2	24	1	1	YA	1	1	Ya	Lokal resto
1	17	1	1	YA	1	1	Ya	sate klatak pak bari, Gereja Ayam Magelang
2	25	1	1	YA	2	4	Ya	Candi Istana Ratu Boko, Klinik Kopi
1	20	1	2	YA	1	2	Ya	Gereja Ayam Magelang
2	24	1	1	YA	2	2, 6	Ya	Gereja Ayam Magelang
1	25	3	5	YA	1	1	Ya	Punthuk Setumbu
2	28	1	1	YA	1	3	Ya	Gereja Ayam Magelang
1	20	1	2	YA	1	4	Ya	punthuk setumbu
2	19	1	1	YA	2	1, 2, 3, 4, 5, 6	Ya	sally coffee, oxen free, pappermoon puppet theatre
2	22	1	1	YA	1	1, 2	Ya	Klinik Kopi, Gereja Ayam Magelang

K P 1	K P 2	K P 3	K P 4	K P 5	K P 6	K P 7	K P 8	K P 9	K P 10	K P 11	K P 12	C K 1	C K 2	C K 3	C K 4	C K 5	C K 6	C K 7	C K 8	C K 9	C K 10	C K 11	C A 1	C A 2	C A 3	C A 4	N B 1	N B 2	N B 3
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K P 1	K P 2	K P 3	K P 4	K P 5	K P 6	K P 7	K P 8	K P 9	K P 10	K P 11	K P 12	C K 1	C K 2	C K 3	C K 4	C K 5	C K 6	C K 7	C K 8	C K 9	C K 10	C K 11	C A 1	C A 2	C A 3	C A 4	N B 1	N B 2	N B 3	
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K P 1	K P 2	K P 3	K P 4	K P 5	K P 6	K P 7	K P 8	K P 9	K P 1 0	K P 1 1	K P 1 2	C K 1	C K 2	C K 3	C K 4	C K 5	C K 6	C K 7	C K 8	C K 9	C K 1 0	C K 1 1	C A 1	C A 2	C A 3	C A 4	N B 1	N B 2	N B 3
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LAMPIRAN 4 TABEL ANALISIS DESKRIPTIF

Kuesioner	Jawaban					Total	Presentase					Total
	1	2	3	4	5		1	2	3	4	5	
KP 1	0	17	69	104	10	200	0	8.5	34.5	52.0	5.0	100
KP 2	1	15	36	111	37	200	.5	7.5	18.0	55.5	18.5	100
KP 3	1	32	77	82	8	200	.5	16.0	38.5	41.0	4.0	100
KP 4	0	3	61	95	41	200	0	1.5	30.5	47.5	20.5	100
KP 5	3	30	55	94	18	200	1.5	15.0	27.5	47.0	9.0	100
KP 6	6	44	49	81	20	200	3.0	22.0	24.5	40.5	10.0	100
KP 7	11	56	42	62	29	200	5.5	28.0	21.0	31.0	14.5	100
KP 8	0	14	43	75	68	200	0	7.0	21.5	37.5	34.0	100
KP 9	0	6	48	121	25	200	0	3.0	24.0	60.5	12.5	100
KP 10	1	21	67	91	20	200	.5	10.5	33.5	45.5	10.0	100
KP 11	0	16	68	100	16	200	0	8.0	34.0	50.0	8.0	100
KP 12	0	12	51	106	31	200	0	6.0	25.5	53.0	15.5	100
Total	23	266	666	1122	323	2400	0.95833	11.0833	27.75	46.75	13.4583	100
CK 1	0	8	25	142	25	200	0	4.0	12.5	71.0	12.5	100
CK 2	0	18	23	117	42	200	0	9.0	11.5	58.5	21.0	100
CK 3	1	6	40	125	28	200	.5	3.0	20.0	62.5	14.0	100
CK 4	0	18	48	112	22	200	0	9.0	24.0	56.0	11.0	100
CK 5	0	4	43	126	27	200	0	2.0	21.5	63.0	13.5	100
CK 6	0	18	52	104	26	200	0	9.0	26.0	52.0	13.0	100
CK 7	0	20	47	113	20	200	0	10.0	23.5	56.5	10.0	100
CK 8	1	16	49	115	19	200	.5	8.0	24.5	57.5	9.5	100
CK 9	0	10	74	103	13	200	0	5.0	37.0	51.5	6.5	100
CK 10	0	25	50	109	16	200	0	12.5	25.0	54.5	8.0	100
CK 11	0	17	62	107	14	200	0	8.5	31.0	53.5	7.0	100
Total	2	160	513	1273	252	2200	0.09091	7.27273	23.3182	57.8636	11.4545	100
CA 1	0	6	27	130	37	200	0	3.0	13.5	65.0	18.5	100.0
CA 2	0	13	45	94	48	200	0	6.5	22.5	47.0	24.0	100
CA 3	0	1	34	133	32	200	0	.5	17.0	66.5	16.0	100
CA 4	0	9	52	112	27	200	0	4.5	26.0	56.0	13.5	100
Total	0	29	158	469	144	800	0	3.625	19.75	58.625	18	100
NB 1	0	5	25	137	33	200	0	2.5	12.5	68.5	16.5	100
NB 2	0	3	36	134	27	200	0	1.5	18.0	67.0	13.5	100
NB 3	0	1	39	137	23	200	0	.5	19.5	68.5	11.5	100
Total	0	9	100	408	83	600	0	1.5	16.7	68.0	13.8	100.0

[illegible]

LAMPIRAN 5. UJI SPSS VALIDITAS DAN RELIABILITAS

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.815	.817	12

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
Keterlibatan Penonton 1	39.745	30.492	.477	.267	.802
Keterlibatan Penonton 2	39.440	29.785	.480	.335	.801
Keterlibatan Penonton 3	39.960	30.270	.439	.330	.804
Keterlibatan Penonton 4	39.410	30.987	.394	.331	.808
Keterlibatan Penonton 5	39.810	30.014	.400	.291	.808
Keterlibatan Penonton 6	39.955	27.219	.614	.546	.787
Keterlibatan Penonton 7	40.070	27.171	.519	.568	.799
Keterlibatan Penonton 8	39.295	29.747	.423	.349	.806
Keterlibatan Penonton 9	39.455	31.666	.354	.258	.810
Keterlibatan Penonton 10	39.740	28.726	.605	.441	.790
Keterlibatan Penonton 11	39.700	30.442	.458	.353	.803
Keterlibatan Penonton 12	39.500	30.432	.440	.362	.804

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.784	.788	11

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
Citra Kognitif 1	37.145	18.768	.421	.244	.769
Citra Kognitif 2	37.150	18.601	.311	.250	.783
Citra Kognitif 3	37.200	18.915	.344	.217	.777
Citra Kognitif 4	37.375	17.552	.506	.399	.759
Citra Kognitif 5	37.185	18.001	.562	.423	.755
Citra Kognitif 6	37.375	18.276	.370	.282	.775
Citra Kognitif 7	37.400	17.206	.559	.411	.752
Citra Kognitif 8	37.390	17.757	.480	.343	.762

Citra Kognitif 9	37.470	18.140	.492	.303	.761
Citra Kognitif 10	37.485	18.231	.377	.263	.774
Citra Kognitif 11	37.475	18.220	.428	.295	.768

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.750	.764	4

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
Citra Afektif 1	11.650	2.892	.588	.375	.671
Citra Afektif 2	11.755	2.548	.519	.316	.720
Citra Afektif 3	11.660	2.989	.645	.445	.653
Citra Afektif 4	11.855	2.939	.478	.320	.730

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.722	.721	3

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
Niat Berkunjung 1	7.835	.983	.580	.355	.586
Niat Berkunjung 2	7.900	1.005	.588	.360	.576
Niat Berkunjung 3	7.915	1.194	.465	.216	.722

LAMPIRAN 6. TABEL SPSS KARAKTERISTIK RESPONDEN

Jenis Kelamin

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.0	94	47.0	47.0	47.0
	2.0	106	53.0	53.0	100.0
	Total	200	100.0	100.0	

Usia

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	16.0	2	1.0	1.0	1.0
	17.0	4	2.0	2.0	3.0
	18.0	1	.5	.5	3.5
	19.0	6	3.0	3.0	6.5
	20.0	18	9.0	9.0	15.5
	21.0	15	7.5	7.5	23.0
	22.0	40	20.0	20.0	43.0
	23.0	21	10.5	10.5	53.5
	24.0	26	13.0	13.0	66.5
	25.0	26	13.0	13.0	79.5
	26.0	17	8.5	8.5	88.0
	27.0	12	6.0	6.0	94.0
	28.0	8	4.0	4.0	98.0
	29.0	1	.5	.5	98.5
	30.0	2	1.0	1.0	99.5
	32.0	1	.5	.5	100.0
	Total	200	100.0	100.0	

Pekerjaan

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.0	124	62.0	62.0	62.0
	2.0	31	15.5	15.5	77.5
	3.0	10	5.0	5.0	82.5
	4.0	13	6.5	6.5	89.0
	5.0	5	2.5	2.5	91.5
	6.0	17	8.5	8.5	100.0
	Total	200	100.0	100.0	

Rata-rata Pendapatan perbulan

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.0	123	61.5	61.5	61.5
	2.0	52	26.0	26.0	87.5
	3.0	19	9.5	9.5	97.0
	4.0	4	2.0	2.0	99.0
	5.0	2	1.0	1.0	100.0
	Total	200	100.0	100.0	

Statistics

		Cinta	Rangga	Karmen	Mili	Maura	Mamet	Lainnya
N	Valid	110	88	57	44	46	26	5
	Missing	90	112	143	156	154	174	195
Mean		1.00	1.00	1.00	1.00	1.00	1.00	1.00
Std. Deviation		.000	.000	.000	.000	.000	.000	.000
Variance		.000	.000	.000	.000	.000	.000	.000
Minimum		1	1	1	1	1	1	1
Maximum		1	1	1	1	1	1	1

Statistics

	Gereja Ayam Magelang	Candi Istana Ratu Bojo	Pantai Parangku sumo	Punt huk Setu mbu	Kli nik Ko pi	Sall y Cof fee	Lo kal Re sto	Kotag ede	Sat e Kla tak Pak Bar i	Green host Hotel	Vi a- vi Sun set	Villa Sun set	Yogya karta	Ne w Yo rk Ci ty	ox en fre e	paper moon puppet theatre	Padepo kan Bagon g kusudi harjo
N Valid	85	37	31	23	39	16	14	17	21	7	5	3	7	3	7	6	1
Missing	115	163	169	177	161	184	186	183	179	193	195	197	193	197	193	194	199
Mean	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00
Std. Deviation	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000
Variance	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000
Minimum	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Maximum	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

LAMPIRAN 7. TABEL SPSS UJI VARIABEL

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.537 ^a	.288	.284	1.224	2.126

a. Predictors: (Constant), Jumlah KP

b. Dependent Variable: Jumlah NB

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	6.129	.643		9.539	.000
	Jumlah KP	.132	.015	.537	8.946	.000

a. Dependent Variable: Jumlah NB

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.376 ^a	.141	.137	2.0062	1.888

a. Predictors: (Constant), Jumlah KP

b. Dependent Variable: Jumlah CA

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	9.686	1.053		9.200	.000
	Jumlah KP	.138	.024	.376	5.708	.000

a. Dependent Variable: Jumlah CA

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.542 ^a	.294	.290	3.9060	2.052

a. Predictors: (Constant), Jumlah KP

b. Dependent Variable: Jumlah CK

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	22.628	2.050		11.040	.000
	Jumlah KP	.426	.047	.542	9.078	.000

a. Dependent Variable: Jumlah CK

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.647 ^a	.418	.415	1.6513	1.934

a. Predictors: (Constant), Jumlah CK

b. Dependent Variable: Jumlah CA

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.270	1.043		3.135	.002
	Jumlah CK	.301	.025	.647	11.931	.000

a. Dependent Variable: Jumlah CA

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.559 ^a	.312	.309	1.203	2.116

a. Predictors: (Constant), Jumlah CK

b. Dependent Variable: Jumlah NB

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	4.662	.760		6.132	.000
	Jumlah CK	.174	.018	.559	9.482	.000

a. Dependent Variable: Jumlah NB

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.563 ^a	.317	.314	1.199	2.069

a. Predictors: (Constant), Jumlah CA

b. Dependent Variable: Jumlah NB

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	5.920	.621		9.529	.000
	Jumlah CA	.378	.039	.563	9.594	.000

a. Dependent Variable: Jumlah NB

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.624 ^a	.390	.383	1.137	2.155

a. Predictors: (Constant), Jumlah CK, Jumlah KP

b. Dependent Variable: Jumlah NB

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.449	.758		4.549	.000
	Jumlah KP	.081	.016	.331	4.993	.000
	Jumlah CK	.118	.021	.379	5.729	.000

a. Dependent Variable: Jumlah NB

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.663 ^a	.440	.434	1.088	2.122

a. Predictors: (Constant), Jumlah CA, Jumlah KP

b. Dependent Variable: Jumlah NB

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.395	.682		4.975	.000
	Jumlah KP	.093	.014	.378	6.574	.000
	Jumlah CA	.282	.039	.421	7.321	.000

a. Dependent Variable: Jumlah NB

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.624 ^a	.390	.383	1.137	2.155

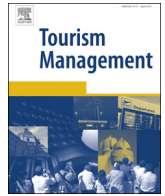
a. Predictors: (Constant), Jumlah CK, Jumlah KP

b. Dependent Variable: Jumlah NB

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.449	.758		4.549	.000
	Jumlah KP	.081	.016	.331	4.993	.000
	Jumlah CK	.118	.021	.379	5.729	.000

a. Dependent Variable: Jumlah NB



Reality TV, audience travel intentions, and destination image



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HIGHLIGHTS

- We examine the underlying mechanism of reality show-induced tourism.
- 355 respondents who watched “Where are we going, Dad?” were surveyed.
- Audience involvement positively influences tourists’ behavioral intentions.
- Cognitive and affective image are found to be mediators.

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ABSTRACT

Film/TV induced-tourism research has proliferated in recent decades. Nevertheless, there is a lack of cross-disciplinary academic investigation into audiences’ psychological processing of film tourism. In this study, the relationships and intervening mechanisms between audience involvement and tourist behavioral intentions were examined. Hypotheses were tested on a sample of 355 respondents, with the use of structural equation modeling and bootstrapping analysis. A popular reality show “Where are we going, Dad?” was the focus of our study. The empirical results indicate that audience involvement influences tourists’ behavioral intentions through the mediating role of cognitive and affective images. The findings contribute to an improved understanding of how audience involvement affects tourist behavioral intentions, and the extent to which destination image mediates the relationship. Practical implications of using reality TV shows for marketing are drawn from the findings of our study.

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1. Introduction

Reality shows are among the most popular types of television (TV) program worldwide (Patino, Kaltcheva, & Smith, 2011; Rose & Wood, 2005). They also offer tremendous business opportunities. For example, it has been reported that reality programs influence young people’s consumption behavior and generate more than \$20 billion of related spending per year (Lindsay, 2004). Previous studies have shown that the audience’s attachment to the location of a reality show can significantly affect their perception of the destination (Tessitore, Pandelaere, & Van Kerckhove, 2014). Indeed, tourism destination marketers are increasingly cooperating with film producers to promote their destinations through placement in films (Rosen, 1997; Seaton & Hay, 1998).

A popular Chinese reality show “Where are we going, Dad?” (爸爸去哪儿)

去哪儿) was the focus of the study reported here. The show has unprecedentedly high audience ratings in China, where reality shows have been gaining public appeal. In 2013, “Where are we going, Dad?” became the most successful reality show in the country. According to CSM Media Research, it is China’s highest-rated TV show (CSM Media Research Report, 2014). The settings featured in the show, which hitherto were not considered well-known tourist destinations, have drawn increasing attention from the audience. According to the BaiDu index (BaiDu is the most popular and powerful search engine in mainland China), after the reality show broadcasts, the number of searches for the featured destinations increases dramatically by 272% (Hunan TV, 2014).

According to previous research, it is very likely that viewers’ perceived images of these destinations may be influenced by their watching experience, leading to future behavioral changes. A meta-analysis conducted by Zhang, Fu, Cai, and Lu (2014) confirmed that destination image exerts a significant effect on loyalty. In the context of advertising, Greenwald and Leavitt (1984) argue that the higher the level of audience involvement in advertisement, the higher the attentional capacity required, leading to increasingly

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endurable cognitive and attitudinal effects. Similarly, the audience of a reality show may devote more cognitive and emotional effort to the program through two avenues: identification and transportation (Tal-Or & Cohen, 2010). In particular, the audience may either identify with the characters and become empathetic, or totally immerse themselves into the story and temporarily ignore their surrounding reality. These cognitive and emotional efforts are very likely to contribute to the enhanced perceptions and knowledge of, and feelings towards, the destinations where the show is set (i.e., destination image). Hence, it is interesting to study whether audience involvement in “*Where are we going, Dad?*” influences the perception of the destination image and future behavioral intentions.

Academic research on the relationship between film/TV and tourism has continued to grow, and with it a new form of tourism has been identified, namely film-induced tourism (Beeton, 2005; Connell, 2005; Macdonis & Sparks, 2009; Mordue, 2008; Riley, Baker, & Van Doren, 1998). However, it is still unclear through what psychological mechanism reality shows exert their effects on audiences' destination perceptions and future behavioral intentions. Although similar terms have been applied to illuminate this issue (e.g., vicarious involvement, empathetic involvement, and celebrity involvement) (Kim & Richardson, 2003; Lee, Scott, & Kim, 2008; Schofield, 1996), the focus in these studies is on how traditional television genres affect tourist experiences. Reality shows, however, have distinctive characteristics and differentiate themselves from traditional TV programs. Moreover, the ways in which reality shows influence viewers' attitudes, perceptions, and even behavior may be different from what has been found in film or fiction TV programs (Barton, 2009; Ferris, Smith, Greenberg, & Smith, 2007; Nabi, Stitt, Halford, & Finnerty, 2006; Sperry, Thompson, Sarwer, & Cash, 2009). Despite the significance of reality shows in shaping audience attitude and behavior, research on audience characteristics, such as their involvement in reality shows, is scarce, and how this can affect audiences' affective, cognitive, and behavioral aspects in the tourism context remains under-researched. In this regard, a cross-disciplinary investigation of the relationship between audience characteristics (e.g., audience involvement) in media studies (e.g., television, audience reception, media effects) and their travel behavior is urgently needed (Beeton, 2010).

While a number of researchers have recognized the role of mass media in promoting destination image and tourism demand (Kim & Richardson, 2003; Lee et al., 2008), little research has investigated the role that audience involvement plays in shaping this demand. In particular, the effects of audience involvement on behavioral intentions have not been studied or established. To address this research gap, we introduce the concept of audience involvement to the field of tourism studies, and examine whether audience involvement in reality shows affects viewers' perceptions of the location where the show is filmed.

From a marketing perspective, research on film/TV tourism has examined how film or TV programs can form and change viewers' perceptions of destinations. That research has found destination image to be influential in determining tourists' decision-making. Following this line of research, our study examines how destination image mediates the relationship between audience involvement and their behavioral intentions. This research is novel in that it contributes to the literature on audience involvement and tourism behavior by examining the underlying psychological process whereby audience involvement affects their behavioral intentions. The findings of our research are expected to shed light on the role of reality shows in tourism destination marketing. Tourism scholars can use our theoretical framework to underpin further model enhancement (e.g., examining the boundary conditions for

the effects). Practitioners can benefit from leveraging our results for better design of reality-show programs to influence tourist perceptions of destinations and enhance their visit intentions.

The remainder of this paper is structured as follows. The next section reviews the literature on film tourism and reality shows, audience involvement, destination image, and behavioral intentions. The hypotheses are developed and presented in the context of this review. Section three provides an explanation of the research methodology and data collection process. The empirical findings are presented in section four, and the paper concludes with a discussion of the theoretical and managerial implications of the findings.

2. Literature review and hypotheses development

2.1. Audience involvement and behavioral intentions

Audience involvement is a complex concept originating from media studies. The concept generally addresses how audiences react to media programs in ways that result in cognitive and behavioral changes. Audience involvement refers to the degree to which audiences engage in reflection upon, and parasocial interaction with, certain media programs, resulting in overt behavioral change (Sood, 2002). Parasocial interaction refers to an audience member's imaginary relationship of intimacy or friendship with the media performers or the characters they portray (Horton & Wohl, 1956). For example, the audience may consider the performers to be their friends and feel affection for them. Sood (2002) believed that in addition to parasocial interaction, reflection (critical and/or referential) is another essential component of audience involvement. Kim (2012) and Bae and Lee (2004) supported this view. Reflection is the degree to which audience members consider a media message and integrate it into their own lives. It consists of referential reflection and critical reflection (Liebes & Katz, 1986; Sood, 2002). Referential reflection is “the degree to which audience members relate a media program to their own personal experiences” (Sood, 2002, p. 157). Critical reflection is defined as “the degree to which audience members distance themselves from, and engage in, [the] aesthetic construction of a media program” (Sood, 2002, p. 157). When audiences are highly involved in media programs, they exhibit high levels of referential and critical reflection.

Although vicarious experience is similar to the concept of audience involvement, it is a distinct concept. Vicarious experience measures the level of commitment of the audience watching the program, whereas audience involvement describes the relationship between the audience and the characters, and the process of critically analyzing media messages during and after exposure to them. Vicarious experience occurs only while viewing, whereas audience involvement happens during and after media exposure.

Another similar concept in marketing research is consumer involvement, which has been well studied by marketing scholars (Beatty, Homer, & Kahle, 1988; Laurent & Kapferer, 1985; Mitchell, 1979; Mittal, 1995). Muncy and Hunt (1984) classified five types of involvement: ego involvement, commitment, communication involvement, purchase importance, and response involvement. Referential reflection in media studies is similar to the concept of communication involvement, which has been referred to as the number of connections a person makes between a communication and the content in their life during that communication (Krugman, 1966). For example, members of the audience will relate episodes of a TV program to their own life experiences while watching the program.

Audience reflections on media programs may engender their identification with people in the program. Identification with the film characters may in turn have an influence on the audience's

attitude towards the place where the film is set. Empirical results suggest that the level of empathetic experience with an advertising drama is related to the attitude towards the brand placed in the advertisements (Boller, 1990; Boller & Olson, 1991). Reality-show viewers are more likely to perceive the portrayed destination image as authentic, and thus higher levels of cognitive involvement are expected to be achieved (Hall, 2009), with the viewers' knowledge of the destination thus being extended. So, it can be inferred that reality shows set in tourism destinations, due to their perceived authenticity, are more likely to generate audience reflection and thus enhance viewers' knowledge of, and feelings towards, those destinations.

Previous research on celebrity involvement by Lee et al. (2008) may lend some support to this assertion. Celebrity involvement describes the degree of the audience's preference for the characters or performers in the program. As Lee et al. summarized, and as the Elaboration Likelihood Model (ELM) suggests (Petty & Cacioppo, 1986), the audience's love for media performers, or for the characters they portray, is transferred to the destination in which the show is set. In addition, audience members with a high level of involvement are more likely to re-watch programs on DVD, digital television, and other media platforms (Patino et al., 2011). Repeated viewing of a film or program may lead to greater changes in the perception of the destination image. Additionally, audiences with a high level of involvement are not satisfied with just viewing the program: they visit related websites, post on message boards and Facebook frequently, and buy products featured in the show (Patino et al., 2011). In the process, the destination may be exposed to visitors over time, which may lead to more significant changes in the audience perception of the destination image. It has been well documented that fans regard visiting a destination associated with a celebrity as a sort of pilgrimage (Hinerman, 1992; Reader, 2007). Hence, individuals with a high degree of involvement in reality shows are more likely to search for related information about the shows and the destinations where the shows are set. Such information searching triggers their desire to get to know more about the destination by actually visiting it. Audience involvement may be translated into positive feelings and attitudes towards the destination, thus engendering positive behavioral intentions, such as spreading favorable word-of-mouth and recommendations. Hence, the following hypothesis is proposed.

H1. : Audience involvement positively affects behavioral intentions regarding the location of the reality show.

2.2. Destination image and behavioral intentions

Destination image is defined as an individual's mental representation of knowledge of, and feelings towards, a particular destination (Crompton, 1979; Fakeye & Crompton, 1991). From a marketing perspective, destination image serves a crucial role in influencing tourists' decision making, trip quality, perceived value, tourist satisfaction, and behavioral intentions (e.g., Bigné, Sanchez, & Sanchez, 2001; Chen & Tsai, 2007; Chi & Qu, 2008; Chon, 1990). Previous research has suggested that destination image is a multi-dimensional construct encompassing both cognitive and affective components (Baloglu & Brinberg, 1997; Gartner, 1993). The former regards destination image as an evaluation of different destination attributes (Gartner, 1993), whereas the latter views destination image as an individual's subjective feeling towards the destination (Baloglu & Brinberg, 1997). There has been an ongoing debate on whether cognition precedes emotion, or vice versa (Lazarus, 1999; Oliver, 1980, 1981; Pham, Cohen, Pracejus, & Hughes, 2001; Swinyard, 1993). Some scholars have identified that appraisals of a wide range of events trigger a variety of emotional responses

(Roseman, 1996), whereas another scholar argues that cognitive appraisal is not a necessary condition of emotional arousal (Zajonc, 1984). While some may argue that emotion can exist independent of cognition, it has been commonly agreed that certain appraisals of events lead to emotional arousal (Nyer, 1997). In the context of advertising, the Hierarchy of Effects model, which proposes a sequence of cognition–affect–intentions, has been well validated (Smith, Chen, & Yang, 2008). In the context of destination image, both quantitative and qualitative recent studies have converged to reveal that the cognitive image exerts its influence on the affective image (e.g., Hyun & O'Keefe, 2012; Lin, Morais, Kerstetter, & Hou, 2007; Ryan & Cave, 2005). In the reality-show context—in line with the appraisal theory, which claims that emotions are elicited by appraisals of events and situations (Roseman & Smith, 2001)—it was likely that an audience's positive evaluations of the destination attributes (e.g., peaceful environment, beautiful scenery) triggered positive emotional responses (e.g., liking). Therefore, the following hypothesis is proposed.

H2. : Cognitive image significantly influences the affective image of a destination.

Previous research on destination image has yielded consistent results showing that destination image is pivotal in travel decision-making processes (Bigné et al., 2001; Lee, Lee, & Lee, 2005). In particular, the positive relationship between the destination image of a place and the intention to visit has been repeatedly verified (e.g., Baloglu, 2000; Alcaniz, García, & Blas, 2009; Chen & Tsai, 2007). Sirgy and Su (2000) uncovered how destination image influences travel behavior. They purported that self-congruity between destination image and tourists' self-concept has a profound influence on travel behavior. Lin et al. (2007) discovered that cognitive image and affective image exert their effects on destination preference through overall image. Consistent with previous research, Alcaniz et al. (2009) demonstrated that cognitive destination image directly and indirectly, through an overall image, influences tourists' intentions to return to and recommend a destination. In general, tourists' perceptions, knowledge of, and feelings towards, a tourism destination can trigger their desire for travel, and can also serve as heuristics in their decision-making. The emerging film/TV tourism exemplifies how entertainment programs can influence audiences' destination image, leading to an increasing number of film/TV venues visits. Hence, it is reasonable to argue that the positive image of a destination serves to imply positive future experiences, increasing the intention to visit and spread positive word-of-mouth communications. Based on the above discussion, we propose two further hypotheses.

H3. : Behavioral intentions are significantly influenced by the cognitive image of the destination.

H4. : Behavioral intentions are significantly influenced by the affective image of the destination.

Beerli and Martin (2004) argued that destination image is mainly influenced by two forces: information sources and personal factors. The former stems from secondary sources and primary sources (e.g., previous experience). Personal factors, on the other hand, are the socio-psychological characteristics of the tourists (e.g., motivation, socio-demographics). Films and TV programs, including reality-TV shows, are important information sources for audiences. However, films and TV programs can also trigger the audience's motivation to visit the places where the programs are set. Previous studies have shown that films and TV programs can affect destination image through the audience's vicarious experiences (e.g., Kim & Richardson, 2003). Involvement is also a mediator of responses to advertised products. Audience members with a

high degree of involvement are more cognitively and emotionally involved, and thus may have a longer memory of the programs. In the context of the current study, heated discussion in many of the episodes demonstrates this phenomenon well. In addition, highly involved audience members may obtain more information from the program as they watch it with more commitment. This is reflected in sharp rises in the search indexes pertaining to the destinations where the TV programs are filmed. The large amount of long-lasting information serves as an important facilitator in inducing changes in destination image, which may result in a higher likelihood of favorable behavioral intentions, such as visiting it in the future, or recommending it, and spreading positive word-of-mouth. Therefore, we propose the following hypothesis.

H5. : Cognitive image and affective image mediate the relationship between audience involvement and behavioral intentions.

The research model for our study is depicted in Fig. 1.

3. Methodology

3.1. Measures

We measured audience involvement using measurement scale adapted from Sood (2002), which had evolved from a number of previous research studies (Levy, 1979; Liebes & Katz, 1986; Papa et al., 2000; Rubin & Perse, 1987; Rubin, Perse, & Powell, 1985; Sood, 2002; Sood & Rogers, 2000). Taking into consideration the context of our study—reality-TV shows—emotional involvement, behavioral involvement, and referential reflection were used to measure audience involvement. This is based on synthetic analysis, conceptualization of previous studies on audience involvement, and an extensive review of the audience's posts, discussion, and interactions in major social media (e.g., the microblogging website Weibo) in China. This scale was used in Sood's study of "Audience involvement and entertainment education," and the validity and reliability of the scale has been proven. With slight modification, a five-point Likert-type scale with 15 items was used to measure the construct (1 = strongly disagree to 5 = strongly agree). Destination image was measured by both cognitive image and affective image. The cognitive image and the affective image were measured with a five-point Likert-type scale using items adapted from Baloglu and Brinberg's (1997) and Baloglu and McCleary's work (1999), respectively. Behavioral intentions were measured using three items on a five-point Likert scale (Hung & Petrick, 2012; Wong & Lai, 2013). Behavioral intentions were measured by recommendation, positive word-of-mouth, and future visit intention, all of which had been commonly studied by prior research (Baker & Crompton, 2000; Lee et al., 2005; Qu, Kim, & Im, 2011; Williams & Soutar, 2009).

The accuracy of the survey instrument was examined by an

initial translation of the questionnaire into Chinese, followed by a back-translation (Soriano & Foxall, 2002). A bilingual expert was assigned to determine the equivalence of the Chinese and English versions.

Before the main survey was conducted, a pilot study was undertaken with two main objectives: (1) to test the reliability of the scale and the validity of the content of the questionnaire; and (2) to purify the items on the measurement scales. A convenience sampling approach was applied, targeting passersby in the streets of a business district of Guangzhou, China. Considering that "Where are we going, Dad?" was filmed in several different locations, the present study used the example episodes five and six, in which Disun Miao village was featured. A total of 250 questionnaires were collected, and 200 responses were usable as the basis of the factor analysis. An exploratory factor analysis (EFA) was performed on audience involvement and on the perceptual/cognitive image items. Principal component and oblimin rotation procedures were used to identify the underlying factor structure (see Table 1 and Table 2). The latent root criterion of 1.0 was used for factor extraction, and factor loadings of 0.40 were used for item inclusion (Hair, Anderson, Tatham, & Black, 1992; Nunnally & Bernstein, 1978).

The factor scores were computed by taking the average of items within each factor. The factor analysis of the 12 perceptual/cognitive items from the questionnaire produced two factors—attractions/cleanliness and facilities/safety—and explained 61.14% of the variance. The 15 audience involvement items from the factor analysis resulted in three groupings, and explained 65.59% of the variance. The concept of audience involvement was divided into three factors, which was consistent with the research of Kim (2012). We named the three factors "behavioral involvement," "emotional involvement," and "referential reflection." One cognitive image item was removed due to its small factor loading score ("appealing locale").

The reliability of all of the constructs was tested and verified by both Cronbach's alpha and composite reliability. First of all, the unidimensionality of the measurements was established by confirmatory factor analysis, which revealed that the data fit the measurement model well (please refer to section 3.3 for detailed results) (Gerbing & Anderson, 1988). The Cronbach's alphas of all of the constructs surpassed 0.8, exceeding the satisfactory level of 0.70. In addition, the composite reliability surpasses the acceptable level of 0.80 (Hair et al., 1992). (See Table 3 for details.) Those with item-to-total correlations lower than 0.5 were eliminated (Chen & Hsu, 2001; Zaichowsky, 1985). As a result, a set of 15 items was finally selected to measure the level of audience involvement, and 11 items were retained to measure the concept of cognitive image.

3.2. Survey procedures

The main survey was conducted in the central business district

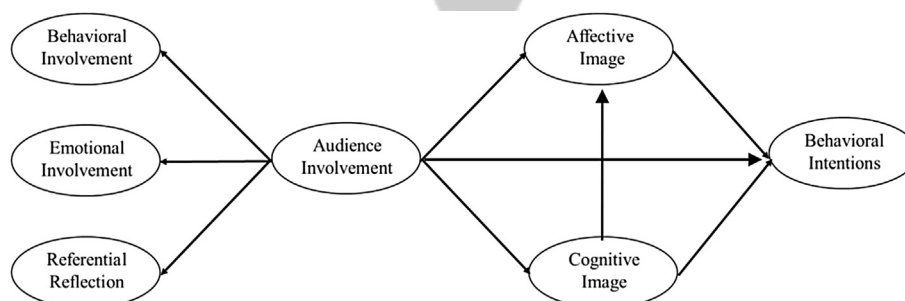


Fig. 1. Proposed theoretical model.

Table 1
Results of the factor analysis of audience involvement.

	Factor loading			% of variance	Cumulative Variance
	Factor1 (Eigen value = 7.46)	Factor2 (Eigen value = 1.38)	Factor3 (Eigen value = 1.01)		
Behavior Involvement				49.71%	49.71%
If my favorite character(s)/actor(s) appeared on another program, I would watch that program.	0.80				
I found my favorite character(s)/actor(s) in WAWG to be attractive.	0.76				
If there was a story about WAWG or my favorite character(s)/actor(s) in a newspaper, on the Internet, or in a magazine, I would read it.	0.76				
I felt sad for my favorite character(s)/actor(s) when they made a mistake or when bad things happened to them.	0.70				
I looked forward to watching WAWG and my favorite character(s)/actor(s) in each episode.	0.67				
I sometimes made remarks to my favorite character(s)/actor(s) while watching WAWG.	0.67				
Emotional Involvement				6.67%	56.38%
When watching WAWG, I felt that I was a part of the story.		0.85			
My favorite character(s)/actor(s) in WAWG were like old friends.		0.88			
I was determined to meet my favorite character(s)/actor(s) from WAWG in person.		0.64			
I liked hearing the voice of my favorite character(s)/actor(s) in my home.		0.80			
I arranged my daily/weekly schedule around WAWG so as to have a regular relationship with the program.		0.50			
I felt that WAWG and my favorite character(s)/actor(s) kept me company.		0.69			
Referential Reflection				9.21%	65.59%
I felt that WAWG portrayed real life lessons and practices that I could personally relate to.			0.74		
I felt that WAWG presented things as they really are in life.			0.85		
WAWG seemed to understand and cover the kinds of issues that I wanted to know more about.			0.85		

(Note: Kaiser-Meyer-Olkin (KMO) value = 0.923; WAWG: Where are we going, Dad?).

Table 2
Results of the factor analysis of cognitive image.

	Factor loading		% of variance	Cumulative Variance
	Factor1 (Eigen value = 5.97)	Factor2 (Eigen value = 1.37)		
Beautiful Scenery/Natural Attractions	0.78		49.77%	49.77%
Interesting Cultural/Historical Attractions	0.80			
Interesting and Friendly People	0.75			
Unpolluted/Unspoiled Environment	0.75			
Good Climate	0.82			
Good Value for Money	0.80			
Standard Hygiene and Cleanliness		0.71	11.37%	61.14%
Quality of Infrastructure		0.90		
Personal Safety		0.70		
Good Nightlife and Entertainment		0.55		
Suitable Accommodations		0.82		

(Note: KMO value = 0.914).

of a metropolis in southern China. Most of the participants were white-collar workers, which mirrors the main audience of “*Where are we going, Dad?*” In September 2014, a street-intercept survey was conducted by 10 well-trained university students. Convenience sampling was used to collect the data. To reduce selection bias, every fifth pedestrian exiting an office building was approached. The street-intercept survey obtained 215 valid samples, resulting in a response rate of 56%, which is normal for this type of survey (Baruch, 1999). The questionnaire was self-administered, and respondents were told that there was no absolute right or wrong answer for each question. A screening question asking whether respondents had watched “*Where are we going, Dad?*” was used to select qualifying samples. Only those who had watching experience were asked to participate in the rest of the survey. The same screening procedure has been applied to other surveys.

An online questionnaire was distributed to MBA students at a university in southern China. The students were from different parts of China, and had a diversity of occupations. This approach

was aimed at enhancing the representativeness of the data, and supplementing the street-intercept survey data. An online questionnaire survey website was used as the distribution platform, whereby the anonymity of the respondents was strictly ensured. A total valid sample of 140 was received, resulting in a response rate of 57%.

In total, 355 valid questionnaires were received and used for further analysis. A number of procedures were applied to minimize common method variance (MacKenzie, Podsakoff, & Podsakoff, 2011; Podsakoff, MacKenzie, Lee, & Podsakoff, 2003). For example, in the self-administered questionnaire, the items were counterbalanced and anonymity was ensured. Next, the conceptual model and hypotheses were tested by structural equation modeling (SEM), with analysis of moment structures (AMOS 17.0).

3.3. Reliability and validity

To validate the constructs, and taking into consideration the

Table 3
Results of confirmatory factor analysis.

	Factor loading	Composite reliability	Cronbach's alpha	Average Variance extracted
Behavior Involvement		0.86	0.86	0.50
If my favorite character(s)/actor(s) appeared on another program, I would watch that program.	0.61			
I found my favorite character(s)/actor(s) in WAWG to be attractive.	0.69			
If there was a story about WAWG or my favorite character(s)/actor(s) in a newspaper, on the Internet, or in a magazine, I would read it.	0.72			
I felt sad for my favorite character(s)/actor(s) when they made a mistake or when bad things happened to them.	0.70			
I looked forward to watching WAWG and my favorite character(s)/actor(s) in each episode.	0.81			
I sometimes made remarks to my favorite character(s)/actor(s) while watching WAWG.	0.68			
Emotional Involvement		0.86	0.81	0.55
When watching WAWG, I felt that I was a part of the story.	0.67			
My favorite character(s)/actor(s) in WAWG were like old friends.	0.73			
I was determined to meet my favorite character(s)/actor(s) from WAWG in person.	0.74			
I liked hearing the voice of my favorite character(s)/actor(s) in my home.	0.78			
I arranged my daily/weekly schedule around WAWG so as to have a regular relationship with the program.	0.80			
Referential Reflection		0.82	0.82	0.61
I felt that WAWG portrayed real life lessons and practices to which I could personally relate.	0.78			
I felt that WAWG presented things as they really are in life.	0.72			
WAWG seemed to understand and cover the kinds of issues that I wanted to know more about.	0.83			
Attractions/Cleaness		0.87	0.88	0.53
Beautiful Scenery/Natural Attractions	0.73			
Interesting Cultural/Historical Attractions	0.77			
Interesting and Friendly People	0.75			
Unpolluted/Unspoiled Environment	0.63			
Good Climate	0.71			
Good Value for Money	0.78			
Facilities/Safety		0.84	0.84	0.52
Standard Hygiene and Cleanliness	0.71			
Quality of Infrastructure	0.69			
Personal Safety	0.76			
Good Nightlife and Entertainment	0.74			
Suitable Accommodations	0.69			
Affective Image		0.92	0.92	0.74
DiSun Miao village is pleasant.	0.87			
DiSun Miao village is relaxing.	0.85			
DiSun Miao village is exciting.	0.83			
DiSun Miao village is arousing.	0.88			
Behavioral intentions		0.81	0.80	0.58
I will recommend this destination to others.	0.79			
I intend to visit this destination in the future.	0.70			
I will say positive things about this destination to other people.	0.79			

multi-dimensional nature of some constructs, the research model was estimated using second-order confirmatory factor analysis (CFA), in which all of the measurement items were loaded on their expected constructs, except for the last item of emotional involvement, whose factor loading score was lower than 0.5 and was thus deleted. The model indices provided a good fit, with $X^2/df = 1.854$, root mean square error of approximation (RMSEA) = 0.035, incremental fit index (IFI) = 0.942, Tucker–Lewis index (TLI) = 0.935, and comparative fit index (CFI) = 0.941. These fit indices, which are close to 0.95, are considered indicative of good fit (Hu & Bentler, 1999).

Although Harmon's one-factor test indicates that common method variance was not a major concern in the current study, a more stringent method was used, as Harmon's one-factor test is insensitive (Podsakoff et al., 2003). Following Podsakoff et al. (2003), an unmeasured latent method factor was introduced to control for potential method effects. After the introduction of this factor, the measurement model fit improves ($X^2/df = 1.769$;

RMSEA = 0.047; CFI = 0.951; TLI = 0.942; IFI = 0.951). Hence, this factor was also introduced in the later structural model.

The significant factor loadings for a specified construct present evidence supporting convergent validity (Bagozzi et al., 1991). The results show that all of the indicators loaded significantly on their respective constructs (at the level of 0.05), confirming that the specified indicators sufficiently represent those constructs.

To assess the convergent validity of the multi-dimensional constructs (i.e., audience involvement and cognitive image), a series of procedures were applied. Each first-order sub-dimension was significantly related to the second-order latent construct (standardized regression weights, cognitive image 1 = 1.00; cognitive image 2 = 0.73; referential reflection = 0.74; emotional involvement = 0.99; behavioral involvement = 0.85). The average variance extracted (AVE) was calculated for the second-order construct by averaging the squared multiple correlations for the first-order indicators (MacKenzie et al., 2011). The squared multiple correlations for the first-order indicators are shown in Table 4. As a

Table 4

Squared multiple correlations of the first-order indicators.

	The squared multiple correlations
Behavior Involvement	
If my favorite character(s)/actor(s) appeared on another program, I would watch that program.	0.38
I found my favorite character(s)/actor(s) in WAWG to be attractive.	0.51
If there was a story about WAWG or my favorite character(s)/actor(s) in a newspaper, on the Internet, or in a magazine, I would read it.	0.52
I felt sad for my favorite character(s)/actor(s) when they made a mistake or when bad things happened to them.	0.49
I looked forward to watching WAWG and my favorite character(s)/actor(s) in each episode.	0.66
I sometimes made remarks to my favorite character(s)/actor(s) while watching WAWG.	0.53
Emotional Involvement	
When watching WAWG, I felt that I was a part of the story.	0.46
My favorite character(s)/actor(s) in WAWG were like old friends.	0.54
I was determined to meet my favorite character(s)/actor(s) on WAWG in person.	0.62
I liked hearing the voice of my favorite character(s)/actor(s) in my home.	0.61
I arranged my daily/weekly schedule around WAWG so as to have a regular relationship with the program.	0.63
Referential reflection	
I felt that WAWG portrayed real life lessons and practices to which I could personally relate.	0.62
I felt that WAWG presented things as they really are in life.	0.55
WAWG seemed to understand and cover the kinds of issues that I wanted to know more about.	0.69
Attractions/Cleanliness	
Beautiful Scenery/Natural Attractions	0.56
Interesting Cultural/Historical Attractions	0.61
Interesting and Friendly People	0.58
Unpolluted/Unspoiled Environment	0.44
Good Climate	0.62
Good Value for Money	0.61
Facilities/Safety	
Standard Hygiene and Cleanliness	0.50
Quality of Infrastructure	0.48
Personal Safety	0.59
Good Nightlife and Entertainment	0.55
Suitable Accommodations	0.48

result, the AVE for audience involvement was 0.56, and that for cognitive image was 0.55, both surpassing the threshold value of 0.5. It is safe to conclude, then, that the multi-dimensional constructs of our study reach the convergent validity criteria. The correlation coefficients of the research constructs all scored below 0.90, indicating that the research model possesses a good fit, adequate convergent validity, and construct reliability (Gerbing & Anderson, 1988; Hair, Black, Babin, Anderson, & Tatham, 2006).

If two or more concepts are unique, then the measures of each should not correlate well. That is, discriminant validity is achieved when items measuring the different constructs do not strongly correlate with each other. This can be examined by assessing the correlations between variables, and it has been argued that it is established when the correlation between two variables is 0.85 or less (Kline, 2005). In addition, the AVE of each construct must surpass the threshold value of 0.5. Discriminant validity can also be assessed by constraining the correlation between each pair of factors to unity. If the chi square difference between the constrained and the unconstrained models is statistically significant, it is likely that the correlation for the given pair of factors is not 1. The results suggest that the constrained and unconstrained models are statistically significant, supporting discriminant validity (Gerbing & Anderson, 1988).

3.4. Demographic profiles

Table 5 shows the demographic profile of the respondents, including gender, age, income, job, and educational qualifications. The demographic profile of the respondents indicates that the gender of the respondents was not evenly distributed, with 25.6% male and 74.4% female. This is unsurprising, as more than 60% of the audience of this TV program is female (CSM Media Research, 2014). The majority of the respondents (85.6%) were aged between 21 and 40 years. Most of the respondents were married

(72.1%), and slightly more than half (53.5%) of the respondents had received a college or higher education. Most of the respondents (88.2%) reported a monthly income of 5000 yuan or less. The respondents had a diversity of occupations. To examine whether the current sample was a reasonable representation of the population of interest, the demographics were compared with the online audience profile of “Where are we going, Dad?”, as reported by iResearch, a professional Internet research company in China. About 80% of the online audience members were between 20 and 40 years old, and about 68% were female. The online audience of “Where are we going, Dad?” comes from various industries (iResearch, 2014). Thus, the demographic profile of the sample is similar to that of the real audience. In this regard, the sample was representative.

4. Findings

4.1. Model fitting and hypotheses testing

The grand model, with all constructs and hypothesized relationships, was tested in AMOS. The fit of the proposed model was examined using fit indices. The results ($\chi^2/df = 1.769$; RMSEA = 0.047; CFI = 0.951; TLI = 0.942; IFI = 0.951) proved that the model was a good fit. In particular, χ^2/df fell into the acceptable range between 1 and 2. RMSEA was less than 0.5, and the other fit indices were close to 0.95, which can also be considered acceptable fit (Hair, Black, Babin, & Anderson, 2010). The hypothesized relationships between the constructs in the overall model were then examined. The SEM paths for the grand model are displayed in Table 6. All of the hypotheses were supported by the data.

4.2. Mediation tests

From the results of SEM, the standardized indirect effect of

Table 5
Socio-demographics of the respondents (n = 355).

		Frequency (N)	Percentage (%)
Gender	Male	91	25.6%
	Female	264	74.4%
Age	20 years and below	24	6.8%
	21–30 years	194	54.6%
	31–40 years	110	31.0%
	41–50 years	21	5.9%
	51 years and above	6	1.7%
Education level	Junior high school and below	57	16.1%
	Senior/business high school	108	30.4%
	College and university	137	38.6%
	Graduate school	53	14.9%
Marital status	Single	99	27.9%
	Married	256	72.1%
Personal monthly income	3500 Yuan and below	213	60.0%
	3501–5000 Yuan	100	28.2%
	5001–8000 Yuan	30	8.5%
	8001–12,500 Yuan	6	1.7%
	12,501–38500 Yuan	6	1.7%
	38,501 Yuan and above	0	0.0%
Occupation	Student	21	5.9%
	Houseworker	12	3.4%
	Civil servant	59	16.6%
	Self-employed	42	11.8%
	Service worker	42	11.8%
	Skilled worker	8	2.3%
	Clerical worker	74	20.8%
	Others	97	27.3%

(Note: 1 US Dollar = 6.48 Yuan).

Table 6
Significant test of the path coefficients in SEM.

			B	F
cognitive image	<—	audience involvement	0.56***	6.78
affective image	<—	audience involvement	0.22***	3.83
affective image	<—	cognitive image	0.66***	8.65
behavioral intentions	<—	cognitive image	0.46***	4.56
behavioral intentions	<—	affective image	0.26***	2.75
behavioral intentions	<—	audience involvement	0.16**	2.57

(Note: **P value < 0.05; ***P value < 0.01).

audience involvement on behavioral intentions was 0.41, which denotes the mediation effect of cognitive image and affective image (see Table 7). Bootstrapping was also applied to test the significance of the mediating effects of cognitive image and affective image (Hayes, 2009; MacKinnon, Lockwood, Hoffman, West, & Sheets, 2002; Shrout & Bolger, 2002). Bootstrapping with a confidence interval is believed to be advantageous over the traditional Sobel test, in that the former can overcome the potentially high Type I error rate due to the violation of normal distribution assumptions (Shrout & Bolger, 2002). And there are many recent main stream business academic articles using bootstrapping method for testing mediation effects. (e.g., Cortina, Farr, Leskinen, Huerta, Magley, 2013; Dong, Seo, & Bartol, 2014; Ferris, Lian, Brown, & Morrison, 2015). Given a confidence interval of 95% and 1000 bootstrap samples, the lower- and upper-bound values of the indirect effect of the cognitive image and the affective image were 0.329 and 0.535,

respectively. Note that this range does not contain the value of 0. This mediation effect was significant (p value < 0.01). Because the path coefficient of the link between audience involvement and behavioral intentions was significant ($B = 0.16$), the cognitive image and the affective image partially mediated the relationship between audience involvement and behavioral intentions.

5. Discussion and conclusion

5.1. Discussion

Overall, the results of our study suggest that audience involvement is positively related to future behavioral intentions. Both the cognitive image and the affective image mediate the relationship between audience involvement and behavioral intentions. Despite the exponential growth in reality shows around the world, little

Table 7
Results for mediation tests.

Causal relationships	Standardized direct effect	Standardized indirect effect
Audience Involvement → Cognitive Image	0.56	N.A.
Audience Involvement → Affective Image	0.22	0.37
Audience Involvement → Behavioral Intentions	0.16	0.41

(Note: N.A. means not applicable).

sustained research has integrated the understanding of tourist behavior with watching related TV programs (Connell & Meyer, 2009). The main objective of this study was thus to develop a theoretical model that clearly elaborates travelers' intention formation by considering the effects of audience involvement and image perception in the reality-show context. Specifically, the study tested the associations among these constructs in forming behavioral intentions regarding the destination where the reality show is set, and examined the mediating role of cognitive and affective image perceptions. The empirical findings provide support for the theoretical model and hypotheses.

Some findings of the study are in line with previous research and enrich the literature in this area. For example, the links between audience involvement and cognitive/affective image are congruent with Greenwald and Leavitt's (1984) argument that the higher the level of audience involvement in an advertisement, the higher the attentional capacity required, leading to increasingly durable cognitive and attitudinal effects. In the current study, the audience of the reality show may devote more cognitive and emotional effort to the program through two avenues: identification and transportation (Tal-Or & Cohen, 2010). The audience may identify with the characters and become empathetic, or they may totally immerse themselves in the story and temporarily ignore the surrounding reality. These devoted cognitive and emotional efforts very likely contribute to the enhanced perceptions, knowledge of, and feelings towards, the destinations where the show is set. These enhanced destination images in turn affect tourists' behavioral intentions. Consistent with prior research, the current study reaffirms the power of TV programs in generating potential tourists' behavioral intentions. For example, Lee et al. (2008) discovered that celebrity involvement affects tourists' visiting intentions by changing their perceptions of the destinations. Tessitore et al. (2014) demonstrated through experiments that the effects of destination placement in reality TV shows change destination perceptions and future visit intentions. The present study differed from previous research by using a field survey and an online survey with real-life audiences in natural settings.

The present study introduced audience involvement in explaining travelers' future visit intentions, and confirmed the multi-dimensionality of this concept. Audience involvement is a comprehensive concept that captures both the behavioral and the psychological properties of individuals. This enables an in-depth understanding of the psychological mechanism that molds tourist visit intentions after watching the shows. The study revealed that audience involvement encompasses behavioral involvement, emotional involvement, and referential reflection. The dimensions were found to be valid and reliable. Importantly, we discovered that in the reality-show context, emotional involvement carries the most weight in audience involvement, followed by behavioral involvement and referential reflection (standardized regression weights, emotional involvement = 0.99; behavioral involvement = 0.85; referential reflection = 0.74). This is unsurprising, as a feature of "Where are we going, Dad?" is its emotional appeals to the audience. Tears and laughter feature throughout the program, which can easily trigger emotional reactions from the audience. This result is to a certain extent congruent with Kim's (2012) finding that the greater the emotional involvement of the audience, the greater the likelihood of their visiting the film's tourism locations. Behavioral involvement ranks second in its contribution to audience involvement. The pop stars and their children in "Where are we going, Dad?" can, per se, serve as a great attraction to the audience, not to mention their sharing of their close-to-real-life experiences and stories. The program undoubtedly induces the audience's desire to get to know more about the celebrities through behavioral involvement. Referential reflection

has a relatively lower weighting, partly because of the pre-planned nature of the stories. These results are to some extent congruent with Kim's (2012) findings.

When we constrain the paths of audience involvement to cognitive image and audience involvement to affective image to be equal, the model fit becomes slightly worse ($X^2/df = 1.865$, RMSEA = 0.035, CFI = 0.941, IFI = 0.941) (p value = 0.001). This result denotes that audience involvement has a stronger effect on the cognitive image than on the affective image. Using a similar method, it was revealed that the cognitive image has a stronger effect on behavioral intentions than audience involvement (p value = 0.006). However, the effects of the cognitive image and the affective image on behavioral intentions do not differ significantly (p value = 0.183), and the effect of affective image on behavioral intentions and of audience involvement on behavioral intentions do not differ significantly (p value = 0.335). The results imply that audience involvement is more effective in changing their perceptions of, rather than their feelings toward, the tourism destinations.

5.2. Theoretical implications

This study contributes to the very limited literature on tourists' intention formation in the reality-show context. The results help to untangle the structural relationships between audience involvement, cognitive image, affective image, and behavioral intention, which will provide destination marketers with valuable information for developing customer-exploitation strategies. The theoretical contribution of this study can be summarized as follows.

First, our study contributes to the tourism field by conducting a cross-disciplinary research investigation into an emerging subcategory of TV-induced tourism—reality show-induced tourism. The study responds to a certain extent to the call for a cross-disciplinary inquiry on film tourism by incorporating media studies and tourism research (Ryan, Yanning, Huimin, & Song, 2009). Hence, an integrative perspective was used to investigate the subjects under study. The study affirms, in the context of reality shows, the multi-dimensional nature of audience involvement, which should be more comprehensively studied in future research on film/TV tourism. In particular, future research could explore some of the boundary conditions that influence the weights of the different dimensions of audience involvement.

Second, this study proposes an extended and integrative research framework, incorporating audience involvement, cognitive image, and affective image in explaining travelers' behavioral intentions. Image perception is regarded as an influential factor in travelers' selection of destinations (Chen & Tsai, 2007). Previous research has suggested that destination placement can change audience perceptions and knowledge of a destination, and their intention to visit (e.g., Tessitore et al., 2014). However, the introduction of audience involvement to holistically examine such effects is scant. The current study hopefully establishes a theoretical foundation for this line of research. In future research, it would be interesting to explore how different episodes of the shows influence different aspects of audience involvement, and in turn the cognitive and affective images of the destinations.

Third, this study reveals the psychological process through which audience involvement influences viewers' behavioral intentions. The results indicate that destination image partially mediates this relationship, with both cognitive and affective destination images found to be important mediators. In particular, the cognitive image can significantly affect the affective image, and both can influence behavioral intentions (Bigné et al., 2001). These findings offer potential research opportunities to investigate

possible moderated mediation effects. In particular, it is necessary to further explore whether or not there are any moderators that change the strength of the mediation effect of destination image.

5.3. Managerial implications

The findings of this study offer important implications for the marketers of destinations, who are supposed to not only pay close attention to the number of viewers, but also concentrate on audience involvement when marketing through reality shows. First, destination marketers must realize the great potential of reality-show-induced tourism development, and the essential role in this of audience involvement. In terms of film/show productions, the destination marketers and the producers/directors should cooperate in terms of how to better introduce the destination attributes into the program (e.g., cuisine, scenery, people) and utilize these when developing efficient ways to attract customers. This should be based on a thorough discussion and consideration of what destination image is intended to be projected. Further, the coordination of other promotional tools should be enhanced, such as social media sites, the destination's official website, and travel agents' brochures. Promotional materials can incorporate some TV episodes and their characters to remind and attract potential tourists.

Second, to enhance audience involvement in the three dimensions, practitioners should consider how to design the activities and stories featured in the programs so as to solicit favorable audience responses (i.e., behavioral involvement, emotional involvement). For example, well-designed activities in “Where are we going, Dad?” induce a variety of emotional states, such as feelings of joy and warmth when the fathers and their children jointly engage in activities (e.g., cooking), and feelings of sympathy and sadness when the children fail to accomplish tasks or get hurt. The success of this program lies not only in the participation of some stars (e.g., singers, performers, athletes), but also in the carefully designed activities that trigger audience emotion. In addition, destination attributes related to family activities can be appropriately designed and introduced, as this can trigger the audience's desire to travel with their families. A high level of audience involvement can improve the audience's perception of the destination. Research suggests that the audience's perceptions of the authenticity of reality programs contribute to audience involvement (Hall, 2009). Perceived authenticity in terms of cast eccentricity, representativeness, candidness, and producer manipulation affect audience cognitive involvement. Producers may consider these factors in their design of the programs so as to enhance audience involvement.

Third, based on the aforementioned observations, the audiences are very likely to discuss and share the shows through social media (e.g., WeChat, Weibo), strengthening their emotional support with each other (Munar & Jacobsen, 2014), and this may lead to a higher level of involvement. Compared with traditional advertising, products/destination placement in reality shows influences consumers' beliefs in a naturally embedded setting, thus receiving less resistance and generating more favorable marketing outcomes. Destination marketers should pay more attention to these reality shows, which have a high level of audience involvement. Furthermore, practitioners should consider the use of popular social media to enhance the effects of audience involvement. Creating popular topics and stirring up discussions arising from the shows may be a good idea. Practitioners should also consider analyzing the big data on social media, as these can provide a deeper understanding of the audience's likes and dislikes. In addition, and last but not the least, practitioners should be aware of the audience's demographics so that more tailor-made attributes targeting on this segment can be

introduced. This is instrumental for future program production.

6. Limitations and future research

Although its findings contribute to film tourism research, the current study has some limitations. First, this was a cross-sectional study, but the causal relationships in our model could be better interpreted with a longitudinal field study. Second, the popular Chinese reality-show program we selected, “Where are we going, Dad?”, as the context of our study, has a predominantly female audience. Hence, it might not be appropriate to generalize our findings to other reality shows with different audience profiles. In future research a number of directions should be considered. For example, an experimental study could be conducted, in which subjects are presented with different episodes of a show to investigate which elicits a more favorable audience responses (e.g., involvement, visit intention). Another direction of interest would be a cross-cultural comparison study between Eastern and Western audiences. As these cultures possess different value orientations, this could lead to intriguing results.

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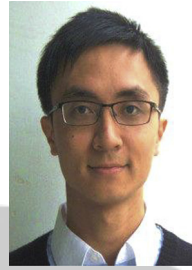
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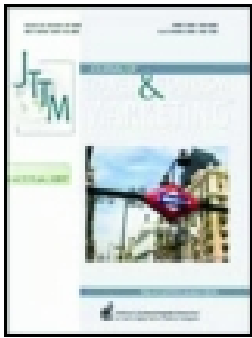
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Perceived values of TV drama, audience involvement, and behavioral intention in film tourism

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ABSTRACT

This study attempts to develop a drama consumption model in the context of film tourism and empirically test it using the mainland Chinese audience of Korean television dramas (K-dramas). Celebrity and dramatized characters strongly influenced the emotional involvement and referential reflection of this audience, whereas the effects of filming location and backdrops were relatively weak in this respect. It is worth noting that the perceived values of K-dramas did not have a direct effect on behavioral intention to visit film tourism locations. Rather, they are expected to lead to film tourism through a process of psychological and emotional involvement with the dramas. Further studies can beneficially apply this model to measure media value, audience involvement, and intention in different social and geographical settings.

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Introduction

Film tourism is one of the fastest growing niche tourism areas, and has received an increasing amount of attention from scholars in various academic disciplines over the last decade or so (Connell, 2012; Kim & Long, 2012). Existing academic knowledge about film tourism is, however, still highly fragmented and mostly focuses on destination marketing and a management perspective, often leading to narrowly focused findings that fail to provide a holistic understanding of film tourism impacts and their broader implications. While this narrow approach has enhanced our understanding of destination image enhancement, destination choice, and film tourist motivations, more recent film tourism studies have been keenly interested in assessing the underlying mechanisms of the film tourism phenomenon by adopting various theoretical concepts such as cultural proximity (see for example Su, Huang, Brodowsky, & Kim, 2011), celebrity worship (Yen & Croy, *in press*), destination image (see for example Yen & Croy, *in press*), perceived values of media attributes (see for example Kim, 2012a, 2012b), motivation (see for example Rittichainuwat & Rattanaphinanchai, 2015), authenticity (see for example Buchmann, Moore, & Fisher, 2010), nostalgia (see for example Reijnders, *in press*), and place attachment (see for example Wong & Lai, 2015). Although each study has proposed a different set of research objectives in its own research context, the common

denominator, to a greater or lesser extent, is the nature of film tourism, which has “a close relationship with visual, aural, and textual media representations, their aesthetic values and decoded symbolic meanings behind the screen through media production and consumption” (Kim & Assaker, 2014, p. 252). Without understanding this connection in the film tourism context, it is difficult to understand the antecedents and consequences of film tourists’ motivations, behavioral intentions, and their actual on-site experiences.

Thus, media production values and audience involvement have been considered to be two of the major concepts to enrich our understanding of film tourism from the experiential perspective. However, only a few empirical studies using quantitative methodologies have examined the close relationships between celebrity involvement and behavioral intention, as well as their moderating or mediating role in predicting those relationships in the context of film tourism (see for example Wong & Lai, 2015; Yen & Croy, *in press*; Yen & Teng, 2015).

Nonetheless, no previous film tourism studies have empirically examined the structural relationships of the multidimensional audience involvement concept, which plays a crucial role in understanding audiences’ actual viewing experiences of media programs and influences an audience’s behavioral intention to visit film tourism

locations. This study examines the relationships between the values of TV dramas, audience involvement, and behavioral intention by adopting structural equation modeling (SEM) methodologies with a data sample of mainland Chinese audiences of K-dramas. Through these efforts, we expect to improve our current understanding of the close relationships between visual, aural, and textual media representations, their values, and the decoded symbolic meanings behind the screen in the process of media production and consumption, in addition to their association with actual film tourism.

Literature review and hypotheses

Values of TV drama, audience involvement, and behavioral intention

Production values have been defined as “the professional appearance, or polish, of a production, including video and audio quality (e.g. visual technique, televised esthetics, music, and sound effects), lighting, the number of errors, and the amount and quality of special effects (spectacle as visual attractions) in TV and film production” (Kim & O'Connor, 2011, p. 245). Similarly, Bae and Lee (2004) conceptually and empirically suggested that media factors equivalent to the concept of production values – including media type, genre, topic, characters and stars, depiction of interpersonal relationships, and visual techniques (e.g. close-up shots) – are direct antecedents of audience involvement. Sood and Rogers (2000) specifically highlighted the ways in which different media technologies evoke different levels of audience involvement.

The concept of audience involvement is rooted in “parasocial interaction” (Giles, 2002; Horton & Wohl, 1956) and refers to an imagined connectedness between an individual audience member and a media character (and often a celebrity). It has been frequently documented in previous film tourism studies under different terms, including vicarious or empathic response (Beeton, 2005; Frost, 2010; Reijnders, 2010; Riley, Baker, & Van Doren, 1998; Yen & Croy, *in press*). These film tourism studies have highlighted the theoretical significance of vicarious, emotional, and empathic audience involvement to enable the researchers to better understand the film tourism phenomenon without empirical tests. Some recent studies have attempted to empirically examine the role of audience involvement concept in constructing on-site film tourist experiences (Kim, 2012a; Kim & Assaker, 2014). Other studies have specifically tested celebrity-focused involvement or engagement in relation to potential tourists’

destination image perceptions of locations depicted in films or TV dramas, and their subsequent behavioral intention (Lee, Scott, & Kim, 2008; Wong & Lai, 2015; Yen & Croy, *in press*; Yen & Teng, 2015).

Building on the aforementioned studies, and as the first attempt of its kind, Kim and Assaker (2014) used an SEM model to empirically examine the structural relationships between production values and audience involvement in Korea in the context of film tourism associated with the Korean historical TV drama, *Daejanggeum*. The direct, positive effect of production values on audience involvement was confirmed, suggesting that the production values had two dimensions (story and character, and location and visual effects), whereas audience involvement constituted three dimensions (behavioral involvement, emotional involvement, and referential reflection). Hence, the following hypotheses (Hs) are proposed:

H1: The values of TV dramas have a direct positive effect on the audience’s level of emotional involvement.

H2: The values of TV dramas have a direct positive effect on the audience’s level of referential reflection.

H3: The values of TV dramas have a direct positive effect on the level of the audience’s behavioral involvement.

Furthermore, it is theoretically and conceptually suggested that the perceived production values of a TV drama or film become a main motivational driver that results in an audience member’s behavioral intention to be a film tourist (Frost, 2010; Macionis & Sparks, 2009; Rittichainuwat & Rattanaphinanchai, 2015; Yen & Croy, *in press*). As proposed by parasocial theory (Giles, 2002), characters or important representations in TV dramas cause the audience to feel closer to the film locations, and repeated reciprocal interactions with them will contribute to the increasingly higher likelihood of intention to participate in film tourism. Thus, the following hypothesis is proposed:

H4: The values of TV dramas have a direct positive effect on the audience’s behavioral intention to participate in film tourism.

Structural relationships between emotional involvement, behavioral involvement, and referential reflection

No previous film tourism studies have empirically examined the structural relationships to identify the multi-dimensional value of audience involvement. However,

in the field of media and communication studies, Sood (2002) not only theoretically confirmed its five dimensions, but also statistically proved their structural relationships, conceptualizing audience involvement as the degree to which audience members engage in reflection upon, and parasocial interaction with, certain media programs, thus resulting in overt behavior change. Audience involvement can be seen as being composed of two main elements: (1) reflection (critical and/or referential), and (2) parasocial interaction (cognitive, affective, behavioral participation or any combination of these) with the media (Sood, 2002, p. 156).

Some studies have also affirmed the importance of the affective and emotional dimensions of audience involvement (i.e. referential reflection and emotional interaction) in explaining the cognitive and behavioral dimensions of audience involvement (Kim, 2012a; Sood, 2002). Both referential reflection and emotional involvement are grounded in the affective and emotional psychology of an audience's engagement with a media program. However, the cognitive dimension of audience involvement did not seem to be significant in the context of film tourism in earlier exploratory studies (Kim, 2012a; Kim & Assaker, 2014). This is understandable, given the fact that other previous film tourism studies collectively adopted and tested the affective and emotional aspect of an audience's involvement using vicarious involvement, empathic involvement, and celebrity involvement or worship (Lee et al., 2008; Wong & Lai, 2015; Yen & Croy, *in press*; Yen & Teng, 2015).

Thus, individuals who engage in high levels of referential and affective involvement with a media program are more likely to talk to, or about, media characters and celebrities during and after exposure, and further communicate interpersonally with their friends, colleagues, and family members as well as anonymous virtual community members (Lee et al., 2008; Papa et al., 2000; Sood, 2002; Sood & Rogers, 2000), which are the characteristics of behavioral involvement. The following hypotheses are therefore proposed:

H5: The level of the audience's emotional involvement has a direct positive effect on its behavioral involvement.

H6: The level of the audience's referential reflection has a positive effect on its behavioral involvement.

When an audience member develops a deep emotional connection with a media program, he or she also forms a referential reflection. Referential reflection refers to the degree to which an individual relates a media program to his or her personal experiences

(Sood, 2002), and connects the program to the viewer's real life in terms of his or her own life and problems, as if he or she were relating to the media characters as real people and, in turn, relating these real people to his or her own real world (Roesch, 2009; Sood & Rogers, 2000). In this respect, Sood (2002) found that when audiences exhibited a strong identification with the characters and celebrities (i.e. emotional involvement), they also related the media program to their personal lives and stories more actively (i.e. referential reflection). This is because emotional involvement, through the development of parasocial interaction, identification, empathy, and/or reflection, is at the center of the audience's viewing experience, in particular in the genre of serialized TV dramas (Kim & Long, 2012). Based on the above discussion, the following hypothesis is proposed:

H7: The level of the audience's emotional involvement has a direct positive association with its referential reflection.

Audience involvement and behavioral intention

The degree of audience involvement influences the degree of pleasure in viewing experiences, subsequent planned media exposure, levels of viewing experience satisfaction, and post-viewing behavior intention, including purchasing behavior (Bae & Lee, 2004; Sood, 2002). It extends to the context of film tourism, in which the more emotional and behavioral involvement. The more referential reflection audiences develop through viewing a TV drama, the greater the likelihood of the audience visiting film tourism locations and the greater the satisfaction they feel when doing so (Carl, Kindon, & Smith, 2007; Kim, 2012a; Kim & Assaker, 2014; Yen & Teng, 2015).

From the film tourism perspective, the affective element of audience involvement, along with behavioral involvement, plays a critical role in forming personalized memories and symbolic meanings, creating new tourism spaces, and contextualizing the anticipation of tourist experiences at film locations, of which the latter is the consequence of behavioral intentions to visit the film locations (Kim & Assaker, 2014; Lee et al., 2008; Reijnders, 2010). In this respect, some suggest that a positively perceived destination image of filmed locations arising from the development of a bond between a viewer and media character(s) and content(s) while watching a media program is an immediate antecedent of behavioral intention (Wong & Lai, 2015; Yen & Croy, *in press*; Yen & Teng, 2015). Hence, the following hypotheses are proposed:

H8: The level of the audience's emotional involvement has a positive effect on the level of behavioral intention to participate in film tourism.

H9: The level of the audience's referential reflection has a positive effect on the level of behavioral intention to participate in film tourism.

H10: The level of the audience's behavioral involvement has a positive effect on the level of behavioral intention to participate in film tourism.

Figure 1 illustrates which of the paths between concepts are supported and illustrates which of the paths between concepts are supported and validate the TV drama consumption model in the context of film tourism. This proposed TV drama consumption model is differentiated from the aforementioned previous studies in that there was no empirical examination to support the causal relationships between the perceived values of TV drama, audience involvement, and behavioral intention. As a result of this, the complex decision-making process of potential film tourists (i.e. behavioral intention), intertwined with personal assessments of TV drama production values and levels of audience involvement developed prior to the actual

visit, were not satisfactorily tested and confirmed. The work of Kim and Assaker (2014) mainly focused on the antecedents of on-site film tourism experiences, which take place in the during-visiting stage, rather than in the pre-visit stage, dealing with intention to actual visit. Thus, this conceptual model and its subsequent empirical confirmation in this study will fill the currently existing gaps mentioned above.

Research method

Study setting

The popularity of K-dramas has been noted since the 1990s, but recently *My Love From the Star*, a 20-episode K-drama that was released in China in the spring of 2014, after its initial airing in Korea in December 2013, reignited China's craze for them. The online viewership of this K-drama reached over 2.5 billion in mainland China, making it the most watched of all TV programs during the nine weeks of its airing in 2014 (Zhang & Choi, 2015). This had a spillover effect on retail industries such as beauty and food. For example, in one scene the main actress was shown eating Korean fried chicken and drinking beer, which is one of the most common snacks in Korea (the so-called "chimaek", a

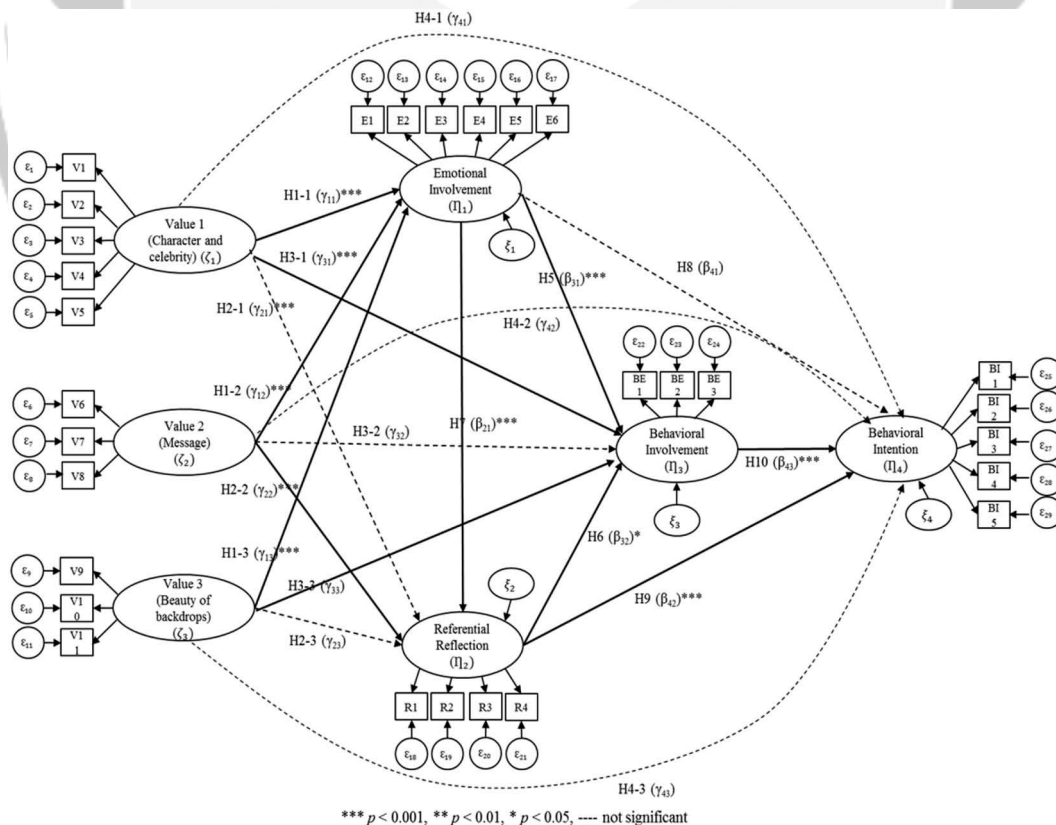


Figure 1. Relationship paths.

portmanteau for chicken and beer in the Korean language). With its appearance, in-bound tourists, as a result of viewing *My Love From the Star*, have made “pilgrimages” to Korean fried chicken franchise restaurants. “Chimaek” has become a must-have item in Korea, and one Korean fried chicken franchise is planning to increase the number of franchisees to 10,000 by 2020 (Lee, 2015). In March 2016, about 4500 company workers visited filming locations of the drama and ate food which was depicted in it (Chosun Ilbo, 2016).

Measurement

The development of items for the perceived values of K-dramas was conducted by reviewing previous studies (see for example Frost, 2010; Kim, Agrusa, Lee, & Chon, 2007; Kim & Assaker, 2014; Kim & Long, 2012; Kim & O'Connor, 2011; Macionis & Sparks, 2009; Riley et al., 1998; Roesch, 2009; Yen & Teng, 2015). The items include the beauty of backdrops, performance of star actors and their influence, storyline, props, embedded meaning or educational message of the media content, and psychological attachment to the shooting locations. The measurement items for audience involvement were designed to measure emotional involvement, referential reflection, and behavioral involvement, as in previous studies (Kim, 2012a; Kim & Assaker, 2014; Lee et al., 2008; Sood, 2002; Yen & Croy, *in press*). The items used to measure behavioral involvement were designed to indicate behavioral loyalty to K-dramas.

Along with the development of items based on the literature, in-depth interviews were conducted with two groups of five mainland Chinese graduate students who like K-dramas. Over the course of two meetings, they revealed features of K-dramas, differences between them and those of mainland Chinese TV dramas, their responses to and actions regarding the K-dramas after watching them, and their behavioral intention to seek further experiences. Examples of items added through the qualitative research were pertinent to behavioral intention, such as “I’d like to buy a Korean consumer product (e.g. an electronic device or cosmetics) on a tour in Korea” and “I’d like to buy products displayed on screen or accessories put on by star actors/actresses during dramas”. All of the aforementioned items were measured on a 5-point Likert scale in which “1” equals “strongly disagree” and “5” equals “strongly agree”.

In developing or extracting items, it is important to alleviate the concern of common method biases, which are attributed to “measurement methods rather than the constructs the measures represent” (Bagozzi & Yi, 1991). Here, method indicates the form of

measurement at different levels of abstraction, such as the specific items, scale type, response format, and the general context (Bagozzi & Yi, 1991). Podsakoff and MacKenzie (2003) also summarized a list of potential sources of common method biases, including item characteristic effects (e.g. social desirability, item ambiguity, item demand characteristics), item context effects (e.g. item priming effects, item embeddedness, context-induced mood, scale length, intermixing of items), common rater effects (e.g. consistency motif, transient mood state), and measurement context effects (e.g. independent variables and dependent variables measured at the same point in time, in the same location).

In order to minimize concerns regarding these common method biases, the alignment or wording of the items was meticulously reviewed. For example, some questions were reversely worded to avoid consistency motif bias, whereas all questions were designed to ask about actual perceptions rather than social trends. To alleviate transient mood state bias, a main survey was administered two or three months after the end of the TV drama. The questions did not hide any cues designed to induce intentional answers, in order to avoid item demand characteristics bias. Where possible, positive and negative items were aligned with mixture, due to the concern regarding positive and negative item bias. To reduce item context effects bias, the first questions were designed to ask about the participants’ interest in K-drama or demographic variables, whereas items to test causal relationships were separately arranged. In addition to this, this study mitigated measurement context effect bias, which can occur in face-to-face interview surveys, interview bias, and regional sampling (Podsakoff & MacKenzie, 2003), by employing online panelist data two and three months respectively after the TV drama had ended; the panelists were also selected from all over China.

In addition to this, the testing of reliability and validity in the process of item development and before main data analyses was performed and is related to concerns regarding common method biases because reliability and reliability tests are designed to identify both if the measurement is of quality in repeated observations of the same phenomenon and if the measurement is accurate (Babbie, 1995). This study introduced reliability and a variety of validity of constructs through scale development and during data analyses. The SEM model, which consists of seven constructs or dimensions related to the TV drama consumption model, needs to check validity for the scale, which indicates the extent to which the concept was precisely measured. Three major types of validity include content validity, criterion-related validity, and construct validity (Babbie, 1995).

First, content validity can be achieved through a thorough literature review, pre-test, and pilot test. This study involved a rigorous literature review, pre-test, and pilot-test. In particular, this study checked face validity using a pool of judges (professors and graduate students) during the pre-test, to guarantee a comprehensive understanding of the model comprising several constructs.

In order to confirm criterion-related validity, this study measured predictive validity, which is the extent to which a score on a scale or test predicts scores in some criterion (Babbie, 1995). This study also used correlation analysis to ascertain concurrent validity among the constructs. That is, a high level of correlation between similar constructs ensures satisfactory concurrent validity (Hair, Anderson, Tatham, & Black, 2009). In addition to this, confirmatory factor analysis (CFA) using the main survey data set will be assessed, to check construct validity and discriminant validity.

A questionnaire was developed based on the literature review and in-depth interviews. The questionnaire in English was then translated into Chinese by three PhD students who were majoring in tourism and hospitality. The translators met twice to exchange their comments on the translated content and then a final version was decided upon. A pilot test was subsequently conducted in the form of an online panel survey, using a sample of 50 mainland Chinese people. The pilot test respondents completed the questionnaire without substantial concerns.

The main survey was thus conducted using an online panel survey method, which has certain advantages such as a rapid response rate through the Internet, the possibility of selecting exact target samples, and timely answers from respondents (Grönlund & Strandberg, 2014). One restriction placed on the selection of the target sample was that respondents must have watched at least two K-dramas since 2013. The data were collected from June 5 to June 25, 2014, using an online panel company with approximately 10 million members in China. Of 450 questionnaires completed, 20 including doubtful or incomplete answers were excluded, and 430 completed questionnaires were used for further data analysis.

Results

Demographic profile

As Table 1 shows, nearly 69% of the respondents were female and almost 59% were married. The great majority of the respondents (almost 96%) were college graduates or above and nearly 57% were company employees. Here, higher percentages of females, young people, and company workers may lead to concerns regarding sampling

Table 1. Demographic profiles ($N = 430$).

Variable	Category	Frequency	Percentage (%)
Gender	Male	135	31.4
	Female	295	68.6
Age (years)	20–25	107	24.9
	26–30	159	37.0
	31–35	99	23.0
	36–40	37	8.6
	41 or above	27	6.3
Marital status	Single	175	40.7
	Married	253	58.8
	Other	2	0.5
Education	High school or below	12	2.8
	College student	7	1.6
	College	411	95.6
Occupation	Company employee	243	56.5
	Own business	12	2.8
	Civil servant	16	3.7
	Agricultural/Fishery	1	0.2
	Professional	30	7.0
	Housewife	4	0.9
	Technician	41	9.5
	Student	42	9.8
	Sales/Service employee	14	3.3
	Teacher	20	4.7
	Driver/Transportation	3	0.7
	Other	4	0.9

bias. However, according to a report on mainland Chinese fandom, the main audience of K-dramas is highly educated, young, and female, and consists of Internet users (Zhang & Choi, 2015), which helps to mitigate the worry regarding representativeness of the sample. Table 2 shows that more than 78% of the respondents indicated that they were somewhat or strongly interested in K-dramas. Watching K-dramas via the Internet was the most popular method of viewing (75.3%), followed by watching on television (20.2%). More than 88% of respondents indicated that they watched K-dramas for an average of over one hour per week. Of these, nearly 31% indicated that the average amount of time spent watching K-dramas was more than five hours per week. About 90% of the respondents reported satisfaction with K-dramas. Considering the image change regarding Korea after watching K-dramas, 79% of respondents reported that their perception of Korea had been positively changed.

Exploratory factor analyses and reliability tests

In order to extract the underlying domains of perceived values of K-dramas, principal components and varimax rotation methods were used. As shown in Table 3, the factor analysis, using 11 items, generated a three-factor model in which the items have an eigenvalue greater than 1.0. The factor structure explained 60.91% of the variance. Factor loading the measure correlation between the observed measurements and the factors also exceeded Comrey and Lee's (1992) criterion (0.63), indicating a "very good" factor model. All reliability

Table 2. Characteristics of respondents ($N = 430$).

Variable category		Frequency	Percentage (%)
Interest in K-dramas	Somewhat disagree	3	0.7
	Neutral	89	20.7
	Somewhat agree	244	56.7
	Strongly agree	94	21.9
Method of watching K-dramas	TV	87	20.2
	Satellite TV channel	11	2.6
	Smartphone	8	1.9
	Internet	324	75.3
Frequency of watching K-dramas (per week)	None	1	0.2
	Less than 30 minutes	19	4.4
	30 minutes–1 hour	30	7.0
	1.1–3 hours	106	24.7
	3.1–5 hours	141	32.8
	5.1 hours or more	133	30.9
Level of satisfaction	Strongly dissatisfied	0	0
	Somewhat dissatisfied	4	0.9
	Neutral	40	9.3
	Somewhat satisfied	305	70.9
Change of perceptions of Korea since watching K-dramas	Strongly satisfied	81	18.8
	Very unfavorable	0	0
	Somewhat unfavorable	3	0.7
	Same	88	20.5
	Somewhat favorable	270	62.8
	Very favorable	69	16.0

Table 3. Exploratory factor analysis and reliability tests for values of K-dramas.

Domain	Item	Factor loading	Mean	S.D.
Value 1 (Character and celebrity. 4.41 ^a ; 40.09 ^b ; .78 ^c)	Enhanced emotional involvement and identification (e.g. close-up scenes capturing characters and icons)	.71	4.20	.65
	Attractiveness of the main characters (e.g. ways of speaking, behavior, personality)	.75	4.22	.67
	Casting overall (e.g. casting and imaginative content)	.60	4.17	.63
	Interesting content (e.g. creative and imaginative content)	.65	4.17	.65
	Celebrity/star power (e.g. reputation, fame, popularity)	.69	4.29	.66
Value 2 (Message. 1.28; 11.64; .75)	Educational and moral messages (e.g. humanism, friendship, true love)	.79	3.71	.82
	Embedded meanings in certain parts of the set	.88	3.63	.80
	Topicality (topics and themes that do not cause offence to my country's culture, religion, or relations with my country)	.64	3.81	.72
Value 3 (Beauty of backdrops. 1.01; 9.18; .73)	Spectacle (e.g. props from drama, costumes, furniture, accessories, special effects)	.68	4.17	.71
	Beautiful scenic background (e.g. natural scenery)	.82	4.27	.71
	Personal attachment to locations in the drama (depiction of places that appeal to me)	.75	4.04	.71

^aeigenvalue; ^bvariance; ^creliability alpha.

alpha scores within the three domains were greater than 0.7, indicating internal consistency of the items within each factor (Nunnally, 1978). The extracted domains were labeled “character and celebrity”, “message”, and “beauty of backdrops”. The mean values for the 11 items ranged from 3.63 to 4.29, and the grand means for the three domains were 4.21, 3.71, and 4.16 respectively.

A series of exploratory factor analyses for emotional involvement (six items), referential reflection (four items), behavioral involvement (three items), and behavioral intention (five items) using principal components and varimax rotation methods generated single-factor models. Each construct explained 64.41, 74.16, 71.58, and 68.71% of the variance respectively. Factor loadings on all four constructs were greater

than .74, which exceeds Comrey and Lee's (1992) criterion (0.71) for an “excellent” factor model. The reliability alphas were .89, .88, .80, and .91 respectively, indicating internal consistency among the items of each construct. The results are reported in Table 4. Table 5 shows the results of the correlation analysis. Significances at the .001 level were observed between all pairs of constructs. Thus, concurrent validity was confirmed.

In order to test the predictive validity of the underlying domains of the perceived value of K-dramas, multiple regression analyses were conducted to predict dependent variables, such as the levels of satisfaction and image changes after watching. If a high explanatory power (R^2) is found, predictive validity is ascertained (Babbie, 1995). Since the three domains of TV

Table 4. Exploratory factor analyses and reliability tests for emotional involvement, referential reflection, behavioral involvement, and behavioral intention.

Construct	Item	Factor loading	Mean	S.D.
Emotional involvement (3.86 ^a ; 64.41 ^b ; .89 ^c)	I feel that the K-dramas and my favorite character(s)/actor(s) keep me company.	.84	3.37	.97
	I like hearing the voice(s) of my favorite character(s)/actor(s) in my home.	.84	3.70	.84
	I feel comfortable when watching K-dramas, as if the character(s)/actor(s) were my friends.	.79	3.79	.80
	I really miss K-dramas and my favorite character(s)/actor(s) whenever I am unable to watch them.	.79	3.77	.96
	My favorite characters/actors in K-dramas are like old friends.	.78	3.83	.81
Referential reflection (2.97; 74.16; .88)	When watching K-dramas, I feel that I am a part of the story.	.77	3.53	.91
	K-dramas seem to understand and cover the kinds of issues that I want to know more about.	.89	3.54	.89
	I feel that K-dramas portray real life lessons and practices that I can personally relate to.	.86	3.62	.77
	When character(s)/actor(s) in K-dramas express an opinion, it helps me make up my own mind about the issue.	.86	3.68	.78
	I feel that K-dramas present things as they really are in life.	.84	3.55	.98
Behavioral involvement (2.15; 71.58; .80)	If my favorite character(s)/actor(s) appear on another program, I watch that program.	.85	4.03	.79
	If there is a story about K-dramas or my favorite character(s)/actor(s) in a newspaper, magazine or on the Internet, I read it.	.85	4.03	.74
	I look forward to watching K-dramas and my favorite character(s)/actor(s) in each episode.	.84	4.17	.68
Behavioral intention (4.12; 68.71; .91)	I'd like to visit a Korean restaurant that has been shown in a TV drama.	.88	3.34	1.05
	I'd like to participate in a fan meeting in Korea if the opportunity is given.	.86	3.54	1.00
	I'd like to buy Korean foods that have been featured in a TV drama.	.86	3.43	.96
	I'd like to buy a Korean consumer product (e.g. electronic device, cosmetics) on a tour in Korea.	.76	3.81	.94
	I'd like to visit K-drama shooting locations someday.	.74	3.95	.85

^aeigenvalue; ^bvariance; ^creliability alpha.

Table 5. Correlations among latent constructs (squared).

	Constructs						
	V1	V2	V3	EI	RR	BI	IT
V1	1.00						
V2	0.583 (0.340)	1.00					
V3	0.727 (0.529)	0.537 (0.288)	1.00				
EI	0.563 (0.317)	0.752 (0.566)	0.595 (0.354)	1.00			
RR	0.446 (0.199)	0.854 (0.729)	0.472 (0.223)	0.790 (0.624)	1.00		
BI	0.750 (0.563)	0.585 (0.342)	0.646 (0.417)	0.763 (0.582)	0.606 (0.367)	1.00	
IT	0.533 (0.284)	0.639 (0.408)	0.498 (0.248)	0.837 (0.701)	0.691 (0.477)	0.735 (0.540)	1.00

V1: character and celebrity; V2: message; V3: beauty of backdrops; EI: emotional involvement; RR: referential reflection; BI: behavioral involvement; IT: behavioral intention to be a film tourist.

All correlations ($p < 0.001$).

drama values explained 37% and 29% of the variance of the two dependent variables respectively, predictive validity was satisfactory.

Confirmatory factor analysis

Before conducting the SEM procedure, a confirmatory factor analysis (CFA) was performed to guarantee that the proposed measurement model specified the posited relations of the observed variables to the latent constructs. As the results of the CFA indicated construct reliability, convergent validity, and discriminant validity, the statistical approach was appropriate, compared with an exploratory factor analysis, for producing a

factor structure. The maximum likelihood method of estimation was used to test the overall conceptual model. The results of the CFA revealed an acceptable model fit, except for the chi-square value ($\chi^2(384) = 803.74$, $p = .000$; TLI = 0.94; CFI = 0.94; RMSEA = 0.05; NFI = 0.90; GFI = 0.88; AGFI = 0.86). However, since the chi-square value is sensitive to sample size, the other model fit indices are considered to substantially evaluate the model.

A measurement model is considered reliable when the correlated component regression (CCR) values are greater than 0.7 (Hair et al., 2009). As all seven constructs had CCR values greater than the criterion (ranging from 0.84 to 0.92), the construct validity was considered to be satisfactory. Validity was tested with

the scale of t -values for each construct and a latent variable, and the average variance extracted (AVE). All 29 items in the measurement model had a significant t -value for the latent construct. This indicates that the measurement scales for each construct support high levels of convergence and construct validity. In addition, the AVE values in each construct were greater than 0.5, indicating a high level of convergent validity.

Discriminant validity shows the extent to which a given construct is different from other constructs (Hair et al., 2009). To evaluate discriminant validity, the AVE values for each construct should be greater than the squared correlations between the construct and all other constructs (Fornell & Larcker, 1981). The AVE values ranged from 0.63 to 0.72 and the highest squared correlations were 0.73 and 0.70. As the squared correlations were close to or lower than the AVE values, the measurement model demonstrates discriminant validity.

SEM

In order to ascertain whether the hypothesized K-drama consumption model was consistent with the measured data, an empirical SEM with the maximum likelihood of estimation was assessed. The covariance matrix (shown in Table 5) was input, to further test the hypothesized conceptual model. Table 6 presents the results of the SEM analysis, including goodness-of-fit indices and all relation paths, based on the 18 hypotheses. If a path between two constructs is positively significant at the level of .05, this indicates that one exogenous variable has a positive effect on an endogenous variable.

In terms of model fit indices, the overall data set was satisfactory, except for the chi-square value, which was statistically significant ($\chi^2(386) = 1033.38$, $p = .000$; TLI = 0.90; CFI = 0.91; RMSEA = 0.06; NFI = 0.87; GFI = 0.86; AGFI = 0.83). Next, the path coefficients of the 18 relation paths were estimated. Table 6 and Figure 1 illustrate the overall results of the conceptual model.

The results of the SEM designed to test hypotheses 1–1, 1–2, and 1–3 showed that all three paths were significant at the .001 level. Paths were identified between “character and celebrity” and “emotional involvement” ($\gamma_{11} = .27$, $t = 3.70$, $p < 0.001$), between “message” and “emotional involvement” ($\gamma_{12} = .90$, $t = 8.55$, $p < 0.001$), and between “beauty of backdrops” and “emotional involvement” ($\gamma_{13} = .33$, $t = 5.42$, $p < 0.001$). Thus, these three hypotheses were supported. Tests of hypotheses 2–1, 2–2, and 2–3 showed that paths between “message” and “referential

reflection” were significant at the .001 level ($\gamma_{22} = .84$, $t = 7.60$, $p < 0.001$). Hypothesis 2–2 was thus supported.

In tests of hypotheses 3–1, 3–2, and 3–3, only the path between “character and celebrity” and “behavioral involvement” ($\gamma_{31} = .48$, $t = 7.14$, $p < 0.001$), and “beauty of backdrops” and “behavioral involvement” ($\gamma_{33} = .16$, $t = 3.45$, $p < 0.001$) were found to be significant at the .001 level; hypotheses 3–1 and 3–3 were thus supported. The tests of hypotheses 4–1, 4–2, and 4–3 were not significant even at the .05 level. However, a path from “emotional involvement” to “behavioral involvement” was positively significant at the .001 level ($\beta_{31} = .29$, $t = 4.19$, $p < 0.001$). This confirmed that hypothesis 5 was supported.

“Referential reflection” was positively related to “behavioral involvement” at the .001 level, so hypothesis 6 was also supported ($\beta_{32} = .17$, $t = 1.960$, $p < 0.05$). Testing hypothesis 7 revealed that “emotional involvement” has a positive effect on “referential reflection” ($\beta_{21} = .39$, $t = 5.68$, $p < 0.001$). On testing hypothesis 8, “emotional involvement” was found to have no effect on “behavioral intention,” but hypothesis 9 was supported as a positive relationship was found between “referential reflection” and “behavioral intention” ($\beta_{42} = .68$, $t = 6.24$, $p < 0.001$). Finally, “behavioral involvement” was found to have a positive effect on “behavioral intention” ($\beta_{43} = .60$, $t = 4.44$, $p < 0.001$); hypothesis 10 was thus supported. The path relations are reported in Figure 1.

Conclusion and discussion

Based on the above results of the SEM analysis, the key findings of this study are as follows. First, characters and celebrities in TV drama were influential in explaining all three underlying dimensions of audience involvement. This is consistent with previous studies highlighting the fact that favorite characters and celebrities are at the core of an audience’s personal connection with media programs through continuous and simultaneous parasocial interaction, identification, and empathy (Frost, 2010; Maconis & Sparks, 2009). Despite viewers’ individual variation in the degree of audience involvement, an empathetic and emotional relationship is gradually developed and maintained over time after repeated exposure to media personalities (Beeton, 2005; Kim & Long, 2012; Riley et al., 1998).

In particular, serialized TV dramas such as *My Love From the Star*, in which personal and domestic narratives are often central to storylines, touch on commonly shared human interests and experiences that anyone can identify with in everyday life (Kim & Long, 2012). Through the viewing process, audiences develop

Table 6. Results of structural equation modeling analysis ($N = 430$).

Regression path	Standardized coefficient	S.E.	Composite reliability (t-value)	p-value	Decision
H1-1 (V1 → EI)	.27	.07	3.70***	.000	Support
H1-2 (V2 → EI)	.91	.11	8.55***	.000	Support
H1-3 (V3 → EI)	.33	.06	5.42***	.000	Support
H2-1 (V1 → RR)	-.07	.06	-1.25	.211	Reject
H2-2 (V2 → RR)	.84	.11	7.60***	.000	Support
H2-3 (V3 → RR)	.03	.05	.58	.563	Reject
H3-1 (V1 → BI)	.48	.07	7.14***	.000	Support
H3-2 (V2 → BI)	-.14	.11	-1.25	.211	Reject
H3-3 (V3 → BI)	.16	.05	3.45	.000	Support
H4-1 (V1 → IT)	-.11	.10	-1.09	.278	Reject
H4-2 (V2 → IT)	-.01	.16	-.05	.962	Reject
H4-3 (V3 → IT)	-.12	.07	-1.72	.086	Reject
H5 (EI → BI)	.29	.07	4.19***	.000	Support
H6 (RR → BI)	.17	.09	1.96*	.049	Support
H7 (EI → RR)	.39	.07	5.68***	.000	Support
H8 (EI → IT)	.09	.12	.74	.461	Reject
H9 (RR → IT)	.68	.11	6.24***	.000	Support
H10 (BI → IT)	.60	.13	4.44***	.000	Support

$\chi^2(386) = 1033.38$ ($p = .000$); TLI = 0.90; CFI = 0.91; RMSEA = 0.06; NFI = 0.87; GFI = 0.86; AGFI = 0.83

H: hypothesis; V1: character and celebrity; V2: message; V3: beauty of backdrops; EI: emotional involvement; RR: referential reflection; BI: behavioral involvement; IT: behavioral intention to be a film tourist.

*** $p < 0.001$, ** $p < 0.01$, * $p < 0.05$.

feelings of intimacy and/or a bond with the characters and celebrities as if they were close friends, and thus may feel as if they were participating in a real story even though they are aware that it is fiction. In addition, audiences often apply characters' situations and behavior to the understanding of their own lives and the lives of others, which is considered to be referential reflection and behavioral involvement in this study (Giles, 2002; Rittichainuwat & Rattanaphinanchai, 2015). Similarly, the role of celebrity endorsement has also been discussed in the context of symbolic communications theory and a meaning transfer model in which celebrity icons are interpreted as symbolic meaning-makers (McCracken, 1989) and are thus conveyed to audiences.

This finding can be discussed in the context of parasocial interaction. That is, the interaction between the audience and representations of humans shown in the media, such as celebrities, is developed as a form of parasocial relationship (Horton & Wohl, 1956). Through the parasocial relationship, companionship and personal identity are formed. As a result of this, the audience feels companionship with the actors and identifies with them; this finally leads to dependency on the media (Giles, 2002; Schiappa, Allen, & Gregg, 2007). Thus, the selection of popular and well-matched characters is important to the success of the TV drama and, consequently, the film tourism business.

Second, it is interesting to note that the backdrop of a TV drama (i.e. its filming location) is a significant contributor to emotional involvement only, and there is no statistical confirmation of its effect on referential reflection and behavioral involvement. To some extent this

result is unexpected because a study by Kim and Assaker (2014) empirically proved a positive causal relationship between the perceived values of TV dramas and audience involvement, although their study investigated the overall relationship between the named two variables. It is hard to provide an immediate interpretation of this finding and thus draw definitive conclusions from it, given the fact that multiple layers, structures, and symbolic meanings between filmed locations and audiences are manifested through the complex imaginative and affective involvement of audiences (Reijnders, 2010, *in press*; Roesch, 2009). It may be interpreted in regard to the following: (1) each dimension of audience involvement is interconnected with rather than totally separated from its own territory, and simultaneous interactions among the three dimensions of audience involvement are common when engaging with a media program (Sood, 2002); and (2) this study confirms that emotional involvement is a direct precursor of referential reflection and behavioral involvement. As this study is the first of its kind, more research is needed to further investigate the complex structural and causal relationships between the multiple dimensions of the perceived values of films and audience involvement in the broader context of film tourism.

Third, and related to the previous point, emotional involvement significantly affected referential reflection and behavioral involvement in the context of film tourism, as suggested by previous media audience studies (Sood, 2002; Sood & Rogers, 2000). This finding is particularly important for future film tourism studies as it was the first attempt to prove the influence of emotional involvement on the two other dimensions of

audience involvement. This re-confirms that an audience's emotional engagement and identification with the values of TV dramas plays a crucial role in enhancing audience viewing experiences that lead to the development of referential reflection and behavioral involvement (Carl et al., 2007; Kim & Assaker, 2014; Macionis & Sparks, 2009).

Fourth, referential reflection and behavioral involvement showed a significant direct effect on behavioral intention. This result confirms the findings of some previous studies suggesting that the higher the level of involvement with a media program, the stronger the behavioral intention to visit film tourism locations (Kim, 2012a; Lee et al., 2008; Reijnders, 2010; Roesch, 2009; Wong & Lai, 2015; Yen & Teng, 2015). It is noteworthy, however, that emotional involvement had no statistically significant effect on behavioral intention. As no previous studies have statistically tested which dimensions of audience involvement directly influence an audience's behavioral intention to visit film tourism locations, there is no single and simple explanation for this finding. However, one interpretation posits that unless audiences develop referential reflection and behavioral involvement through emotional involvement with a media program, it is unlikely that they will decide to visit locations featured in the media program in question. This finding is the main contribution of this paper, as previous studies simply highlight the significance of emotional engagement in film tourism, with little investigation of the structural complexity of audience involvement in the context of film tourism (Lee et al., 2008; Wong & Lai, 2015; Yen & Croy, *in press*; Yen & Teng, 2015).

Additionally, even though behavioral involvement was highly correlated to behavioral intention (t -value = 4.44, $p < .001$), they are not the same construct; that is, it was found that behavioral involvement can be achieved through excellent production values and the level of emotional involvement and centrality. However, the effect of the production value on predicting behavioral intention was different. Therefore, the two constructs do not overlap. This indicates that future studies should include both constructs in exploring visual media consumption models.

Finally, all three perceived values did not directly influence behavioral intention, even though most paths showed indirect effects, through other paths, to behavioral intention. However, previous studies have confirmed that the significant values and meanings of a TV drama's attributes, such as characters and celebrities, and messages and backdrops, become symbolically meaningful icons only through the audience's personalized emotional attachment to them during

and after previous viewing experiences of the program (Couldry, 1998; Reijnders, 2010; Wong & Lai, 2015).

In reality, audiences exposed to TV dramas do not immediately decide to travel to the film destinations. Instead, they go through an elaborate likelihood process (Cacioppo & Petty, 1984), involvement (Kim & Assaker, 2014; Zaichkowsky, 1984), or commitment (Cheng, Hung, & Chen, 2016), to interpret the meanings of the visual media and then to personalize the meanings. In addition to this, actual overseas travel requires an overcoming of constraints, such as structural factors (e.g. crowding, safety, travel cost, no time), interpersonal factors (e.g. people to travel with), and situational factors (e.g. weather, poor health, scheduling conflicts). This is explained by the phenomenon of parasocial interaction, which describes the relationship between media and media figures. Media researchers (Giles, 2002; Schiappa et al., 2008) assert that audiences become friendlier and identify with characters through consistent interaction with a program. As a consequence of this, it takes some time to decide to actually travel overseas to film destinations.

Academic and practical implications

Despite previous contributions to film tourism literature, the need for theoretical and conceptual contributions has been strongly suggested (Connell, 2012; Reijnders, *in press*). In addition, scholarly efforts to test a complex conceptual model covering the diverse key constructs of film tourism and their causal relationships still remain limited. Thus, the academic merit of this study has been to conceptually propose and empirically test a TV drama consumption model of film tourism in the context of the mainland Chinese audience's viewing experience with one of the most successful recent K-dramas, namely *My Love from the Star*. Future film tourism studies can beneficially incorporate the key findings and contributions of this study in studies of other countries or in different research contexts, because the production content of each media program can vary with the production country's cultural background and production style (Hudson, Wang, & Gil, 2011; Kim & O'Connor, 2011; Su et al., 2011). In addition, further modifications of the current TV drama consumption model of film tourism, reflecting other key concepts such as cultural proximity, authenticity, transformation, and nostalgia and memory, will be welcome.

This study has several important practical implications. First, it indicates that TV dramas may not lead to tourism or economic consumption in regard to a film

destination because three dimensions of the perceived values of TV dramas did not significantly influence behavioral intention to participate in film tourism. Considering that the duration of broadcast of TV dramas can be a few months, a certain amount of diffusion time is needed to allow the TV dramas to penetrate new countries or cultural territories through diverse promotional channels, including word-of-mouth and the Internet (Zufryden, 2000). Film destination marketers need to establish appropriate marketing and branding strategies for potential film tourism destinations prior to, during, and after the production of media programs, because there is no guarantee that audiences who are exposed to media programs will visit film tourism destinations. Although film tourism is a global tourism phenomenon with a high demand, a host film destination is not able to satisfy this demand without an overall plan to accommodate tourists at different points in time.

The main finding of this study shows that the effects of dramatized characters (actors) and celebrities on subsequent consumption items were significant. Audiences watching TV dramas may be more interested in the popularity of actors than in the storyline or filming locations. This suggests that it is more effective to utilize actors than scenery or storyline in promoting a film tourism destination; advertisements including photos of actors and characters will be most effective. In addition, actor-guided tours will generate interest and attention. Further, the effects of celebrity on a tourist can be maximized when a good match is achieved between the characteristics of the endorser and the tourist's self-image (Lee et al., 2008; Magnini, Honeycutt, & Cross, 2008; Yen & Croy, *in press*; Yen & Teng, 2015).

As the findings show, TV drama values did not influence behavioral intention, even though they were influential during mediating stages, such as involvement. The results indicate that TV drama audiences do not immediately become involved with a TV drama but are steadily committed through assimilation or a deep emotional involvement process including identification and referential reflection. Therefore, film destination marketers need to promote the film tourism destinations until the audience is assimilated and emotionally involved, and should develop film tourism products which can satisfy film tourists' needs and expectations. For example, with assumptions of a TV drama's success, there is a need for proactive effort, such as the preservation of film sets, the creation and updating of an Internet website, the posting up of film locations on the website, speedy replies to fans, and the introduction of a package tour of film locations. As actual film

tourists may be only a small part of the audience, film destination marketers must make consistent communication efforts.

Study limitations and suggestions for future studies

This study is subject to some limitations. The survey was conducted in the summer of 2014, after *My Love From the Star* swept the Asian region. As the popularity of the drama was established and the actors were known, the importance of celebrity might be exaggerated compared with other perceived values of the program. This study highlighted the role of TV drama consumption value in predicting consequent outcomes, such as future intention. However, this study did not measure specific attitudes, such as motivations, constraints, or influential factors in decision making, which can determine the actual levels of film tourism that occur. Thus, future studies need to include those variables in order to allow for an understanding of the role of film tourists' attitudes and behaviors in regard to film travel.

Finally, current visual media consumption models do not find any significant difference between TV drama values and behavioral intention to actually participate in film tourism. It was discussed that there is a need for immersion time in this respect. Therefore, a longitudinal study is required to investigate whether or not the relationships between constructs are significant when popularity prevails more widely after the end of broadcast by the visual media. Since most film tourism studies have used cross-sectional study samples, there is a need to attempt longitudinal research in order to explore the effects of visual media on tourists' visits to film destinations.

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