

PERCEIVED VALUES OF TV DRAMA, AUDIENCE INVOLVEMENT, AND BEHAVIORAL INTENTION IN FILM TOURISM

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 TV 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.

KEYWORDS: TV drama, film, involvement, intention, *My Love from the Star*

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 (e.g., Su, Huang, Brodowsky, & Kim, 2011), celebrity worship (Yen & Croy, in press), destination image (e.g., Hudson, Wang, & Gil, 2010; Yen & Croy, in press), perceived values of media attributes (e.g., Kim, 2012a, 2012b),

motivation (e.g., Rittichainuwat & Rattanaphinanchai, 2015), authenticity (e.g., Buchmann, Moore, & Fisher, 2010), nostalgia (e.g., Reijnders, in press), and place attachment (e.g., 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 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 (e.g., Yen & Croy, in press; Yen & Teng, 2015; Wong & Lai, 2015).

Nonetheless, no previous film tourism studies have empirically examined the structural relationships of the multi-dimensional 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 among 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, televisualized aesthetics, 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” (Horton & Wohl, 1956; Giles, 2002) 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 et al., 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 a SEM model to empirically examine the structural relationships among 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 are proposed:

Hypothesis 1: The values of TV dramas have a direct positive effect on the audience's level of emotional involvement.

Hypothesis 2: The values of TV dramas have a direct positive effect on the audience's level of referential reflection.

Hypothesis 3: 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:

Hypothesis 4: 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 among 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: (a) reflection (critical and/or referential), and (b) parasocial interaction (cognitive, affective, behavioral participation or any combination of these) with the media (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 & Rogers, 2000; Sood, 2002), which are the characteristics of behavioral involvement. The following hypotheses are therefore proposed:

Hypothesis 5: The level of the audience's emotional involvement has a direct positive effect on its behavioral involvement.

Hypothesis 6: 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 was relating to the media characters as real people and, in turn, relating these real people to his or her own real worlds (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:

Hypothesis 7: 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, and 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, the last of which 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:

Hypothesis 8: The level of the audience's emotional involvement has a positive effect on the level of behavioral intention to participate in film tourism.

Hypothesis 9: The level of the audience's referential reflection has a positive effect on the level of behavioral intention to participate in film tourism.

Hypothesis 10: 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 provides an overview of the conceptual framework developed for this paper, 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 through the way in which 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-visitation stage, rather than in the pre-visit stage, dealing with intention to actual visitation. Thus, this conceptual model and its subsequent empirical confirmation in this study will fill the current gaps mentioned above.

[INSERT FIGURE 1 HERE]

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 spring 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 portmanteau for chicken and beer in the Korean language). With its appearance, in-bound tourists induced by *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 4,500 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 (e.g., Frost, 2010; Kim, Argusa, 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 & Assaker, 2014; Kim, 2012a; 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) in 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, McKenzie and Podsakoff (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).

To minimize concerns regarding these common method biases, the alignment or wording of the items were 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. When 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 et al., 2003), by employing online panelist data two and three months after the TV drama had ended; the panelists were also selected from all over the China.

In addition to this, the testing of reliability and validity in the process of item development and before main data analyses were performed 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 through a pool of judges (professors and graduate students) during the pre-test, to guarantee a comprehensive understanding of the model comprising several constructs.

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 et al., 2009). In addition to this, confirmatory factor analysis 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. Then, the questionnaire in English was translated to 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 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 was 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 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 a worry of 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. Among them, 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 of Korea after watching K-dramas, 79% of respondents reported that their perception of Korea had been positively changed.

[INSERT TABLES 1 AND 2 HERE]

Exploratory Factor Analyses and Reliability Tests

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 3-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 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 international 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.

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

[INSERT TABLES 3, 4 AND 5 HERE]

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 to 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 (Jöreskog & Sörbom, 1993).

A measurement model is considered reliable when the 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.

Structural Equation Modeling

To ascertain whether the hypothesized K-drama consumption model was consistent with the measured data, an empirical structural equation model with the maximum likelihood of estimation was assessed. The covariance matrix (shown in Appendix 3) 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 dataset 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.

[INSERT TABLE 6 AND FIGURE 1 HERE]

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; Macionis & 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 feelings of intimacy and/or bond with the characters and celebrities as if they were close friends, and thus may feel as if they are participating in a real story even though they are aware of its 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 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 and are thus conveyed to audiences (McCracken, 1989).

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, 2008). 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 (Couldry, 1998; 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 among 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 some prior 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 et al.,

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 (PSI), 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 remains 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, *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 different research contexts, because the production content of each media program can vary with the production country's cultural background and production style (Hudson et al., 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 TV dramas can be a few months, a certain amount of diffusion time is needed to allow the TV dramas to penetrate into 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 expectation. 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 of Future Studies

This study is vulnerable to some limitations. The survey was conducted in summer 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 to 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 indicate any significance 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 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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TABLE 1. Demographic Profiles (N = 430)

Variable	Category	Frequency	Percentage (%)
Gender	Male	135	31.4
	Female	295	68.6
Age	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

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
	Strongly satisfied	81	18.8
Change of perceptions of Korea since watching K-dramas	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, scientific 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

Note: ^a = eigenvalue; ^b = variance; ^c = reliability alpha.

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) are 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
	When watching K-dramas, I feel that I am a part of the story.	.77	3.53	.91
Referential reflection (2.97; 74.16; .88)	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
	I'd like to visit a Korean restaurant that has been shown in a TV drama.	.88	3.34	1.05
Behavioral intention (4.12; 68.71; .91)	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

Note: ^a = eigenvalue; ^b = variance; ^c = reliability 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

Note: V1 = character and celebrity, V2 = message, V3 = beauty of backdrops, EI = emotional involvement, RR = referential reflection, BI = behavioral involvement, and IT = behavioral intention to be a film tourist
All correlations ($p < 0.001$).

TABLE 6. Results of SEM Analysis ($N = 430$)

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

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

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

FIGURE 1. Relationship Paths

