The Influence of Audience Involvement and Flow on Destination Image and Destination Attachment

by
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ABSTRACT

THE INFLUENCE OF AUDIENCE INVOLVEMENT ON

DESTINATION IMAGE AND DESTINATION ATTACHMENT

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This study examines the relationship among audience involvement, flow experience, destination image, destination attachment and behavioral intention in popular-media induced tourism. 445 valid surveys were collected through the online panel SoJump from Chinese audience members aged 18 or older who had watched all episodes of the drama “Goblin: The Lonely and Great God”. Confirmatory Factor Analysis (CFA) and Structural Equation Modelling (SEM) was performed to analyze the data. The findings reveal that audience involvement contributes to audiences’ flow feeling, destination image and destination attachment. Audiences’ flow experience of watching TV production is only shown a positive effect on people’s destination image but not on destination attachment. Positive destination image leads to positive destination attachment which in turn lead to positive potential behaviors. The results enrich the existing literatures of popular-media induced tourism and provide an in-depth understanding for destination management organizations or marketers of using media production as a marketing method to promote destinations.

Keywords: Audience involvement, flow, destination image, destination attachment, behavioral intention
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CHAPTER 1: INTRODUCTION

In the highly competitive and global sector that is tourism, destinations must differentiate themselves. The biggest challenge for destination management organizations (DMOs) at all levels from local to national is therefore to define the characteristics that set them apart from competitors to appeal to more tourists and achieve economic goals (Hudson & Ritchie, 2006; Busby & Klug, 2001). Thus, tourism managers constantly strive for impactful ways of marketing the destinations, and among these, media-induced tourism can be a very effective way to do so. For example, New Zealand had dramatic success in gaining great popularity for the locations where “The Piano and Whale Rider” and “The Lord of the Rings” (Connell, 2012) were filmed by emphasizing their economic contribution. However, there are also many scholars who argue that the influence that media production has on tourist visitation is not always the case considering the popularity level of leading actors/actresses and notion of authenticity (Beeton, 2005). The number of visitors is not the only indicator to measure the success in film tourism. Destination image, awareness and familiarity should also be considered as indicators (Beeton, 2005). Regardless of different foci of film tourism research, media productions’ impactful power in marketing destinations is widely confirmed in academic research.

In the last three decades, research of media-induced tourism has evolved with new concepts and insights gained. There are studies which focus on media attributes and perceived value of TV productions, specifically explaining the influence of visual techniques, tele-visualized esthetics
and auditory effects on audiences’ feelings and behavioral intentions (Kim & Kim, 2018). Other research relates to celebrity effects and attachment (Wong & Lai, 2013), destination image (Yen & Croy, 2013), authenticity (Buchmann et al., 2010), and so on. All of these previous studies explored the antecedents and contributions of media-induced tourism from different perspectives, and provided implications for DMOs to enhance destination awareness, appeal and profitability.

Fewer researchers, however, have studied audience involvement and destination attachment. Audience involvement, anchored in media research, is a multi-dimensional concept which uses measurements from different dimensions to describe audiences’ perception, comments and behaviors. It defines how much the audience engages in a media program (Sood, 2002). It helps to shape people’s subjective feelings of watching media productions, which also reflects audiences’ flow experience. While audience involvement is more related to the degree to which audiences identify themselves with the plot, content and characters, flow describes the emotional state and behaviors while people are watching media productions. These emotional feelings may also further encourage behavioral intentions, affecting viewers’ impression of the film destinations, and possibly stimulating them to visit (Kim, 2012; Sood, 2002).

Destination image and destination attachment are also very crucial in tourism research. Beerli and Martin (2004) found that destination image can be influenced by information sources. Watching media works is one of the popular ways to absorb travel information since it can affect destination image through the audience’s vicarious experiences (Kim & Richardson, 2003).
Similar to destination attachment, Wong and Lai (2013) demonstrated the positive relationships between celebrity attachment and place attachment. Since the celebrity is an important part of media programing, this study will build on this relationship to determine whether any strong audience involvement beyond celebrity attachment can also influence the emotional attachment to the destination. This gap in research will be addressed by empirically examining the audience involvement’s direct and indirect effects on flow experiences of watching media productions, destination image and destination attachment. Since Korean drama is in great vogue and shows a powerful impact in many countries other than Korea, this study will use the drama, “Goblin: The Lonely and Great God”, which is partly shot in Canada, to test the proposed relationships and determine how this Korean media production influences the Chinese audiences’ perceptions of Canada as a tourism destination.
CHAPTER 2: LITERATURE REVIEW

2.1 Popular media-induced tourism

The promotion of destinations is always a challenge for DMOs. Traditional technology and formats are progressively less likely to be effective in providing potential tourists with favorable impressions of a particular destination (Pan, 2011). As competition among destinations increases, many are using more creative and appealing approaches to differentiate themselves. Media-induced tourism is one such approach, which in the context of this study is limited to screen media. According to Iwashita (2008), popular media-induced tourism is defined as a special kind of cultural tourism whereby tourists visit a destination that has strong links with media programming (Jewell & McKinnon, 2008). This niche is also referred to as film-induced tourism (O’Connor et al., 2008), movie-induced tourism (Beeton, 2005; Im & Chon, 2008; Riley et al., 1998), screen tourism (Connell & Meyer, 2009), and media-related tourism (Busby & Klug, 2001). Regardless of the different terminologies, this phenomenon specifically refers to tourists’ travel plans motivated by watching media productions. Thus, the present research defines popular screen media to encompass film, television, reality shows, pre-recorded products and digital media (Evans, 1997; Hudson & Ritchie, 2006). Table 1 shows some of the research conducted with regard to these different forms.
Table 1. Media-induced tourism literature

<table>
<thead>
<tr>
<th>Year</th>
<th>Authors</th>
<th>Form of media</th>
<th>Research Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>1992</td>
<td>Riley &amp; Van Doren</td>
<td>Movie</td>
<td>The &quot;pull&quot; role of films</td>
</tr>
<tr>
<td>1996</td>
<td>Tooke &amp; Baker</td>
<td>Movie</td>
<td>Visitor numbers</td>
</tr>
<tr>
<td>2003</td>
<td>Kim &amp; Kim &amp; Richardson</td>
<td>Movie</td>
<td>Destination image, destination familiarity and interest of visiting</td>
</tr>
<tr>
<td>2006</td>
<td>Hudson &amp; Ritchie</td>
<td>Movie</td>
<td>Marketing activity, creation of place reputation</td>
</tr>
<tr>
<td>2008</td>
<td>O’Connor &amp; Flanagan &amp; Gilbert</td>
<td>TV series</td>
<td>Promoting method, expansion of place brand</td>
</tr>
<tr>
<td>2011</td>
<td>Kim &amp; O’Connor</td>
<td>TV drama</td>
<td>The production values and audience viewing experiences</td>
</tr>
<tr>
<td>2011</td>
<td>Pan</td>
<td>TV commercial</td>
<td>Destination image</td>
</tr>
<tr>
<td>2014</td>
<td>Rajaguru</td>
<td>Motion pictures</td>
<td>The visual, vocal and celebrity effect and travel motivation</td>
</tr>
<tr>
<td>2014</td>
<td>Tessitore &amp; Pandelaere &amp; Van Kerckhove</td>
<td>TV</td>
<td>Destination image and travel intention</td>
</tr>
<tr>
<td>2016</td>
<td>Fu &amp; Ye &amp; Xiang</td>
<td>Reality show</td>
<td>Destination image and behavioral intention</td>
</tr>
<tr>
<td>2017</td>
<td>Zhang</td>
<td>TV drama</td>
<td>Tourist experience and electronic word of mouth</td>
</tr>
<tr>
<td>2018</td>
<td>Kim &amp; Kim</td>
<td>TV drama</td>
<td>Perceived values, audience involvement and behavioral intention</td>
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</tbody>
</table>
Popular media-induced tourism is increasingly attracting attention from academics who are focusing on its impacts. Scholars have been exploring the reasons why media productions have such a significant effect on audiences’ behaviors, and are attributing it to various tangible traits of productions such as story lines, exotic and romantic scenes, attractive celebrities, and other special visual and vocal effects (Kim & O’Connor, 2011). Kim and Assaker (2014) focused on the influence of TV productions on tourists’ on-site experiences. They delineated the role of production values in shaping tourists’ visitation experiences with an emphasis on the mediating impact of audience involvement. These “production values” comprise storylines, characters, the depiction of inter-personal relationships, and visual techniques. Because media productions strongly feature these media characteristics, tourists’ on-site experience can be affected accordingly. Kim (2018) also uses the term “perceived values of TV drama” and categorizes them into three value dimensions: characters and celebrity; message; and beauty of backdrops. He deems these values to be meaningless for audiences’ behavioral intention without audience involvement between them.

An important influence of media works is destination choice. People are sometimes motivated to visit the destinations shown on TV and other screens because the locations become meaningful and attractive to them with the impressive stories happening there. Thus these destinations become more memorable compared with others and the possibility to choose these places as a next destination increases (Busby & Klug, 2001; Riley, 1998). Thus, screen media is often considered an effective tool for destination marketing (Beeton, 2004; Connell, 2005). It is
common for DMOs and production companies to cooperate to improve the reputation of
destinations by shooting films there (Cynthia & Beeton, 2009). Movies can be seen as a “pull”
factor for potential tourists if they vicariously know the characteristics of the destination through
the media channel (Riley & Van, 1992). The distinctive advantages of media programs compared
to other traditional promotions come from the persuasion in both logic and emotional ways
(Cohen, 1986). Specifically, the technique of photography decreases the limits of distance and
space, enriching audiences’ knowledge about the function, scenery and style of the destination.
Besides, media productions combine auditory and visual impacts by using celebrities and
dynamic scenes, which make it easier to impress audiences and stimulate their imagination
emotionally (Cohen, 1986). That is the knowledge they gain and the emotion they naturally
generate which arouse their interest in the shooting location. Hudson and Ritchie (2006) also
conclude that film can be a promotional method used to create awareness of, and even familiarity
with, a destination by capturing its especially appealing sites. If they become excited by what
they see on screen, they are then able to research the culture, local conditions and customs and
gerather more travel information online. This information remains top of mind and comes to the
fore when they are ready to plan their travels. Taking full advantage of this proclivity, many
shooting destinations promote themselves with collateral and specialty activities such as movie
maps and location tours (Hudson & Ritchie, 2006).

Western scholars of media-induced tourism tend to focus on films to explain this
phenomenon, its cultural meanings and marketing implications (Beeton, 2010; Connell, 2012).
For instance, Hudson and Ritchie (2006) use “Captain Corelli’s Mandolin” as a case to confirm the film’s role in destination marketing. The destination presented in the movie “The Sound of Music” is also a very popular study object (Im & Chon, 2008). “Crocodile Dundee” (Australia), “Rumble in the Jungle” (D.R. Congo) and “The thriller in Manila” (Philippines) are all typical representatives of films advertising the shooting destinations (Riley & Van Doren, 1992). On the other hand, Asian scholars are more interested in TV programs, especially Korean dramas which are very popular among Asian countries such as China and Japan. Kim (2018) used the drama “My Love from the Star” as an example to test the impact of media perceived values, while Zhang (2017) used the same drama to assess the effect of audience involvement, flow and delight on electronic word-of-mouth (eWOM). Kim et al. (2007) investigated both the socio-cultural and economic influence of the Korean TV series “Winter Sonata” on the Japanese tourism market. Using the same drama along with “Jewel in the Palace”, Kim, Long and Robinson (2009) undertook exploratory research to illustrate the great power of Hallyu or “Korean wave” television dramas (also known as K-dramas) for Korean tourism development, particularly in neighboring countries in Asia. They confirmed that the influence of Korean drama is not limited to the Korean tourism market. Another example is provided by the Korean drama “Goblin: The Great and Lonely God”, which highlighted some views in Quebec City, Canada when released in 2016. This drama contributed significantly to the number of visitors from Korea to Canada. According to Destination Canada (2018a), this drama had 245 million episode views on Korean television and 108 million episode views on NAVER TV, a widely-used Korean video watching platform. It also received 800,000 conversations about the series on NAVER TV, which led to
2.1 million visits to Destination Canada’s blog on NAVER. In addition, there were 661,000 visits to Destination Canada’s Korea content hub and 3 million people accessed Canada tourism information via print articles. All these overwhelming reactions resulted in Quebec ranking as the number 1 province that Korean travelers want to visit in the next two years from 2016. Moreover, the Fairmont Le Chateau Frontenac Hotel, where the characters stayed in the drama, quintupled its room reservations by Korean travelers. Overall, the visitation from Korea to Canada increased 30% in 2016 and a further 17% in 2017. However, this increase was short-lived as 2018 saw a decrease in visitation of 16%. Aside from these dramas and films, TV productions such as reality shows are also worth studying since they can significantly affect audiences’ perception of a destination (Tessitore, Pandelaere & Van Kerckhove, 2014). This was highlighted by Fu, Ye and Xiang’s (2016) study of “Where are we going, Dad?”, a very popular Chinese reality show filmed in fairly unknown destinations around China. After its release, online searches of these locations sharply increased by 272%.

In summary, media programming really plays a significant role in destination marketing and publicity. The DMOs could use it as an advertising tool to make their destination better known. For example, in the press release of the “Goblin”, Quebec City is mentioned many times during the Q & A section. Because many domestic and overseas media attended the press release, the audiences are more likely to know Quebec City through their domestic media news. At the same time, the film crew may want to cooperate with the DMOs and other local companies so that they can save budget. It is a mutually beneficial partnership for all the involved organizations. The
film crew negotiated with Destination Canada, Quebec City and Area, Fairmont Hotel, Air Canada and other firms since April 2016, and then after lengthy conversations, decision making and an inspiration tour, the drama was finally shot and released. Next, Destination Canada drove all viewership by posting articles (links) and creating online forums showing the beautiful sceneries of shooting destinations to Destination Canada’s content hub. Other social media platforms are also used to expand the impact of the drama to the shooting places, leading to a great success for Canada’s tourism market (Destination Canada, 2018a). However, not all the destinations have the chance to invest in a movie or TV series. It is always the destinations which have economic strength or some large corporations with sufficient funds to support and subsidize that have an opportunity to be part of a media production. Thus, we often see destinations which become popular because of a specific media production but do not deliberately decide on the filming in the first place. They only happen to be chosen as the film location and receive unexpected benefits. Another contradiction is that some destinations gain a positive reputation from the media productions while others might be seen negatively because the films may show unattractive aspects of the place based on the special requirements of the storyline. In conclusion, popular media tourism is an existing phenomenon while it is also a complicated topic due to the diversity and the various natures of different destinations, the subject and content of the media production. Popular media tourism may apply to some destinations, but its generality is still being questioned. The complexity of popular media tourism raises questions that need to be addressed through continuous academic studies in order to comprehensively explore how these productions affect an audience’s experiences and destination development strategies.
2.2 Audience involvement

It is critical to understand audience reactions to media productions to gauge their impact on tourism development. Audience involvement is defined as the mood and emotion of audiences, the exploration of which is rooted in media studies. In mass media and communication studies, audience involvement is defined as the extent to which audience members engage in a media program and positive interaction between audiences and the contents of media programs (Kim & Assaker, 2014; Levy & Windahl, 1984). Audience involvement describes audiences’ behaviors, emotion and thoughts of watching TV production and then reflects the connection between them. (Levy & Windahl, 1984). In conclusion, it is a complex and multidimensional concept with different dimensions to describe various reflections of audiences with regard to their level of involvement (Fu et al., 2016). It is a very common expression of audience involvement that people imagine the plot evolving in a preferred direction while watching, and sometimes they are so engaged that they even posit themselves in the storyline, which makes them feel they are linked with the movie or the drama. Thus, audience involvement investigates the individual’s personal viewing experience with a media program, emphasizing the aspects of emotional interaction and reflection.

The latter originates with the concept of “para-social interaction”, which means audiences are completely involved in the media production so that they cannot help picturing whatever kinds of intimated relationship they want to have with the characters, actors or even other attributes portrayed by the media works in their unlimited imaginary world (Horton & Wohl,
1956; Fu et al., 2016). The para-social interaction is the subjective and perceived feelings of the audience about how they see the relationship between themselves and the content of the media. These relationships can be divided into affective, cognitive and behavioral dimensions (Sood, 2002). Affective interaction can be explained by how much the audiences like the media production by identifying the content and the characters with other media attributes such as the places, background music and actors. When all the media attributes are combined, audiences are more likely to have special emotions or attitudes towards the media production (Sood, 2002; Kim & Assaker, 2014). Cognitive interaction refers to the extent to which the media can deliver new knowledge through the message, characters or other attributes to the audiences; this emphasizes the educational function of media (Sood, 2002; Kim & Assaker, 2014). Lastly, behavioral interaction describes the audiences’ post-watching behaviors, such as how likely and how often they talk about the media program as well as the kinds of comments and recommendations they make. It also includes the willingness of audiences to adjust their timetable to be exposed to a specific media production (Sood, 2002; Kim, 2018). In addition to para-social interaction, Sood (2002) points out that reflection is also an element of audience involvement. It refers to the degree to which audience members perceive a media message and link it to their own life. Specifically, reflection is comprised of both critical and referential aspects. Critical reflection means that the audience members enjoy the artistry and storyline of a media program by critiquing or suggesting plot changes and developments (Sood, 2002). Referential reflection defines the extent to which audiences relate the media content to their personal lives (Sood, 2002; Fu et al., 2016). Audiences are likely to link the situations shown in
the movie to their daily life, suggesting that the on-screen events can be a mirror of ordinary peoples’ life. These five dimensions specifically describe the audiences’ active viewing experiences more comprehensively, concentrating on their instantaneous responses as well as changing feelings, emotions and pleasure.

Sood (2002) used a five-dimensional model (affectively oriented interaction, cognitively oriented interaction, behaviorally oriented interaction, referential reflection, and critical reflection) which was specifically developed for entertainment-education media programs to measure the conception of audience involvement. After much research, other scholars found a more accurate and pointed approach to investigate audience involvement and have confirmed its validity by synthetic analysis and conceptualizing previous studies. Rather than use five dimensions, Kim (2012) applied a three-dimensional model (behavioral involvement, emotional involvement, and referential reflection) to operate this construct in the belief that audience involvement in the context of film tourism is better explained by the three-dimensional model. This was confirmed and has been applied by many scholars; while the validity and reliability of the 15-item scale has been supported (Kim & Assaker, 2014; Fu, et al., 2016; Kim & Kim, 2018). Specifically, the present study will use a popular romantic K-drama which is a typical dramatic entertaining TV show. Thus, audience involvement does not emphasize either the educational function or the audience’s critical reflection but focus more on audiences’ affective emotion. Therefore, in line with previous literature, audience involvement of this study will use the three dimensional model to measure this conception.
2.3 Flow

There are two ways for scholars to measure the quality of an experience. The first one is using some conventional constructs or variables such as happiness, pleasure, or motivation to conclude peoples’ mood and emotion (Csikszentmihalyi, Lefevre, & Irwin, 1989), while the second method comes from flow theory. Flow research provides a way to operationalize people’s feelings (Csikszentmihalyi et al., 1989). It explains the subjective well-being of human beings as a result of some intrinsically motivated activities; this concept is very similar to that usually called “feeling” (Kawabata & Mallett, 2011). According to Csikszentmihalyi (1988), how an individual person feels and perceives when involved in some activities can be considered as flow. Kawabata and Mallett (2011) stated that it is a metaphorical approach to explain the subjective feelings of an optimal state of mind when involved in particular activities. Flow comes from the situations in which people are engaged in some enjoyable and pleasant activities and too concentrated to notice their surroundings. Being “in the flow” always puts people in a positive mood and these positive flow experiences play a crucial role in people’s future behavioral intentions (Liu & Shiue, 2014). For example, if people are immersed in a particular activity and in the flow, they may repeat doing it to regain the happiness derived.

The conceptualization of flow is a complex process because several dimensions are combined. People can gain flow experiences when they are in an environment which has a high level of both “skill” and “challenge”. Challenge here means the opportunity which people can use to make a change in their experience while skill refers to one’s ability to take action for the
opportunity (Csikszentmihalyi, 1975; 1982). In other words, challenge refers to the extent to which people find it difficult to solve some tasks while skill is the ability to solve problems. On the one hand, when challenge is high while skill is low, people may be disappointed because they do not have the ability to handle the situation. On the other hand, when skill is high while challenge is low, people will not derive any sense of achievement from solving it. Thus, when both challenge and skill are high, people strongly feel themselves having a chance to make changes and expand their capabilities of learning new knowledge and increasing self-esteem. (Csikszentmihalyi, 1975; 1982). No matter whether it is a work or leisure activity, flow experiences provide people a lot of pleasure and enjoyment of self-fulfillment (Liu & Shiue, 2014).

Csikszentmihalyi (1990) identified nine major components of a flow experience: challenge-skill balance, action-awareness merging, clear goals, unambiguous feedback, concentration, sense of control, loss of self-consciousness, transformation of time, autotelic experience. However, regardless of these various components, researchers will choose different combinations depending on the study context and setting. Previous scholars tend to apply only some of them when doing their own research. Wu and Wang (2011) chose control, concentration, and transformation of time as measurements to investigate people’s flow experiences on social network sites. Drengner (2009) also emphasized the concentration and transformation of time to measure flow in a leisure context. Shin (2006) added enjoyment and engagement to the composing elements of the flow process to explain the emotionally subjective
impression when engaged in leisure activities. These components respectively look into different aspects of flow experience. Since the present study employs watching a media program, a typical leisure activity with low risk and low skill, it does not consider the balance of challenge and skill component to measure flow experience. However, previous scholars always use enjoyment to investigate peoples’ subjective feelings of doing relaxing activity, and therefore this study will use this construct as well explore peoples’ watching experience. Besides, watching media production is sometimes not an activity with a clear purpose but only doing it for fun or casual entertainment. Concentration and transformation of time are two important factors which accurately depict audiences’ state and reflect their level of obsession when engaging in a leisure activity. Thus, considering the existing literature and the specific setting of the present study, this study will use enjoyment, concentration and transformation of time to measure the conception of flow.

2.4 Destination image

The image of a destination is a key concept to understand people’s destination selection process as well as behavioral intentions. Destination image is defined as “the sum of beliefs, ideas and impressions that a person has of a destination” (Crompton, 1979, p. #) and emphasizes an individual’s knowledge of and feelings towards, a particular destination (Crompton, 1979; Fakeye & Crompton, 1991). Destination image is a very critical aspect of a destination marketing campaign, as it shows a great impact on influencing tourists' destination choice, visiting experience, perceived value and behavioral intentions (Fu et al., 2016). DMOs start to change the
existing destination image or create a new destination image to expand the destination’s reputation to gain cultural and economic benefits (Bigné, Sánchez & Sánchez, 2001; Chen & Tsai, 2007; Chi & Qu, 2008). Bigné et al. (2001) affirmed that people who have never been to those destinations easily generate images based on the subjective interpretation of other tourists’ feelings and opinions. Moreover, destination image is a key determinant of tourists’ attitudes toward the destination as well as their final decision making (Yoon & Uysal, 2005). The more favorable an image people have, the more positive the attitude they will have and then, the more likely they will finally visit the destination. The definition of this concept suggests the representation in peoples’ mind of what they know, think and feel about a particular destination (Alcañiz, García & Blas, 2009).

Gartner (1993) delineated three components of destination image: cognitive, affective, and conative. Specifically, the cognitive image or designative component, refers to an individual’s perception of knowledge related to a destination’s physical attributes such as transportation and infrastructure (Bigné, Sánchez & Blas, 2009). The affective image or evaluative component, refers to an individual’s evaluation of emotional responses to a destination (Baloglu & McCleary, 1999). Even though they separately emphasize the different aspects of overall evaluation of a destination, their combination greatly contributes to the comprehensively formative process of destination image. The conative component refers to how one acts based on the information received and the behaviors one displays (Gartner, 1994; White, 2005). Due to the multi-dimensional and complicated features of this concept, researchers have found it difficult to
have a unitive measurement standard. Therefore, many scholars only use the affective and cognitive aspects in their research because these two components are much more interconnected (Beerli & Martin, 2004). Baloglu and McCleary (1999) believe affective and cognitive aspects to be more important in forming a destination image, especially as it relates to some external sources such as WOM or media production. In contrast, the conative image is considered to be an indirectly influencing factor but there are few studies that explain the reasons comprehensively. Therefore, the present study adopts a similar approach and considers only the cognitive and affective components (Baloglu & McCleary, 1999; Martin & Bosque, 2008).

In the destination image formation process, different information sources can be the effective factor that stimulates peoples’ impression (Baloglu & McCleary, 1999) because these agents provide vivid pictures and text messages of destinations (Gartner, 1993). Gunn (1972) categorized these agents of information into five aspects, namely overt induced, covert induced, organic, autonomous information and personal experience. Overt induced information refers to the promotion and advertising of mass media while covert induced information means the celebrity, destination articles and other content used in promotion. Organic information is similar to WOM which is voluntarily or involuntarily shared with friends and relatives. Related to media productions, autonomous information includes news, movies, documentaries, and mass media, and is one of the important ways to help people build subjective images of a destination (Gartner, 1993). People produce the overall destination image according to destination attributes, service quality and even previous visits, which can be experienced not only in reality but also through
media programming or eWOM. Therefore, it is reasonable to suggest that destination image is not necessarily based on reality as various media channels which diffuse abundant real and fictional information about destinations can be an important way to assist people to form a holistic destination image before their actual travel.

2.5 Destination attachment

Attachment is a psychological concept that refers to the special and positive bonding or relationship between individuals and a specific object. (Bowlby, 1979; Veasna, Wu & Huang, 2013). Attachment research has been undertaken in many areas, especially places and brands (Jiang, Ramkissoon, Mavondo & Feng, 2016; Aureliano-Silva, Strehlau & Strehlau, 2018) with destination attachment a popular topic of study since it is strongly linked to destination marketing and tourist satisfaction (Veasna et al., 2013; Yuksel, Yuksel & Bilim, 2010). Rooted in attachment theory, destination attachment describes the positive relationship and emotional bonding between individuals and a specific tourism destination (Veasna, et al., 2013; Yuksel, et al., 2010; Hidalgo & Hernandez, 2001). This positive connection reflects one’s subjective demonstration of the importance of a destination to an individual and how close the tie is between the two (Halpenny, 2006; Lewicka, 2008).

This study employs destination attachment, narrowing the concept of “place attachment” to ensure that only the places to which one travels are considered. The two dimensions of place attachment are place identity (emotional attachment) and place dependence. When applied to destinations, place identity refers to its unique meaning to people, emphasizing their emotional
relationships with the destination (Jiang et al., 2016). It depicts one’s special love and link to a place regardless of other external factors. Place dependence is determined by whether the objective attributes or physical features of a destination can satisfy people’s functional needs. (Suntikul & Jachna, 2016).

Reasons leading to destination attachment are various since there are many different kinds of stimuli which can produce emotional and special bonds to maintain people’s dependence on a place. For example, people always have a particularly deep emotion with their hometown. This kind of emotion proves that previous experience can be a reason for special attachment. It can be inferred that time spent and previous visits are the most important factors for people to feel attached to some places. However, Halpenny (2006) and Yuksel et al. (2010) state that this kind of attachment can also occur before the actual visit, since people can obtain information about places using social media or through friends and relatives. Especially for tourism destinations, people can always absorb all types of tourism information on different platforms and channels. Thus, people are able to have a positive and emotional attachment to a film destination and even generate an intention to visit after seeing media productions.

2.6 Behavioral intention

Behavioral intention is always considered as an important concept in tourism literature since it represents peoples’ thoughts about their potential behaviors towards a destination and even influences their actual future behaviors. Thus, DMOs pay a lot of attention to the theoretical findings of behavioral intention in the academic world because of its practical implications.
Behavioral intention, sometimes referred to as intention loyalty in consumer behavioral research (Suhartanto et al, 2018), describes people’s foreseeable behavior in future consuming (Altunel & Koçak, 2017). Behavioral intention is also defined as different kinds of expectation related with peoples’ behaviors which might really happen in the future and this prediction of behaviors exists in different settings (Fishbein & Ajzen, 1975). In after purchase research, post-purchase behavioral intentions – which refer to a tendency to buy the product, service or experience again after consuming (Engel et al, 1995; Oliver & Swan, 1989) – are always used to predict the possibility of consumer repurchase. Chen and Tsai (2007) defined behavioral intention in a tourism setting as the likelihood of tourists’ willingness and desire to revisit or recommend the destination to others. However, since behavioral intention signifies possible future behaviors, this concept is not limited to repurchase behavior (Mansour & Ariffin, 2017). The pre-purchase intention can be influenced by many different external factors and is also seen as a predictor of future behavior in different settings (Fu et al., 2016; Kim, 2018; Jin, Lee & Lee, 2013). In this study of the specific tourism setting, the behavioral intention is the audience’s willingness of going to, the possibility of positive judgment of, and the likelihood of recommending a specific destination where a TV production was shot.

2.7 Study relationships

2.7.1 Audience involvement and flow

Flow is the enjoyable and optimal state of mind when people are involved in an activity (Kawabata & Mallett, 2011). Watching TV programs and films or other media programs are the
most typical leisure activity in people’s daily life. Moreover, media productions contain many different kinds of “icons” which are more distinctive, extraordinary and compelling compared with traditional media approaches which use more static message delivery (Kim & O’Connor, 2011). The context of storyline and the beauty of the backdrop as well as other visual and acoustic effects can close the distance between audience and media program and even the content of the media program, which makes people more engaged when watching (Kim & Kim, 2018). Thus, it is reasonable to assume that the more the audience is involved, the more optimal a state of mind they will have. Positive and active involvement by the audience will lead to a more comfortable perception. Therefore, audience involvement is an essential factor in influencing audiences’ emotional experience when watching a media program, leading to the following hypothesis:

**H1: Audience involvement is positively related to flow experience**

### 2.7.2 Audience involvement, flow and destination image

People absorb destination information from different sources, where media programs such as films and TV dramas are among the most typical source for audiences (Beerli & Martin, 2004). The greater the audience involvement in a media program, the more they want to explore the destination (Patino et al., 2011). Many scholars have studied the importance of media productions in shaping peoples’ positive destination image (Schofield, 1996), and have confirmed the positive effect of dramas, films and reality shows on destination image and behavioral intentions (Kim et al., 2008; Kim & Assaker, 2014; Fu et al., 2016; Riley et al., 1998;
The link between media production and destination image is through audience’ vicarious experiences (Kim & Richardson, 2003). Flow is also confirmed to be a strong factor to influence peoples’ emotion of satisfaction (Shin, 2006), and this pleasant perception while watching may transfer into the favorable impression of the media production or even expand to the shooting destination. Moreover, when these audiences involve themselves deeply with the media world, they may generate enjoyable feelings about the scenes, characters, storylines and other contents of the program (Fu et al., 2016). In addition, a high degree of this emotional experience provides the audience a chance to notice more details about the media program, even to the extent of remembering details about the shooting destinations (Fu et al., 2016). Thus, all these subjective feelings and information absorption can lead to a long lasting memory of the media program and then transfer to a positive image of the destinations where the scenes were shot.

Hence, the following hypotheses are proposed:

H2: Audience involvement is positively related to destination image

H3: Flow is positively related to destination image

2.7.3 Audience involvement, flow and destination attachment

Previous studies found that leisure involvement and its three components of attraction, self-expression, and centrality is always considered as an essential influencing factor (Kyle et al., 2003; Kyle et al., 2005). Tourists who are interested in the travel activity and feel free to be themselves are easily emotionally attached to the destination. However, the knowledge and
information about a destination does not necessarily come only from the actual experience, but can also be obtained from other channels such as media and WOM (Halpenny, 2006; Yuksel et al, 2010). Aside from involvement, attractiveness is confirmed to be another important reason that leads to place attachment (Hou, Lin & Morais, 2005; Lee, 2001; Cheng, Wu & Huang, 2012) which can be conveyed through the scenery, culture and other special features of the destination captured by films, dramas and other kinds of media productions. Moreover, the enjoyable mood is generated when fully involved in and appreciating these productions. The optimal state of mind is naturally produced when audiences are caught up in the lively twists and turns of plot and the beautiful visual effects, which may make them think highly of the film location and even generate an emotional attachment to this place. Chen (2017) found that the celebrity effects – a crucial driver of audience involvement – can influence place attachment to some extent. Therefore, it is reasonable to put forward the following hypotheses:

\textit{H4: Audience involvement is positively related to destination attachment}

\textit{H5: Flow is positively related to destination attachment}

2.7.4 \textbf{Destination image and destination attachment}

Many research studies have confirmed the relationship between destination image and destination attachment (Chen, 2017; Veasna et al., 2013). It can be argued that destination image is an antecedent of destination attachment (Prayag & Ryan, 2011). Therefore, it is expected that a more favorable destination image will lead to a stronger attachment. Prayag and Ryan (2012) confirm that destination image contains cognitive and that affective components and place
attachment focuses on the emotional reaction. Wang et al (2011) also found that destination image has a positive influence on place attachment. Even though this relationship is already existing, the previous studies tested the relationship between place attachment and destination with tourists. The present study follows a similar approach in that the respondents are all audiences of particular media productions. The results will help to investigate whether the relationship between destination image and destination attachment still exists as strongly in the context of popular-media tourism. Thus, we propose the following hypothesis:

**H6: Destination image is positively related to destination attachment**

### 2.7.5 Flow, destination image, destination attachment and behavioral intention

A large number of tourism studies have confirmed the positive relationship between destination image and behavioral intention (Xu, Chan & Pratt, 2017). Many scholars adopt the cognitive and affective image separately when doing research and they have successfully confirmed the significant effect of both components (Fu et al, 2016; Zhang et al, 2014). Previous studies also found that both images exert their influence on people’s intentions, directly and indirectly, through overall image (Alcañiz, García & Blas, 2009; Lin et al, 2007). The more favorable image the tourists have, the more positive behaviors they are more likely to act. Chen and Tsai (2007) concluded that destination image impacts destination choice decision-making process and the after-decision-making behaviors including the evaluation of travel experience and future behavioral intentions. They also successfully discovered the overall destination image indeed has a significantly positive effect on behavioral intentions in their study.
Many studies have investigated the relationship between destination attachment and loyalty, which was measured in many different forms in tourism field such as intention to visit or revisit, eWOM, willingness of recommendation and satisfaction of experience (Yuksel et al, 2010; Xu & Zhang, 2016). These different measures of loyalty referring to similar forms of behavior intention, suggests that place attachment is supposed to have an impactful relationship with behavioral intention. When people become more attached to a place for some reason, they are more likely to gain satisfaction by visiting and to hold optimistic judgments of its attributes. Wong and Lai (2013) confirmed that place attachment has a positive effect on behavioral intention in film-induced tourism. Furthermore, Toudert and Bringas-Rábago (2015) also found highly significant relations established between destination attachment and intentional behavior which specifically refer to the revisit intention and intention to recommend.

As a conception rooted in psychology, flow is always considered as a predictor of people’s emotion, satisfaction and behaviors (Shin, 2006; Liu & Shiue, 2014). Previous literatures have stated that flow experience of online activity shows a great influence on their future behaviors (Lee & Tsai, 2010). Especially in consumption, flow experience can amplify a consumer’s positive emotions and then lead to their intention of repurchasing products (Cyr, Bonanni & Bowes, 2005). Perceived flow of using quick response codes is also confirmed to be an important factor to influence consumers’ satisfaction and purchase intention (Hossain, Zhou & Rahman, 2018). Specifically, for this study, watching a TV program as a relaxing and enjoyable activity is assumed to make people get flow experience. The audience’s subjective feelings are
based on their watching experience which includes all the beautiful visual effects of backdrop and other outstanding features. This kind of subjective emotion is likely to change their thoughts of future behaviors. The statements above led to the three following hypotheses:

**H7:** Destination image is positively related to behavioral intention

**H8:** Destination attachment is positively related to behavioral intention

**H9:** Flow is positively related to behavioral intention

*Figure 1. The study model*
CHAPTER 3: METHODOLOGY

3.1 Study setting

Due to the “Korean wave”, K-drama is experiencing great popularity in Asian countries such as China and Japan. Research has shown that K-drama has a compelling influence on the filmed destination, even if it is only a stylish café or restaurant. Tourists go to every place presented in the drama and recall the story when they imitate the actions of the actors. This kind of behavior helps many Korean locations become well-known destinations.

As previously mentioned, the K-drama “Goblin: The Lonely and Great God”, included some episodes that were filmed in Quebec City, Canada. It enjoyed great popularity in South Korea, China and other Asian countries. After the last episode was released, viewership ratings rapidly increased to 20% (www.yule.com.cn), reaching a new historical record for Total Variety Network, the most famous cable TV integrated entertainment channel in Korea. In China, its theme and background music topped the charts of the week on many music platforms with more than 6.4 million downloads (Gu & Deng 2017). On the most popular social media platform which is also the most widely used Chinese microblogging website, WeiBo, there were more than 3.2 billion episode views (Destination Canada, 2018b). A corollary to this popularity was the heightened awareness of the shooting destinations. Chinese audiences were not only attracted to the Korean destinations but also the Canadian scenery shown in the drama. Online news and articles on public platforms introduced all the film locations such as “Rue De Petit Champlain”, “Fairmont Le Chateau Frontenac” and “Fontaine de Tourny”. Many audience members left
comments about the impressive beauty of these backdrops. Canada recorded a record 682,000 arrivals from China in 2017, up 12% over 2016 with a further increase of 6% in 2018 for a total of 737,000 arrivals, making it the largest Asian source market (Destination Canada, 2018b).

Since K-drama has been shown to have great impact in promoting Korean destinations, it begs the question whether it could have a similar influence in promoting other countries’ destinations? This study employs the K-drama of “Goblin: The Lonely and Great God” to test the proposed model in China.

3.2 Sampling, data collection and analysis

The study population is Chinese audience members aged 18 or older who have watched all episodes of the drama “Goblin: The Lonely and Great God” as this program appeals mainly to an adult audience. It is assumed that those who have watched the entire series are most familiar with the storyline and characters, and therefore may have a higher level of engagement.

The sample size was calculated according to a general equation of marketing research with the careful consideration of all relative coefficients to guarantee an accurate result. The following formula illustrates how the sample size was selected. \( N = \frac{z^2 p(1-p)}{e^2} \), where \( N \) equals the sample size, \( z^2 \) equals 1.96 by setting the confidence interval at 0.05, \( e \) equals acceptable error (±5%), and \( p \) is the estimated variability in the population which is always estimated to be 50% in social science research (Zhang, 2017; Veasna, Wu & Huang, 2013). Thus, the sample size should be at least 196. In addition, as a rule of thumb, a sample above 200 is enough to provide sufficient statistical power for data analysis (Hoe, 2008). Garver and Mentzer (1999) and Hoelter (1983)
also proposed a ‘critical sample size’ of 200. To ensure a sufficiently large sample after data cleaning, the planned sample size was 300~400.

The data were collected through SoJump (http://www.sojump.com) which is an online panel database. This platform has a powerful function that allows for designing professional questionnaires and surveys, recycling and answering data, statistical analysis and other value-added services. SoJump has more than 2.6 million panel members who come from major cities of mainland China (Lien & Cao, 2014). Approximately, 72% of its members are full-time employees in different jobs, ranging from office secretary and technician to department manager (Chen et al., 2013). Of registered members between 16 and 65 years, 35% are in their twenties and 48% are female (Zhang, 2017). SoJump can therefore be considered an appropriate online platform for purposes of this research.

The data was processed using the professional statistic-analysis software AMOS. The conceptual model and hypotheses were tested using structural equation modeling (SEM) to verify their reliability and to check if the measurement scale and proposed model can accurately represent the constructs. In addition, a variety of validity tests of constructs was also assessed through confirmatory factor analysis (CFA), to determine construct validity and discriminant validity.

3.3 Measures

The survey comprised two major parts, namely a series of socio-demographic questions and measurement items of key constructs. The measurement items were selected based on the review
of previous literature. Every construct was measured using a five-point Likert scale (1=strongly disagree to 5=strongly agree).

For the socio-demographic questions, gender, age, marital status and occupation were asked at the end of the survey because it reminds respondents that they are almost done at a point in time when people are tired of answering and this order arrangement reduces the number who abandon. The original survey was developed in English and then translated by the researcher into Mandarin. Professional translators and other researchers were hired to check the translated version to ensure accuracy.

The measurement scale of audience involvement was adapted from Kim (2012; 2018). With minor modifications, this study adopted 14 items to measure the construct of audience involvement. Measurements like “If my favorite character(s)/actor(s) from “Goblin” appeared on another program, I would watch that program”, “I found my favorite character(s)/actor(s) in “Goblin” to be attractive”, “If there was a story about “Goblin” or my favorite character(s)/actor(s) from “Goblin” in a newspaper, online, or a magazine, I would read it”, “I arranged my daily/weekly schedule around “Goblin” so as to have a regular relationship with the program”, “I look forward to watching “Goblin” and my favorite character(s)/actor(s) in each episode” and “I sometimes made remarks to my favorite character(s)/actor(s) while watching “Goblin”” indicate the audiences’ behavioral loyalty to K-dramas (Kim, 2018). For the measurements of emotional involvement, one item of “I was determined to meet my favorite character(s)/actor(s) on “Goblin” in person” is deleted because it focuses more on the celebrity
instead of the media work itself. Kim (2018) also deleted this item of audience involvement in his research. Another item of “My favorite character(s)/actor(s) in “Goblin” were like old friends was modified to “I feel comfortable when watching “Goblin”, as if the character(s)/actor(s) was/were my friends” to help audiences accurately understand this item and specifically investigate their emotional feelings. This modification has also been used in Kim’s (2018) study.

Other items like “When watching “Goblin”, I feel that I am a part of the story”, “I like hearing the voice(s) of my favorite character(s)/actor(s) of “Goblin” in my home”, “I feel that the “Goblin” and my favorite character(s)/actor(s) keep me company” and “I felt sad for my favorite character(s)/actor(s) when they made a mistake, or when bad things happened to them” comprehensively reflect the audiences’ imaginary world and the special link between them and the drama. Referential reflection describes how the audience connects the drama with their daily life and will be measured by items like ““Goblin” seems to understand and cover the kinds of issues that I want to know more about”, “I feel that “Goblin” portrays real life lessons and practices that I can personally relate to”. The item “I feel that “Goblin” presents some things as they really are in life” was deleted because the drama is about ghost and deities and this might have confused respondents. “When character(s)/actor(s) in K-dramas express an opinion, it helps me make up my own mind about the issue” was added to measure referential reflection (Kim, 2018).

For flow, the items were adapted from Shin’s (2006) study with the only modification being that of the specific context. Measurements of enjoyment such as “I enjoy the watching
experience of Goblin”, “I am attracted to the activity of watching “Goblin””, “Watching “Goblin” is a visually pleasing experience” and “The activity of watching “Goblin” is not boring” depict the audience’s emotional feelings when watching “Goblin”. Transformation of time will be explained by items “I am unconscious of the passage of time while watching “Goblin””, “It feels like time flies while I am watching “Goblin””, “I spent more time than I have intended” and “Being occupied with watching “Goblin”, I would forget other engagements”. The concentration reflects how much the audience focuses on the drama and gives it its full attention. It was operationalized as “I am annoyed when interrupted by someone while watching “Goblin””, “I had a feeling of concentration when I was watching “Goblin””, “I was not distracted when I was watching “Goblin”” and “I was unaware of what is going on around me when I was watching “Goblin””.

Destination image was measured according to the study by Fu, et al. (2016) which built on work by Baloglu and Brinberg (1997) and Baloglu and McCleary (1999). Cognitive image includes “Beautiful Scenery”, “Natural Attractions”, “Interesting Cultural and Historical Attractions”, “Friendly People”, “Unpolluted Environment”, “Unspoiled Environment”, “Good Climate” and “Good Value for Money”, while affective image has items like “Quebec City is pleasant / relaxing / exciting / arousing”.

Destination attachment was measured using all the original eight items proposed by Kyle et al. (2004) and Kyle et al. (2005). Modifications of this construct were limited to the context and tense as questions were asked before the actual visit and destination attachment can also be the
result of audiences’ subjective assumption. Place identity and dependence are respectively measured using four items. Place identity describes the special meaning of the destination for the audience, measuring items like “Quebec City means a lot to me”, “I am very attached to the Quebec City”, “I identify strongly with Quebec City”, “I feel no commitment to Quebec City” were used to test this dimension. For place dependence which explains how much a destination can satisfy people more than others can, measurements like “I think I will enjoy visiting Quebec City more than any other destinations”, “I think I will get more satisfaction out of visiting Quebec City than from visiting any other destinations”, “Visiting Quebec City will be more important than visiting in any other destinations” and “I think I won't substitute any other destinations for the type of recreation I do in Quebec City” were utilized.

Behavioral intention was measured by three items based on Fu et al.’s (2016) study. Items like “I will recommend Quebec City to others for their travel destination”, “I intend to visit Quebec City in the future” and “I will say positive things about Quebec City to other people” were used to investigate respondents’ intentional behaviors.
CHAPTER 4: RESULTS

4.1 Profile of the sample

Table 1 shows the socio-demographic profile of survey respondents. A total of 445 valid surveys were collected. Of these, 136 were male and 300 were female. The ratio of male to female respondents is approximately 1 to 2. Only 9 respondents preferred not to disclose their gender. This distribution is not unusual given the target audience of the drama. A t-test showed no significant differences between the genders, and therefore no further analysis was undertaken.

Almost 50% of the respondents were aged 18 to 24. Considering this K-drama is a love story of young people, it is not unreasonable that the main audience tends to be young people under 30 (over 70%). As for marital status, most respondents (62.7%) were single.

<table>
<thead>
<tr>
<th>Features</th>
<th>Variables</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender</td>
<td>Male</td>
<td>136</td>
<td>30.6</td>
</tr>
<tr>
<td></td>
<td>Female</td>
<td>300</td>
<td>67.4</td>
</tr>
<tr>
<td></td>
<td>Prefer not to tell</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>Age</td>
<td>18 to 24</td>
<td>217</td>
<td>48.8</td>
</tr>
<tr>
<td></td>
<td>25 to 29</td>
<td>102</td>
<td>22.9</td>
</tr>
<tr>
<td></td>
<td>30 to 34</td>
<td>67</td>
<td>13.7</td>
</tr>
<tr>
<td></td>
<td>35 to 39</td>
<td>35</td>
<td>7.9</td>
</tr>
<tr>
<td></td>
<td>40 to 44</td>
<td>15</td>
<td>3.4</td>
</tr>
<tr>
<td></td>
<td>45 to 49</td>
<td>7</td>
<td>1.6</td>
</tr>
<tr>
<td></td>
<td>50 to 54</td>
<td>5</td>
<td>1.1</td>
</tr>
<tr>
<td></td>
<td>55 to 59</td>
<td>2</td>
<td>0.4</td>
</tr>
<tr>
<td></td>
<td>60 and over</td>
<td>1</td>
<td>0.2</td>
</tr>
<tr>
<td>Marital Status</td>
<td>Single</td>
<td>279</td>
<td>62.7</td>
</tr>
<tr>
<td></td>
<td>Married</td>
<td>157</td>
<td>35.3</td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>9</td>
<td>2</td>
</tr>
</tbody>
</table>
4.2 Confirmatory factor analysis

This study follows Anderson and Gerbing’s (1988) recommendation of a two-step approach for testing the proposed model: confirmatory factor analysis (CFA) for the measurement model, and SEM for the hypotheses tests. SPSS Amos 22 with maximum likelihood method was used to conduct the analysis. CFA was conducted to evaluate the quality of the measures and how well the measured variables represented reality or the latent constructs (Hair, Black, Babin & Anderson, 2010). Model fit, construct convergent validity, and discriminant validity are assessed using CFA. Second order CFA is conducted for the construct of audience involvement, flow, destination image and destination attachment.

The cut off for factor loading varies in different studies: some delete the items with factor loading under 0.7 while others only keep the items above 0.6. However, the lowest standard of factor loading is 0.5 (Hair, Black, Babin, Anderson & Tatham, 2006). Thus, in this study, items with standardized factor loadings that are approximately 0.6 or less and items with high covariance with other items were removed to improve the model fit. Modification indices were used as assistance to improve the model fit as well. After all modifications, 13 items are deleted so the model fit, reliability, and validity of the measurement model is achieved.

A series of indices of CFA were applied to evaluate the measurement model. The ratio of $\chi^2$ to d.f. should be less than 3 (Kline, 2005). The RMSEA value should be less than 0.08, suggesting an acceptable level (Hu & Bender, 1995; MacCallum, Browne & Sugawara, 1996). NFI and CFI are considered greater than 0.9 to indicate an acceptable model fit (Kyle et al, 2004;
Bentler & Bonett, 1980). The ideal value of GFI and AGFI is higher than 0.9, the closer to 1, the better model fit it has (Kline, 2005; Veasna et al, 2013; Xu & Zhang, 2016). While the the value of AGFI greater than 0.8 is still tolerable (Greenspoon & Saklofske, 1998). According to the standards stated, the CFA results show a satisfactory model fit to data: $\chi^2 = 902.557$, $df = 640$, $\chi^2/df = 1.410$, $NFI = 0.91$, $GFI = 0.9$, $AGFI = 0.885$, $CFI = 0.97$, $RMSEA = 0.031$. Table 2 shows the results of CFA of the measurement model.
Table 3. Results of CFA

<table>
<thead>
<tr>
<th>Variables</th>
<th>Items</th>
<th>Items</th>
<th>Standardized Factor Loadings</th>
<th>Composite Reliability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Behavioral Involvement</td>
<td>If my favorite character(s)/actor(s) of “Goblin” appeared on another program, I would watch that program.</td>
<td>0.707</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I found my favorite character(s)/actor(s) in “Goblin” to be attractive.</td>
<td>0.712</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>If there was a story about “Goblin” or my favorite character(s)/actor(s) from “Goblin” in a newspaper, online, or a magazine, I would read it.</td>
<td>0.787</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I looked forward to watching “Goblin” and my favorite character(s)/actor(s) in each episode.</td>
<td>0.754</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audience Involvement</td>
<td>When watching “Goblin”, I felt that I was a part of the story.</td>
<td>0.737</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I felt comfortable when watching “Goblin”, as if the character(s)/actor(s) was/were my friends”.</td>
<td>0.713</td>
<td>0.927</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I like hearing the voice(s) of my favorite character(s)/actor(s) of “Goblin” in my home.</td>
<td>0.604</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I would like to meet my favorite character(s)/actor(s) on “Goblin” in person.</td>
<td>0.633</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emotional Involvement</td>
<td>“Goblin” seems to understand and cover the kinds of issues that I want to know more about”.</td>
<td>0.762</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I feel that “Goblin” portrayed real life lessons and practices that I can personally relate to.</td>
<td>0.851</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>When character(s)/actor(s) in “Goblin” expressed an opinion, it helped me make up my own mind about the issue.</td>
<td>0.785</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Referential Reflection</td>
<td>“Goblin”</td>
<td>0.762</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I enjoyed watching “Goblin”.</td>
<td>0.808</td>
<td>0.939</td>
<td></td>
</tr>
<tr>
<td>Flow</td>
<td>Enjoyment</td>
<td>0.808</td>
<td>0.939</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Description</td>
<td>Confidence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-------------</td>
<td>------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I was attracted to the activity of watching “Goblin”.</td>
<td>0.852</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watching “Goblin” was a visually pleasing experience.</td>
<td>0.793</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>It felt like time flew while I was watching “Goblin”.</td>
<td>0.683</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I spent more time than I intended.</td>
<td>0.757</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Being occupied with watching “Goblin”, I would forget other engagements.</td>
<td>0.802</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Concentration</th>
<th>Description</th>
<th>Confidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>I had a feeling of concentration when I watched “Goblin”.</td>
<td>0.837</td>
<td></td>
</tr>
<tr>
<td>I was not distracted when I watched “Goblin”.</td>
<td>0.839</td>
<td></td>
</tr>
<tr>
<td>I was unaware of what is going on around me when I was watching “Goblin”.</td>
<td>0.771</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Destination Image</th>
<th>Description</th>
<th>Confidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cognitive Image</td>
<td>Beautiful scenery</td>
<td>0.82</td>
</tr>
<tr>
<td></td>
<td>Natural attractions</td>
<td>0.836</td>
</tr>
<tr>
<td></td>
<td>Interesting cultural and historical attractions</td>
<td>0.756</td>
</tr>
<tr>
<td></td>
<td>Unpolluted environment</td>
<td>0.708</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Affective Image</th>
<th>Description</th>
<th>Confidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pleasant</td>
<td>0.829</td>
<td></td>
</tr>
<tr>
<td>Relaxing</td>
<td>0.758</td>
<td></td>
</tr>
<tr>
<td>Exciting</td>
<td>0.799</td>
<td></td>
</tr>
<tr>
<td>Arousing</td>
<td>0.771</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Identity</th>
<th>Description</th>
<th>Confidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quebec City means a lot to me.</td>
<td>0.689</td>
<td></td>
</tr>
<tr>
<td>I am very attached to Quebec City.</td>
<td>0.787</td>
<td></td>
</tr>
<tr>
<td>I identify strongly with Quebec City.</td>
<td>0.82</td>
<td></td>
</tr>
<tr>
<td>I think I would enjoy visiting Quebec City more than any other destination.</td>
<td>0.818</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Attachment</th>
<th>Description</th>
<th>Confidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dependence</td>
<td>I think I would get more satisfaction out of visiting Quebec City than from visiting any other destination.</td>
<td>0.891</td>
</tr>
<tr>
<td></td>
<td>Visiting Quebec City would be more important than visiting any other destination.</td>
<td>0.79</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
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<th>Description</th>
<th>Confidence</th>
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<td></td>
</tr>
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<td>0.818</td>
<td></td>
</tr>
</tbody>
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<thead>
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</thead>
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<td>0.891</td>
</tr>
<tr>
<td></td>
<td>Visiting Quebec City would be more important than visiting any other destination.</td>
<td>0.79</td>
</tr>
<tr>
<td>Behavioral Intention</td>
<td>Score</td>
<td></td>
</tr>
<tr>
<td>------------------------------------------------------------------------------------</td>
<td>--------</td>
<td></td>
</tr>
<tr>
<td>I think I would not substitute any other destination for the type of recreation I do in Quebec City.</td>
<td>0.762</td>
<td></td>
</tr>
<tr>
<td>I will recommend Quebec City to others for their travel destination.</td>
<td>0.745</td>
<td></td>
</tr>
<tr>
<td>I intend to visit Quebec City in the future.</td>
<td>0.816</td>
<td></td>
</tr>
<tr>
<td>I will say positive things about Quebec City to other people.</td>
<td>0.857</td>
<td></td>
</tr>
</tbody>
</table>
Before testing the hypotheses, the construct validity and reliability should be examined. Validity is assessed by ensuring the convergent validity and discriminant validity of the measurement model. To ensure the convergent validity of the measurement model, AVE values of the constructs should be higher than the threshold of 0.5 (Fornell & Larcker, 1981). Composite reliability of all constructs should exceed the suggested threshold of 0.7 to ensure the internal consistency of the construct (Hair et al., 1998). The results show that AVE values ranged from 0.539 to 0.652 and CR values ranged from 0.848 to .939, indicating that the convergent validity and reliability have been achieved. To ensure discriminant validity of the measurement model, the square root of AVE of each construct should be higher than the correlations between constructs (Fornell & Larcker, 1981). Therefore, the measurement model suggests a satisfactory convergent validity and achieves discriminant validity (Table 4). With all the requirements met, the proposed model has a reliable and valid structure.

Table 4. Discriminant validity of measurement model

<table>
<thead>
<tr>
<th>Factors</th>
<th>AVE</th>
<th>AI</th>
<th>F</th>
<th>DI</th>
<th>DA</th>
<th>BI</th>
</tr>
</thead>
<tbody>
<tr>
<td>AI</td>
<td>0.539</td>
<td>0.734</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>0.632</td>
<td>0.533</td>
<td>0.795</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DI</td>
<td>0.617</td>
<td>0.43</td>
<td>0.509</td>
<td>0.785</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DA</td>
<td>0.633</td>
<td>0.463</td>
<td>0.387</td>
<td>0.557</td>
<td>0.796</td>
<td></td>
</tr>
<tr>
<td>BI</td>
<td>0.652</td>
<td>0.435</td>
<td>0.466</td>
<td>0.566</td>
<td>0.667</td>
<td>0.807</td>
</tr>
</tbody>
</table>

Note: AVE = average variance extracted, AI = Audience Involvement, F = Flow, DI = Destination Image, DA = Destination Attachment, BI = Behavioral Intention.
4.3 Structural model analysis

The SEM analysis is empirically used to test the proposed hypotheses. The structural model fit shows satisfactory model fit to the data: $x^2=903.125$, df = 641, $x^2$/df = 1.409, NFI = 0.906, GFI=0.9, AGFI=0.885, CFI = 0.97, RMSEA = 0.030.

Figure 2 and Table 5 provide the results with path coefficient and $R^2$ of the structural model. $R^2$ results show the model explains 28.6% variance for flow, 29.5% variance of destination image, 37.3% variance of destination attachment, and 52.5% variance for behavioral intention.

The path coefficient reveals the strength of relationship between two constructs. According to the results, audience involvement is positively related with flow and destination attachment ($\beta = 0.670, 0.435$, $p < 0.001$), indicating H1 and H4 are supported. Audience involvement is also significantly related with destination image ($\beta = 0.253$, $p < 0.01$), supporting H2. Flow is shown to have a meaningful effect on destination image ($\beta = 0.348$, $p < 0.001$) and destination image is positively associated with destination attachment ($\beta = 0.620$, $p < 0.001$). Thus H3 and H6 are supported. In addition, destination image, destination attachment and flow are all shown to have positive relationships with behavioral intention ($\beta = 0.326, 0.528, 0.249$, $p < 0.001$, $p<0.01$), suggesting both H7, H8 and H9 are supported. Eight out of nine proposed hypotheses are statistically significant. Only the standardized coefficient for path from flow to destination attachment is not significant ($\beta = 0.033$, $p > 0.05$), which demonstrates the H5 is not supported.
### Table 5. Results of path analysis

<table>
<thead>
<tr>
<th>Hypothesized Path</th>
<th>Path Coefficients</th>
<th>p</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>H1: Audience Involvement → Flow</td>
<td>0.534</td>
<td>***</td>
<td>Supported</td>
</tr>
<tr>
<td>H2: Audience Involvement → Destination Image</td>
<td>0.225</td>
<td>**</td>
<td>Supported</td>
</tr>
<tr>
<td>H3: Flow → Destination Image</td>
<td>0.416</td>
<td>***</td>
<td>Supported</td>
</tr>
<tr>
<td>H4: Audience Involvement → Destination Attachment</td>
<td>0.266</td>
<td>***</td>
<td>Supported</td>
</tr>
<tr>
<td>H5: Flow → Destination Attachment</td>
<td>0.036</td>
<td>0.632</td>
<td>Not supported</td>
</tr>
<tr>
<td>H6: Destination Image → Destination Attachment</td>
<td>0.419</td>
<td>***</td>
<td>Supported</td>
</tr>
<tr>
<td>H7: Destination Image → Behavioral Intention</td>
<td>0.319</td>
<td>***</td>
<td>Supported</td>
</tr>
<tr>
<td>H8: Destination Attachment → Behavioral Intention</td>
<td>0.495</td>
<td>***</td>
<td>Supported</td>
</tr>
<tr>
<td>H9: Flow → Behavioral Intention</td>
<td>0.249</td>
<td>**</td>
<td>Supported</td>
</tr>
</tbody>
</table>

Note. *** statistically significant at $\rho < 0.001$. ** statistically significant at $\rho < 0.01$. 

---

**Figure 2. Structural Model**

![Diagram of structural model with beta coefficients and R^2 values.](image)
CHAPTER 5: DISCUSSION

This study was conducted to investigate how media production influences audiences’ feelings of the shooting destination. Specifically, this study proposed a structural model to examine the relationship between audience involvement, flow, destination image, destination attachment and behavioral intention. Overall, most of the findings were predicted, confirming that media production does have an inevitable role in audiences’ subjective feelings and then impacts their intentional behaviors.

First, the results indicate that audience involvement plays an important role in shaping audiences’ opinions of the watching activity as well as the film locations. Audience involvement is confirmed to significantly influence their flow experience of watching a TV production. Liu and Shiue (2014) stated that, interactivity (the degree of involvement between communicators and audience) and novelty (the unique experience of unusual events) are the two determinants of flow experience. The audience becomes involved with the media production in their imaginary world (Horton & Wohl, 1956; Fu et al., 2016), and then interactivity between them and the media production happens through this involvement. Besides, watching a media production is both a fast and convenient way for audiences to gain rare experience that satisfies their novelty needs. Thus, this finding supports the previous literature. The more involved the audience is when watching a media production, the more likely it generates an optimal flow feeling. In addition, audience involvement is found to have a positive relationship with destination image, which is consistent with the earlier studies (Kim &
Richardson, 2003; Fu et al, 2016). Through this intense focus and engagement, cognitive and attitudinal destination perception can be enhanced to some extent. Tessitore et al. (2014) also demonstrated that reality TV changes audience destination perceptions and future visit intentions. Through the identification of the characteristics of the media production, the audience tends to immerse themselves into the story and establish some relationship with the production, leading to an enhancement of perceptions, knowledge of, and feelings towards the destinations where the show is filmed. Furthermore, this study discovered that audience involvement is shown a positive effect on not only destination image but also destination attachment. The greater involvement the audience has, the more attached people will be to the shooting destination. Previous literature suggested that tourists create emotional bonds between themselves and film tourism locations due to their affection for the actor or other attributes of the media production (Kim, 2012). An audience can become so involved with the media production that they cannot help but picture an emotional relationship with whatever is shown in the media work. The emotion created by the whole story is able to turn into a special bond with the attributes such as the destination. Moreover, previous studies discovered that celebrity involvement and attachment as a part of audience involvement affects people’s perceptions of and bonds with the destination (Lee et al, 2008; Wong & Lai, 2013). Thus, this study expands this result and confirms that beyond the celebrity involvement, audience involvement can also positively influence the audience’s destination attachment.
A second finding of the present study is that the flow experience of watching a TV production has a positive relationship with destination image. Thus, if the audience enjoys the activity of watching a drama or movie, they are also stimulated to generate a positive perception of the film location. Shin (2006) demonstrated that flow is a very important predictor of people’s satisfaction, as the more enjoyable feelings the activity is able to provide, the more satisfied the participants will be. Flow experience also exerts a strong effect on the quality of the experience which directly influences people’s satisfaction as well as their subjective judgments (Csikszentmihalyi, 1989). In this study, the audience members consider the activity of watching a Korean drama as a leisure activity to relax, so they are more likely to have a pleasant experience when watching, sometimes even losing track of time. This unconscious attention delivers them a comfortable emotion which can be transferred into the favorable impression of the movie and where it is set. However, results show that flow does not play the same role for destination attachment as it does for destination image. This finding reveals an important contribution of this study. Even when an audience has a pleasant experience watching a K-drama, they still do not feel emotionally attached to the shooting destination. Flow feeling produced when watching a media production changes audiences’ emotional demonstration. This feeling is strong enough to enhance the image of shooting destination while not sufficient to stimulate the audience’s intensively affective commitment. The audience can easily form a positive impression of the film location based on the graceful beauty of the backdrop combined with a vivid storyline and delicate melody, but the emotional feeling will not be further developed. There are two possible explanations for this.
Firstly, flow experience describes more the feelings about the activity of watching the media production instead of the media production itself. Secondly, compared with image, attachment is another deep level of an audience’s emotion, suggesting a special love for or bond with a destination. While people may find watching the program relaxing and enjoyable as it does not require much thought, this does not mean they are so immersed that they care about every aspect. Also, while the image can be easily enhanced through exposure to pictures of the shooting destination, for attachment to occur more than some glimpses of the destination are necessary. For there to be attachment, more interaction and knowledge of the place or other triggers must occur (Xu & Zhang, 2016). Thus, flow experience is found to have positive effects on destination image but not on destination attachment.

Thirdly, the relationship between destination image and destination attachment is positive, which is in line with the preceding literature (Prayag & Ryan, 2012; Veasna et al, 2013; Jiang et al, 2016). People’s positive image of the shooting destination gained from watching the media production leads to a positive attachment as well. Hou, et al. (2005) also reported that destination image shows a positive effect on destination attachment among tourists visiting Taiwan. Therefore, this study retested and confirmed the relationship in the specific setting of popular media-induced tourism.

The last finding relates to behavioral intention. The results show that destination image, destination attachment and flow are both positively related with behavioral intention. This result accords with previous studies in different contexts (Fu et al, 2016; Xu et al, 2017; Wong
& Lai, 2013). Audiences gain a positive impression of the environment, scenery and cultural atmosphere by watching a K-drama, so it is reasonable that these positive perceptions of value influence their desire of visit, judgments about the destination, and other intentional behaviors (Lee et al, 2007). The deeper impression the media production leaves, the more positive the audience’s comments will be. Previous scholars also confirmed destination attachment has an important effect on behavioral intention (Yuksel et al, 2010; Xu & Zhang, 2016). A greater level of destination attachment contributes to a greater level of destination satisfaction which causes a strong willingness of visit and recommend (Veasna et al, 2013). By watching a media production, an audience who feels emotionally attached will naturally think about going to the same destination where the drama was filmed to experience what they have seen on the screen. This special love will turn into other actions to spread positive messages about the shooting destination. Moreover, flow experience shows a direct and positive effect on behavioral intention. Audience members gain enjoyable and pleasant feelings from watching a TV drama, and positive emotions accordingly lead to positive behavior intention. The happier and more concentrated the audience is when watching, the more likely they are to provide positive comments and recommendations. They even have the desire to do the actual visit someday in the future. This finding is also in line with previous studies that perceived flow has a significant effect on people’s behavioral intention (Lee & Tsai, 2010; Hossain, Zhou & Rahman, 2018). In conclusion, the present study confirms the previous findings about these four constructs in a specific setting of popular-media induced tourism.
CHAPTER 6: IMPLICATION

6.1 Theoretical Implications

This study provides some theoretical implications in the academic field of popular media-induced tourism by testing an integrated structural model. It offers a better understanding of how a media production shapes an audience’s perceptions and triggers its behaviors. It combines several popular constructs in tourism research: audience involvement, flow, destination image, destination attachment and behavioral intention. A complete and systematic model was established to examine the relationships among them. Audience involvement is highlighted as a multi-dimensional construct to discover its impact on destination image and destination attachment. The results confirmed that, as a conception originated in media research, audience involvement also plays an important role in tourism research.

When combined with film-tourism, audience involvement is always an important factor to be considered (Sood, 2002; Kim & Assaker, 2014). Previous research emphasized the effect of audience perception of media works on destination image (Kim & Richardson, 2003; Kim et al., 2008; Kim & Assaker, 2014; Fu et al., 2016). This study investigates the influence of audience involvement not only on destination image but also destination attachment. As far as the author knows, this relationship has not been well explored by previous scholars. The findings confirmed that the engagement with a media production leads to a more positive image of the film location. Audiences that strongly feel part of the story often produce an emotion of
attachment with the place where the drama is filmed. This finding contributes to the existing research and expands the vital status of media production in destination perception.

The present study also uses flow as a predictor of destination impression. Unlike audience involvement which describes the degree of engagement through audience behaviors, emotion and thoughts of many characters and symbols shown in a TV production (Levy & Windahl, 1984), flow in this study refers to an optimal state of mind when watching a media production (Csikszentmihalyi et al., 1989). Specifically, a flow experience regards watching a K-drama as a whole and tests whether this kind of leisure activity is able to provide subjective wellbeing. Also, flow experience can be a driver in people’s interest in the film location. This finding means that as long as people feel comfortable and enjoy watching the K-drama, this pleasant feeling may be extended to the place presented, which leads to some positive audience behaviors. Nevertheless, flow has been found not to affect destination attachment. Even if people obtain a delightful experience while watching the drama, this is insufficient to create an emotional attachment with the film location.

This study also validates some previous research findings. In the context of film tourism, destination image is found to have a positive effect on destination attachment. Audiences who have a better image are likely to feel more attached and have an emotional bond with the film location. They are more likely to distinguish the place from others and to enjoy the visit there. Numerous studies confirm this relationship by seeing the construct as two multi-dimensional (Jiang et al, 2016). This study discovered that this relationship still holds valid when treating
them as two uni-dimensional constructs. Similarly, this study also verified behavioral intentions can be a consequence of both destination image and destination attachment. In media-induced tourism, the successful behavioral outcome resulted from the positive attitudes and perceptions of the shooting place. Moreover, through destination image and destination attachment, audience involvement and flow play an indirect role in behavioral intention. This study also confirms the assertion by Halpenny (2006) and Yuksel (2010) that destination attachment can be formed prior to the actual visit. There are many different channels people can use to familiarize themselves with a place. By watching media productions, the audience sees what the destination looks like and even knows something about the cultures and features of the destination. A watching experience has been shown to be an effective way for people to produce attachment. Finally, using flow theory in popular-media induced tourism instead of a consumer setting shows that it has a positive effect in influencing an audience’s behavioral intention as well. This finding expands the application of flow experience, indicating flow experience as a psychological demonstration plays a non-negligible role in the media-induced tourism field.

6.2 Managerial Implications

From a practical standpoint, this study offers some implications for both popular media marketers and destination managers. Firstly, destination marketers or management organizations have to realize the great potential significance of media productions on tourism destinations. Used as more than an entertainment method, media productions can also serve as
meaningful marketing tools (Kim, 2012). Specifically, Korean and Chinese dramas are very popular globally these days, especially in Asia (Kim et al, 2009). This phenomenon brings a lot of economic benefits for those places where the media production is set (Hudson & Ritchie, 2006). In this case, since the results revealed that scenes of Canada shown in a K-drama also generate audience interest in China, Canadian destination marketers could cooperate with Asian movie companies to produce more TV dramas based on a careful consideration of what kind of destination image is intended to be shown. The other different kinds of marketing campaigns such as social media platforms and official destination websites should also be enhanced to assist the promotion of media productions, making people become familiar and interested before watching so that they may have a higher involvement in the future. With regard to an audience’s curiosity about the experience shown in the drama, DMOs could also come up with activities or travel routes related to the story content. These appealing events drive people’s attention and desire to have a similar experience. Furthermore, destination managers should also provide activities and souvenirs which have symbolic and emotional meanings related to the production’s icons and characters, creating more financial benefits. In conclusion, destination marketers need to realize the crucial role of media productions and better use them as a marketing tool to advertise the film locations, creating both a typical image and impressive reputation.

Secondly, DMOs should pay more attention to audience involvement and flow experience which play an important role in influencing an audience’s image, emotion and even future
behaviors towards the film destination. Knowing that audience involvement and flow are influencing factors of destination perception and behavioral intention, DMOs should deeply explore what elements in media production could impact audience involvement and flow, specifically even the several dimensions of the two constructs. Production values which contain story, performance, visual effects and location are confirmed to have positive influence on audience involvement (Kim & Assaker, 2014). The content of the media production such as the storyline, video and audio quality and actor/actress combine to create an artistic conception and decide audiences’ feelings and thoughts (Kim, 2018). In terms of this study, well-designed drama with popular good looking stars induced a romantic love story set in an exotic Canada, building the touching atmosphere with all the beautiful maple scenes and background melody. This visually and psychologically enjoyable experience offers audiences an amorous state of mind so that they transfer this wellbeing into a favorable feeling towards the shooting location. Accordingly, the shooting destination attributes are connected with lovers’ activities and this can trigger the audience's desire to travel with their lovers. Overall, the objects and stories presented in the media production can be the influential reason for audience to get involved and satisfied. To increase their involvement and flow, those features should be carefully considered to promote audience’s impressions and intentional behaviors. Thus, destination marketers should discuss cooperation with film/reality show/drama producers and directors in terms of how to delicately introduce the destination attributes into the media production to attract tourists.
Third, many communicative forums can assist in enhancing audience involvement. Online groups and social media platforms provide channels where fans can talk about their comments and share thoughts, helping them to support each other (Munar & Jacobsen, 2014). Many social media apps such as Instagram and WeiBo have a popular topic list, leading to a hot discussion of one subject. This method could be used as an effective way to get people involved in the media production both before and after watching. Another implication is that film destination marketers should also focus on the specific tourist segment based on the target audience of the media production. The accurate positioning will avoid wasting resources when promoting destinations. In short, since media productions have a non-negligible role in destination marketing, DMOs at all levels should dig deep to discover more creative and effective methods to maximize their positive impact on popular media-induced tourism.
CHAPTER 7: LIMITATIONS AND FUTURE RESEARCH DIRECTIONS

Despite the meaningful findings and implications of this study, there are still some limitations. First, the present study only had about 450 Chinese respondents from an online data panel and while most viewers of the selected TV drama are female, the generalizability of the results cannot be guaranteed. It is further limited because only one Korean TV drama was selected to conduct the questionnaire. One media production of a TV drama cannot represent all other dramas or forms of media production. Thus, future studies should expand the variety of the respondents’ profile, including different countries and a larger sample size. Different kinds of media production should be employed to validate the findings in different cultural backgrounds. Moreover, the comparison of results in diverse research backgrounds is also a very interesting topic to be discovered in further studies.

Second, the constructs used in this study are all multi-dimensional constructs, while this study generally only tested the relationship among those constructs without specifically exploring the relationship between every different dimension. Further, the mediating effect has not been tested in this study because it was beyond the study focus. Therefore, future studies are recommended to investigate the relationship among these dimensions more comprehensively. The mediating effect of different constructs or dimensions may also be examined to see if there are any other new findings suggesting some other creative implications.
Third, some literatures used in the present study about main conceptions are quite old, which may also lead to a lack of generalizability. Since the technology has been developing very fast these years, the ways of watching media production have changed quite dramatically. Unlike the traditional way of watching, such as by TV and by going to theater, watching online such as by laptop, mobile phone or other convenient platforms, is more popular for audience. Thus, the different channels of watching media production may see a special effect on audience involvement or even flow experience. Future research are recommended to investigate popular-media induced tourism in this perspective and even compare the difference among the various watching ways. Besides, future studies may also want to explore whether attachment of media production might be more to characters, story or other features than the shooting destination. More specific researches will help DMOs to discover particular reasons that influence audiences’ attitude and impression of shooting destination.

Last, film related tourism research requires consideration of time immersion (Kim, 2018). This study used a cross-sectional study sample to draw its conclusion. Thus, future studies may want to take a longitudinal approach in tracking the results. It will more accurately confirm the impact of media productions and visual media on tourists’ feelings and visits to film destinations. Moreover, the transitory effect of popular-media induced tourism should also be considered when exploring this topic. The future researchers should pay attention to those factors of media production which can maximize the positive effect of media production to
shooting destination. Destination marketers and organizations will also benefit from these studies of knowing how to build and maintain the destination reputation and image.
REFERENCES


APPENDIX: QUESTIONNAIRE

Introduction

The Korean drama “Goblin: The lonely and Great God” was released in 2016. In this drama, there are some scenes shot in Quebec City, Canada. These shooting destinations in Quebec City include some popular local attractions such as Little Champlain Street, Fairmont Hotels etc. This survey investigates your level of involvement and your feelings towards this drama as well as your impression of Quebec City.

Here are some scenes that were filmed in Quebec City, Canada to help you recall your watching experiences and memories about this drama.

Little Champlain Street
Fairmont Le Chateau Frontenac (Fairmont Hotels & Resorts)

Parc du Bastion de la Reine (Queen Castle Park)
Fontaine de Tourny (Tourny Fountain)
Main Questions

1. Please think about your watching experience of “Goblin” and indicate the extent to which you agree with each statement using a 5-point scale from Strongly disagree to Strongly agree)

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>If my favorite character(s)/actor(s) of “Goblin” appeared on another program, I would watch that program.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I found my favorite character(s)/actor(s) in “Goblin” to be attractive.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>If there was a story about “Goblin” or my favorite character(s)/actor(s) from “Goblin” in a newspaper, online, or a magazine, I would read it.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I looked forward to watching “Goblin” and my favorite character(s)/actor(s) in each episode.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>When watching “Goblin”, I felt that I was a part of the story.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I felt comfortable when watching “Goblin”, as if the character(s)/actor(s) was/were my friends”.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I like hearing the voice(s) of my favorite character(s)/actor(s) of “Goblin” in my home.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I would like to meet my favorite character(s)/actor(s) on “Goblin” in person.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>“Goblin” seems to understand and cover the kinds of issues that I want to know more about”.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I feel that “Goblin” portrayed real life lessons and practices that I can personally relate to.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>When character(s)/actor(s) in “Goblin” expressed an opinion, it helped me make up my own mind about the issue.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I enjoyed watching “Goblin”.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I was attracted to the activity of watching “Goblin”.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Watching “Goblin” was a visually pleasing experience.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>It felt like time flew while I was watching “Goblin”.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I spent more time than I intended.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Being occupied with watching “Goblin”, I would forget other engagements.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>-----------------------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>I had a feeling of concentration when I watched “Goblin”.</td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>I was not distracted when I watched “Goblin”.</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>I was unaware of what is going on around me when I was watching “Goblin”.</td>
<td></td>
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<td></td>
<td></td>
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</tr>
</tbody>
</table>
2. Think about your feelings towards and perceptions of the shooting destination (Quebec City, Canada) after watching the "Goblin". Please rate the following items and indicate the extent to which you agree with each statement using a 5-point scale from Strongly disagree to Strongly agree.

<table>
<thead>
<tr>
<th>I think Quebec City has…</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>beautiful scenery</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>natural attractions</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>interesting cultural and historical attractions</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>unpolluted environment</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I think Quebec City is…</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>pleasant</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>relaxing</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>exciting</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>arousing</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Quebec City means a lot to me.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I am very attached to Quebec City.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I identify strongly with Quebec City.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I think I would enjoy visiting Quebec City more than any other destination.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I think I would get more satisfaction out of visiting Quebec City than from visiting any other destination.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Visiting Quebec City would be more important than visiting any other destination.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I think I would not substitute any other destination for the type of recreation I do in Quebec City.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I will recommend Quebec City to others for their travel destination.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I intend to visit Quebec City in the future.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I will say positive things about Quebec City to other people.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>
Demographic Information

1. Age
   - 18-24
   - 25-29
   - 30-34
   - 35-39
   - 40-44
   - 45-49
   - 50-54
   - 55-59
   - 60 or older

2. Gender
   - Male
   - Female
   - Prefer not to answer

3. Marital Status
   - Married/ Domestic Partners
   - Single/ Divorced/Separated/Widowed
   - Prefer not to answer