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A Conceptual Model for Researching the Production and Potential Tourist Consumption of Popular Media Texts (PMTs)

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Abstract

This paper attempts to develop a conceptual model of the process of production and consumption of popular media texts (PMTs) to investigate the relationships between the production elements of PMTs and the ways in which particular production values may appeal to potential tourists in diverse settings. The proposed model presumes that there may be structurally causal relationships between highlighted major elements of PMTs production and patterns of consumption associated with audience involvement, subsequent audience loyalty, and intention to visit the locations depicted in the programming in the context of film-induced tourism. The conceptualised model of the process of production and consumption of PMTs is hypothesised by reviewing previous literature and empirical studies. This paper draws attention to trans-national and interdisciplinary perspectives which will enable researchers to develop new ideas and perspectives in exploring the complicated inter-communication processes between PMTs from the production side with audiences/tourists as consumers, and understanding the relationships and mediation between production and consumption of PMTs and associated tourism.

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INTRODUCTION

A recently observed phenomenon in the tourism arena is visitation to film tourism sites around the world. This has revealed the power of popular films and television programmes in stimulating tourism demand to filmed destinations (Beeton, 2001, 2005; Busby and Klug, 2001; Connell, 2005a, 2005b; Kim and Richardson, 2003; Mintel, 2003; Riley and Van Doren, 1992; Riley, Baker, and Van Doren, 1998; Schofield, 1006; Tooke and Baker, 1996).

This recently defined tourism is considered to be an extension of virtuality and imaginably experiencing depicted places 'through the screen' into actual experiences through the tourist gaze. Much of the recent research in film-induced tourism has mainly focused on several different perspectives. These include the visitation increases at locations of selected films and television programmes (Riley and Van Doren, 1992; Riley et al., 1998; Tooke and Baker, 1996), the effects of filmed output on destination image (Kim and Richardson, 2003), the impacts of film tourism on host communities (Beeton, 2001; Connell, 2005a, 2005b), and the motivations of the film tourists (Macionis, 2004; Singh and Best, 2004).

In accordance with this new touristic phenomenon, the amount of time dedicated to watching television as a leisure activity has also expanded. This pattern has been enhanced by the increasing reach of satellite and cable television subscriptions and the ongoing development of digital technology encouraging and extending this demand (Schofield, 1996). Therefore, popular entertainment television programmes such as 'soap operas' or 'drama series' bring places, both remote and distant and more familiar, and the lives of the characters depicted into the homes of millions of people worldwide. Much popular cultural media output is therefore packaged, and dramatically enacted on television through long running drama series in particular.

Moreover, it may be suggested that information about places and peoples, styles and fashions, and even audience emotions and preferences may be influenced and constructed in the consumption of such television programmes, although people might not recognise or attach much importance to these behaviours. Yet,

repeated exposure to television, and emerging attachments to favourite television characters and connections with such popular media texts (PMTs) contents, can make demands that are easily overlooked in daily and weekly routines (e.g. time, energy, attention). Further, the quality of one's social, cultural, and even touristic interactions and practices may be affected by these viewing and consuming habits.

Likewise, these very personalised and specified PMTs' consuming experiences and traits, defined as audience involvement, has been regarded as a core construct of media uses, experiences, and effects within media and communication studies, and in particular audience reception research (Valaskivi, 2000; Rubin and Perse, 1987a; 1987b; Perse, 1990). Also, it has been emphasized that involvement and identification with film locations through storylines permit audiences to identify themselves with the film characters in PMTs such as films or soap operas in the film-induced tourism literature (Kim and Richardson, 2003; Riley and Van Doren, 1992; Riley et al., 1998; Schofield, 1996).

However, research on the tourism implications of film-induced tourism generally and television-induced tourism in particular remains limited, with no single agreed approach to this study. The subject has not yet been adequately contextualized within academic study. (Beeton, 2001; Busby and Klug, 2001) Furthermore, there has been much less attention paid to empirical studies on the underlying mechanisms and structures in the relationships between production and consumption of PMTs through analysis of production values (key elements of production of PMTs) and the ways in which these may appeal to audiences to become tourists in the location depicted. Under these circumstances, there are a number of possible approaches to the subject that remain unexplored in the tourism field.

Against this backdrop, this paper draws on several theoretical concepts and their components, both from media and communication studies and tourism studies. The proposed model presumes that there may be structurally causal relationships between highlighted key elements of PMTs production and patterns of consumption associated with audience involvement, its subsequent loyalty,

and destination choice in the context of television-induced tourism. However, the current paper does not study production values and audience involvement as a predictor of the high audience ratings and the subsequent popularity of particular programmes, but rather seeks to better understand the complex nature and process of the production of PMTs and potential tourists' consumption, which may encourage audiences to visit the filmed locations in the context of a film-induced tourism perspective. The conceptualised model of the process of production and consumption of PMTs is hypothesised by reviewing previous literature and empirical studies.

It is, therefore, anticipated that the theoretically suggested conceptual model will enable researchers to develop new ideas and perspectives in exploring the complicated inter-communication processes between PMTs from the production side with audiences/tourists as consumers, and understanding the relationships and mediation between production and consumption of PMTs and associated tourism.

PRODUCTION VALUES OF POPULAR MEDIA TEXTS (PMTs)

Hall (1997) suggests that there is a vital group of people who are essential to the production of PMTs such as television drama series or soap operas, for without them there is no understanding or completion of the 'circuit of PMTs' production. Due to the different and specialist roles of each professional producer and the diverse readings of audience groups, it is obvious that participating in the construction of complex intercommunication processes with PMTs do not necessarily communicate in the same technical language. In this respect, Hall (1980) postulates that the intended or encoded meaning of a message at the time of production does not necessarily result in interpretations of the same meaning at the time of consumption by audiences.

When PMTs cross into geographical and cultural borders and are introduced to indigenous audiences through transnational media programmes, the process of the creation and interpretation of PMTs is yet more complex, as different aesthetic principles are involved in the production within a cultural context, and

also different cultural backgrounds and frameworks are applied to the process of decoding transnational media programmes by indigenous audiences. In this regard, two groundbreaking studies of the American serial *Dallas*, showed that varying cultural groups differed in their interpretation of PMTs (Katz and Liebes, 1984) and their interactions and involvements with it (Liebes and Katz, 1986). It may be that a combination of aesthetic choices represented in the PMTs' content and through its messages may be considered to be uninteresting in one culture, while it may be viewed as exotic and attractive in another so as to attract and hold the audiences. If the audience is indeed attracted by certain transnational PMTs, it is however possible to say that a range of similar meanings and values has been successfully communicated among the groups. In other words, that programme would be well received across a number of countries' audiences.

Numerous audience reception studies have tended to focus either on 'cultural proximity' (Antola and Rogers, 1984; Rogers and Antola, 1985; Straubhaar, 1991; 2000; Chadha and Kavoori, 2000) or 'dynamics of audience' or 'active audience' (Biltereyst, 1991; Collins, 1986; Fejes, 1981; Katz and Liebes, 1990; Liebes and Katz, 1990; Sepstrup, 1989; Tracey, 1985) in the context of transnational media consumption spheres. The former argues that viewers tend to prefer programming which is closest or most proximate to their own culture. The latter suggests that by assuming audience as active free agents in terms of selecting media inputs and interpreting them, the concept has influenced international media flows, the scheduling of television programmes both domestically and internationally produced, and the popularity of particular genres of PMTs. Thus, many researchers have contributed to our understanding of the reception end of audience research.

Little academic attention, if any, nevertheless, has been paid to verify key elements of the production of PMTs which may attract audiences or may not, and synthetically analyse the mechanisms and processes of PMTs production and consumption in the context of media studies and particularly in this context of their relationship with tourism. '*Production values*' refers to the professional appearance or polish of a production including video and audio quality, lighting, the number of errors, and the amount and quality of special effects in media and film production. In this paper, it is rather considered as a commonly agreed

language between production and consumption of PMTs referring to a number of attractive elements or attributes associated with the popular appeal of a particular media text in the context of aesthetics and the quality of presentation of a given PMTs as viewed by transnational audiences.

These meanings and values systematically and initially devised by production personnel are considered as a coupling device for producers, directors, writers, and audiences with those involved in the production side. However, this communication process would be incomplete without giving equal emphasis to understanding how audiences as the end user of PMTs read and decode a production. In this regard, Zettl (1973: 2) defined aesthetic analysis of media texts as 'the study of certain sense perceptions and how these perceptions can be most effectively clarified, intensified, and interpreted through a medium, such as television or film for a specific recipient'. In short, it examines how PMTs are encoded through a combination of production values. More importantly, analyzing the aesthetics of PMTs is a useful analytic tool in not only examining how texts are encoded but also understanding how audiences read them, in this case popular television dramas (Zettl, 1998).

There have been few studies on the aspects of PMTs production including soap operas (Frey-Vor, 1990). Despite the apparent lack of literature on this area, some of the prior research has suggested a list of elements of production from soap operas to dramas to motion-pictures. Hobson (2003) provides a list of vital elements which are common to the production of soap operas. The list includes producer, actors, costume and make up, cliff-hangers (the ending of each discrete episode), locations or sets, music, opening titles, related press reviews and news items, plot resolutions, topicality, and writers. Carroll (1996) proposes seven distinctive elements of film in his work 'Theorizing the moving image'. These are; cinematic images, narrative, dialogue, music, suspense, point-of-view editing and variable framing, and actions. Hatcher (1996) specifies six key elements of drama including action or plot, characters, thoughts or ideas, verbal expressions, music, and spectacle.

In a similar vein, Burch (2002), in her study on TV aesthetics of an Indian soap opera *Ramayan*, suggests five aesthetic fields of television soap opera including

colour, sound (dialogue, language, instrumental music, songs with lyrics), dancers (dancing and gestures), complex editing (countless camera angles and fast paced camera movements: swish pan or fast pan), spectacles (quick changes of sets and costumes). Although they use slightly different terms due to the different study contexts, they each offer a list of important elements of production from the viewpoint of production personnel.

Unlike these production-oriented studies, much film-induced tourism work focuses on the types of attractive cinematic elements of film or television programme from a consumption point of view. Typically, these emphasise spectacular 'natural scenery' as the main attraction of production values. It is suggested here that storyline themes, exciting sequences, popular movie stars and characters, visual and sound technology effects, and the cinematic penchant for picture perfect settings may also bring unique impacts on audiences' memories and virtual experiences of destinations and in turn their potential visitation to the film locations (Riley et al., 1998). Nevertheless, these have been neglected in the film tourism literature. Thus, it is argued that what is popular and compelling about screened outputs for audiences and potential tourists is more complex than just a focus on 'natural scenery'.

Hobson (2003), Carroll (1996) and Hatcher (1996) each present a different list of the elements of production which are technically equivalent to production values of PMTs. These elements have generally been overlooked in the film tourism literature. For example, studies in film-induced tourism do not take into account producers, press commentators and critics, and writers as important elements in the production of PMTs. In contrast, Hobson (2003) rightly emphasized that these production personnel are crucial elements in the making and success or otherwise of any particular programme. However, audiences may only consider the surface, aesthetically visible elements as shown on screen. They may not be directly aware of the work of production personnel, but these are essential when combined in the screening of any programme. However, a number of comparable elements are mentioned by Hobson, Carroll and Hatcher and these may be considered to fall within several categories of production values. For instance, cinematic images, variable framing, and point of view

editing (Carroll, 1996), and spectacle (Hatcher, 1996) come under a 'visual technology' category as shown in Table 1.

In film tourism studies, Riley and Van Doren (1992) do consider visual technological effects, but this is a rare focus in film tourism studies and there has been little attention to the other elements shown in Table 1. This paper synthetically takes two different approaches to PMTs (media studies on production and audience/tourist perspectives on consumption). It is proposed that five major elements as production values are adapted for this study: narrative and storyline, location, celebrities and characters, visual technology, and music. (see Table 1) over page.

Table 1: Production Values of Production of PMTs

Key Attractive Elements	Items	Authors
<i>Narrative and Storyline</i>	• Dialogue	Burch (2002)
	• Narration / Narrative	Carroll (1996)
	• Suspense	
	• Action or plot	Hatcher (1996)
	• Cliffhangers	Hobson (2003)
	• Resolutions – a never ending form	
• Topicality		
• Storyline themes	Riley and Van Doren (1992)	
• Exciting sequences	Riley et al. (1998)	
<i>Location</i>	• Locations, sets and the semiotics of dramatic space	Hobson (2003)
	• Film Settings (mainly natural scenery attractions)	Riley and Van Doren (1992)
	• Location's physical features	Riley et al. (1998)
<i>Celebrities and Characters</i>	• Characters	Hatcher (1996)
	• Actors and Actresses	Hobson (2003)
	• Famous actors	Riley and Van Doren (1992)
	• Movie stars or favourite performers	Riley et al. (1998)
<i>Visual Technology</i>	• Complexity editing: countless camera angles, fast paced camera movements	Burch (2002)
	• Cinematic images (camera movement or angulation)	Carroll (1996)
	• Variable framing	
	• Point-of-view editing	
	• Spectacle (Visual Attractions)	Hatcher (1996)
	• Special technological effects	Riley and Van Doren (1992)
• Picture perfect camera angles	Riley et al. (1998)	
<i>Music</i>	• Instrumental music	Burch (2002)
	• Songs with lyrics	
	• Music	Carroll (1996)
	• Music or Song	Hatcher (1996)
	• Music – the Siren Call to View	Hobson (2003)
• Special effects (sound)	Riley et al. (1998)	

Source: Author, 2006

Narrative and Storyline

Robinson (2002) suggests that stories, through their simulation of life's experiences and through their rhythmic presenting, provide us with pleasure, and that pleasure is a desirable state. By relating the characters, stories and emotions to what is currently relevant in the world as it is represented, stories strongly allow viewers to have a far greater involvement into a part of the lives and actions of characters they see. The storylines or more technically, narratives, therefore, may allow audiences to feel that they are participating in a real story which is happening just next to them. Once the audience understands

what is happening, it may feel like a real participant in the story, empathizing with the characters, and caring about what happens to them (Creeber, 2001; Kincaid, 2002; Hobson, 2003). In this regard, Kincaid (2002) argues that a good story is balanced between two equally plausible outcomes: what the audience hopes will happen and what it fears might happen.

Television drama series including soap operas in which personal and domestic narratives are frequently the central part of storylines, dramatizes personal life over and above questions of power, politics, economics, social structure, religion, science or ethics (Creeber, 2001). Similarly, Carroll suggests that soap opera is inherent with its own web of personal crises compounded of "marital infidelity, sudden sickness, accidents, bankruptcy, business scams, family estrangement, abortions, job problems, love affairs, illegitimate children, envy, intrigue, betrayal, and all manner of interpersonal entanglement" (1996: 118). It is therefore perceived that these typical but personalised storyline themes touch on shared human interests and experiences which anyone can identify with in his or her everyday life.

In the case of film-induced tourism, it has been acknowledged that vicarious involvement and identification with *locations* through movie storylines which allow greater personal meaning to the beholders of the gaze would enhance the locations' images (Riley et al., 1998). This suggests that tourists may want to experience at least part of what was depicted in the film as opposed to merely gazing at the site/sight (Tooke and Baker, 1996). In other words, it would be either by retrospectively what they emotionally or/and cognitively and sometimes behaviourally interacted with the story and characters of a programme or by simply confirming an icon which was very distinctively portrayed in a programme. Thus, a story creates a contextual package in which attractions and experiences which tourists anticipate can be grounded. However, examining the importance of narrative and storyline has been relatively neglected in the film-induced tourism literature.

Location

Riley and Van Doren (1992) suggest that the key for the construction of a favourable destination impression appears to be a formula of idyllic or

extraordinary landscape qualities from a touristic perspective. Spectacular scenery or unique physical splendour of landscapes is immediately identifiable and attractive to a viewer. Therefore, early studies in film-induced tourism have mostly demonstrated that natural scenery was initially thought to be the main attraction through the screen and motivational pull factor which successfully transforms film locations to specific tourist destinations (Riley and Van Doren, 1992; Riley et al., 1998; Tooke and Baker, 1996). For example, the following films are set in wild environments being proud of their own unique backdrop to action and portrayal of uncomplicated indigenous lifestyles: *Crocodile Dundee* in Australia, *The Beach* in Thailand, and *Lord of the Rings* in New Zealand, respectively.

However, it is proposed that natural scenery is not the only element that attracts visitors to the specific places they have seen in movies. Riley et al. (1998) particularly use the term "icon" which viewers attach to a location shown in the movie, if some part of a movie is distinctive, extraordinary or captivating. As a result, icons, abstract or tangible, become the focal point for visitation and the associated location is tangible evidence of the icon. Examples include that the front door of the house in the movie *Notting Hill* had to be repainted after experiencing large numbers of tourists who wanted to take pictures of it. *Harry Potter's* brick wall at Platform 5 1/2 at St. Pancras Station, London actually was signposted after the success of the film. In this regard, Davin (2005) suggests that mediated reality has become so omnipresent that some tourist sites provide their guests with a mediated version of their attractions in parallel to the real ones.

From the viewpoint of the production personnel, location has been also of vital importance in the production of films and soap operas, because they not only create the physical space in which the programme takes place but also present the dramatic realism of the production (Hobson, 2003). Therefore, producers tend to use 'undiscovered' and 'authentic' locations which reasonably deliver to audiences the most appropriate messages associated with themes, storylines and emotions as intended by production personnel.

Celebrities and Characters

In a world fascinated with fame, personality and fortune, the power of celebrity has been recognised in research on advertising and celebrity endorsement (Friedman and Friedman, 1979; Kamins, 1989; Levin, 1988; McCracken, 1989) and the market performance of motion-pictures (Desai and Basuroy, 2005; Levin, Levin, and Heath, 1997; Litman and Kohl, 1989; Sochay, 1994; Wallace, Seigerman, and Holbrook, 1993). Regarding celebrity endorsements, Friedman and Friedman (1979) stress that the use of a celebrity endorser would lead to higher credibility, a more favourable evaluation of the product and advertisement, and a significantly higher intention to purchase the product. Analogously, in the context of the performance of motion-pictures featuring highly attractive and popular star(s) in a movie is likely to make consumers expect a highly entertaining and high-quality film (Desai and Basuroy, 2005).

Consistent with this argument, Levin et al. (1997) showed in an experimental study that a movie was more attractive when associated with well-known stars than with lesser-known actors. Sochay (1994) revealed that the presence of stars in a movie had a significant effect on film revenues. In contrast, Hobson (2003) suggests that in British soap operas, celebrities have not always been positioned in the highest consideration by critics and producers, even though they are by audiences. Rather, it is emphasized that the characters are the key to why audiences watch the programmes. Although it is problematic and unclear whether featuring more attractive celebrities generally guarantees the attractiveness and subsequent success of a movie or a television drama series, it is not unreasonable to presume that celebrities have the pulling power of attracting audiences. Therefore, some of the prior research on movies and celebrity endorsement has treated celebrities as an individual known to the public for his or her achievements in areas which have a 'high recognition' and 'high-quality brands'.

In the context of tourism studies, many tourists have themselves been filmed walking across Abbey Road which is featured on a 'Beatles' album cover. The fascination of tourists in the names of stars embedded in Hollywood Boulevard also has become spiritual repository of the celebrity (Beeton, 2005). Robinson (2002) states that people seek to distinguish between celebrities and 'the rest',

and develop further interest in glimpses, revelation, exposure, and scandal associated with celebrities, and even sometimes pilgrimage to visit and gaze upon celebrity's homes and various sites linked with them. Recently, Kim, Hyun, Hong and Oh (2006) showed empirically that celebrity as a new determinant influenced destination image formation and selection of tourist destinations.

As important as celebrities appealing to audiences, the characters they portray are another key element of production values as mentioned earlier in a different way. The characters are not only regarded as a medium of delivering the stories to audiences, but also are expected to be capable of surprise and in turn of creating imaginary face-to-face vicarious interaction, which is equivalent to the illusion of interpersonal interaction that could exist in real life. In addition, they must be able to elicit assurance, recognition and considerable commitment from the viewers. This kind of mediated interpersonal relationship between audience individual and characters of soap operas, for example, is described as creating *the illusion of intimacy at a distance* by Horton and Wohl (1956) who introduced the phrase "parasocial interaction" in the media and communication literature.

The concept of parasocial interaction refers to a perceived relationship of friendship or intimacy by an audience member with a remote media personality. Most media effects scholars examined audience involvement as parasocial interaction (Bae and Lee, 2004; Papa, Singhal, Law, Pant, Sood, Rogers, and Shefner-Rogers, 2000; Rubin, Perse, and Powell, 1985; Sood, 2002; Sood and Rogers, 2000), because parasocial interaction is treated as shorthand for the cognitive and affective reactions (Schiappa, Gregg, and Hewes, 2005), interpersonal involvement (Rubin et al., 1985), affective bonds (Kim and Rubin, 1997), and as one essential component of audience involvement (Sood and Rogers, 2000).

In light of this concept, Ballantine and Martine (2005) have described parasocial interaction while consuming media content in terms of being transported to another, sometimes disorienting, world where viewers become involved in the interactions of those characters who appeal in a programme. Thus, their stories are our stories and what happens in their lives must have a resonance in our lives, so that the audience is willing to embrace the drama of the soap opera

(Hobson, 2003). In addition, soap characters frequently remind viewers of people they know, and viewers use characters' situations and behaviour as ways of understanding their own lives and of others (Giles, 2002).

It is however obvious that celebrities and characters are different in several aspects. For instance, a difference between celebrities and characters might be that the life of major characters technically ends at the end of the last episode in a particular television drama, while celebrities do not. In short, watching the last episode of a drama means watching the death of the characters in a short time, although some characters still remain in the mind of some audiences afterwards. Because viewers may continue to engage in parasocial relationships when the set is turned off, just as people continue in interpersonal relationships when the other is not present (Caughey, 1984). In contrast, celebrities remain as possessing celebrity status in the mind of audiences although some celebrities have been recognized as particular characters in dramas if they were in a long-running series. Despite these notions, again, celebrity and character has been lacking as areas of attention in film-tourism studies.

Visual Technology

Visual technology, as non-human narrative devices involving computer, cameras and recoding equipment, can emphasize some areas and de-emphasize others in PMTs, in order to bring the energies of the pictorial elements into a balanced, yet dynamic interplay. Its most important aspect is to function by serving as the 'point of view' that shapes an audience's perspective by means of selectivity, order, and the arrangement of visual details (Carroll, 1996). Thus, electronic mediation guides the audience attention to what is important enabling a meaningful interpretation of the dramatic events (Stern, 1994). In other words, the visual devices in the production of PMTs are technically described in terms of the type of clarity they afford the audience, and of how they enable the audience to see all that is relevant for them to see at the appropriate distance and in the appropriate sequence (Carroll, 1996).

Not only is an audience's temporal and spatial perspective enhanced, but visual technology may also support verbal and visual interpolation with the capacity to move around chronologically and geographically. Therefore, an integral

combination between other textual elements and visual technology may produce synergy to make a 'better' programme (Burch, 2002).

Moreover, with picture perfect camera angles, visual technology provides more 'real' experiential perspectives than original settings - the so-called 'reality enhancement', including sensory pleasures, daydreams, aesthetic enjoyment and emotional responses. In this regard, Couldry suggests that television series and their locations are an example of Baudrillard's theory of 'hyperreality' in the sense that 'hyperreality' refers to "simulacra in which model and reality are confused in a world where access to unmediated reality is impossible" (1998: 95). As a consequence, this visually and technically specified communication would evoke a steady flow of fantasies, feelings and fun and in turn it would produce a new post-modern tourism experience on the screen. Yet, there has been a dearth of tourism research on the impact of visual technology on consuming practices of PMTs and in turn its relation to tourism.

Music

The presence of musical soundtrack throughout dramas and cinema films is an integral part of the programmes as well as a major part of the dramatic ambience. Aaron Copland cited in Carroll (1996: 139) suggests five broad functions that music can perform in relation to movies: creating atmosphere; underlining the psychological states of characters; providing neutral background filler; building a sense of continuity; sustaining tension and then rounding it off with a sense of closure. In a similar vein, Zettl posits that the three functions of television sound are, "to supply essential or additional information, to establish mood and aesthetic energy, and to supplement the rhythmic structure of the screen event" (1973: 330). Along with the visual, narrative, and dramatic means already in the movie, the music therefore may attribute an added yet powerful augmented means of expression to the existing visual images and imagery which intensifies the impact of music by particularizing its affective resonance.

In this way, music generates an emotional content to suit any episodes which end on a particular poignant incident or mood linked to a visual image on the screen. In accordance with this notion, Carroll demonstrated music "just as adjectives and adverbs characterize, modify and enrich the nouns and verbs to

which they are attached, music serves to add further characterization to the scenes it embellishes" (1996: 141). In addition, Hobson expressed that "the music is the *siren call to view* to the audience and has to be recognizable from outside the room where the television set is located as it heralds the beginning of the programme and calls the viewers into the room to watch" (2003: 71).

Regarding these two different concepts about music on screen, the former attempted to understand the meaning of music in terms of its structural and functional uses from aesthetic perspectives. However, the latter rather understood music as a mechanism that was devised to provide audiences with a familiarity and a powerful aural representation and expression in order to remind audiences of what emotions this music is attached to.

No matter which approach is adapted to better understand the significant contribution of music on the production of PMTs, it is acknowledged that the addition of music, on the one hand, gives filmmakers an especially direct and immediate means for assuring that the audience is matching their intended expressive quality with the action at hand, thereby supplying a continuous channel of information about the emotional significance of the action. On the other hand, audiences would be actively involved in creating a better quality of imagery and imagination associated with this emotive expressivity of the scene coming from visual representation and the considerable assistance of music. Again, this dimension has been neglected in film-induced tourism research.

PROSPECTIVE AUDIENCE INVOLVEMENT IN FILM-INDUCED TOURISM

Involvement and identification with film locations through storylines lead audiences to identify themselves with the characters in PMTs such as films or soap operas in the film-induced tourism literature. Especially, bipolar major features of television drama series: 'intimacy' and 'continuity' or 'serialisation', engender a deeper degree of audience involvement, a sense of gradually becoming identifiable, empathetic and discursive to a mass audience (Newcomb, 1974; Valaskivi, 2000). From the consumption aspect, often, those exposed to television drama series completely immerse themselves in the situation, albeit

artificially, and react to the actors as if they were real persons in their immediate environment. This kind of mediated practices or encounters were explained as 'parasocial interaction' earlier in this paper. According to Schiappa et al. (2005), human beings are capable of making a distinction between fictional characters in a media programme and people they know in the real world. However, most of the time while watching television or a movie they may not make the effort to do so.

On the one hand, understanding characters and having empathy with them is the way audiences connect with the content of PMTs within the context of a consumer perspective, and this mediated activity of audience involvement, on the other hand, is the way by which producers or production personnel intend and encourage audiences to actively decode and communicate with PMTs throughout the series. Despite the features of very personal experiences and traits, audience involvement, as a mediator bridging the PMTs production values and potential tourists' consumption practices, therefore, would not only account for a major consideration from the production end, but also stands for individual's personal yet proactive participatory involvement from the consumption end.

Consistent with this argument, a range of similar terms and approaches has been suggested in previous studies on film-induced and screen tourism: Vicarious involvement / experience / consumption (Kim and Richardson, 2003; Riley and Van Doren, 1992; Riley et al., 1998; Schofield, 1996); and empathic involvement and emotional experience (Kim and Richardson, 2003). To a great extent, these terms are similar to each other and assist in devising a theoretical framework for a better understanding of what role audience involvement plays in responding to the attractiveness of PMTs (production values) such as film or television dramas in the context of tourism. However, its application to the tourism sphere and in particular film-induced tourism has gone virtually ignored.

Yet, Kim and Richardson (2003) recently investigated the influence of "vicarious experience" through movie viewing with film characters on destination image changes. They attempted to understand "vicarious experience" through the concept of 'empathic involvement' by modifying an eight-item, five-point Likert

scale, known as the VEDA (Viewer Empathy in Response to Drama Ads) scale. However, it was difficult to find any evidence that empathic involvement was the main driver for viewers to change their perceptions of locations depicted in films, because it was proposed that the construct of vicarious experience or the construct of audience involvement is not as closely tied to empathic involvement as has been suggested in the marketing literature (Kim and Richardson, 2003).

Therefore, it is presumed that reconceptualised constructs and theoretically supported measurement scales of audience involvement would help better understand the intermingled relationship between PMTs production, consumption, and their subsequent impact on tourism, in particular tourists' behaviours associated with destination choice. In this regard, a 'parasocial interaction' scale is proposed here as one potential dimension of audience involvement in PMTs and their connection with tourism. This is consistent with Rubin et al.'s (1985) emphasis on the elements of empathy and identification, perceived similarity, and physical attraction, which are all possible representatives of consuming experiences of PMTs and which may connect with tourism.

THEORETICAL PERSPECTIVES OF AUDIENCE INVOLVEMENT

Audience involvement has been regarded as an important construct of media uses and effects and as a characteristic of audiences that purposefully seek the media to fulfil certain expectations and needs in the media and communication studies as well as in film-induced tourism studies. Audience involvement is a motivated state of expectation and of felt importance of messages (Greenwald and Leavitt, 1984), an active psychological participation in media content processing (Rubin and Perse, 1987a), an individual's direct personal experience during message reception (Rubin and Perse, 1987b), and the level of personal relevance perceived in a media message (Perse, 1990). In this regard, Levy and Windahl suggest that audience involvement has two meanings: involvement is "first, the degree to which an audience member perceives a connection between him or herself and mass media content; and, second, the degree to which the individual interacts psychologically with a medium or its messages"(1985: 112).

Much media studies work following the 'uses and gratifications' paradigm have considered the concept of audience involvement as one of the three types of audience activity including selectivity and intentionality (Kim and Rubin, 1997; Levy and Windahl, 1984; 1985; Liebes and Katz, 1986; Perse and Rubin, 1988; Perse 1990; Rubin, 1985). A range of operationalising the concept of audience involvement has been attempted. Rubin and Perse (1987) used coviewing distractions and cognitive involvement to measure audience involvement of viewers with television news programme. Kim and Rubin (1997) and Perse (1990) adapted a cognitive 'Elaboration scale' to assess audience involvement with soap opera and television news, respectively.

Unlike these studies emphasizing the cognitive component of audience involvement as a highly intense involving, some researchers adapted the concept of 'parasocial interaction' to examine audience involvement. Some have argued that 'parasocial interaction' was relatively related to affective ties by the viewers with media personalities and in turn was viewed as equivalent to affective involvement (Levy, 1979; Perse, 1990). For instance, Perse (1990) discovered that 'parasocial interaction' has been predicted by factors like higher levels of a programme's realism, and feeling happy while watching the news. These results have been presumably suggested that there is a link between 'parasocial interaction' and emotional involvement. Nevertheless, more recent research on this concept studied the affective, cognitive, and behavioural dimensions of parasocial interaction and suggested that the conceptualisation of parasocial interaction was viewed as one component of audience involvement, in particular with the genre of entertainment-education soap operas (Bae and Lee, 2004; Papa et al., 2000; Rubin and Perse, 1987b; Sood and Rogers, 2000; Sood, 2002).

The concept of 'parasocial interaction' first appeared in a paper by Horton and Wohl (1956), where it was defined as an imaginary sense of intimacy by an individual audience member with a media figure. The degree of parasocial interaction increases with these repeated encounters that a viewer will gain increased attributional confidence about the media personality (Perse and Rubin, 1989). Studies have examined viewers' parasocial interaction with: television newscasters (Levy, 1979; Perse, 1990; Rubin et al., 1985); favourite television

performers (Rubin and McHugh, 1987) and television soap opera characters (Kim and Rubin, 1997; Papa et al., 2000; Perse and Rubin, 1988; 1989; Rubin, 1985; Rubin and Perse, 1987b; Sood and Rogers 2000; Sood, 2002). In light of these studies, after initial exposure to a medium, repeated face-to-face interactions with media personalities through long-running soap operas may lead an audience member to begin experiencing feelings of intimacy with the character as if they were a close friend. As this mediated relationship intensifies, viewers make not only an investment of time by watching episodes on a regular basis, but they make an emotional investment of loyalty, interest in the personalities' well-being, and 'dialoguing' by responding to personality questions or actions.

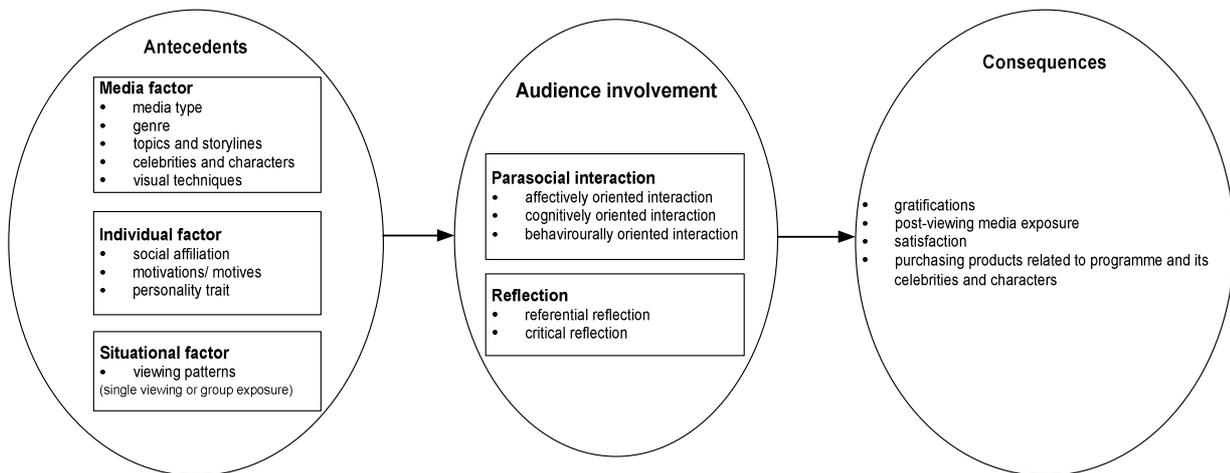
Based on these notions, it is important to look at the antecedents and consequences of audience involvement in order to better understand what role audience involvement plays in the process of PMTs production and potential tourists' consumption. Some empirical research has shown that audience involvement influences the gratifications that people receive from media consumption (Levy and Windahl, 1984), subsequent planned media exposure (Rubin and Perse, 1987b), and levels of soap opera satisfaction (Perse and Rubin, 1988). Also, Levy and Windahl (1984) found that stronger news-viewing motivation was associated with higher levels of selectivity, involvement, and utility before and after news exposure. Similarly, Rubin (1985) suggested that involvement was a primary predictor of the salience of viewing motives or more active gratification seeking although viewers were not equally involved with television soap operas.

As suggested by Bae and Lee (2004), predictors of audience involvement can be categorised into the three factors: media, individual, and situational. As Sood and Rogers (2000) suggest that individual audience members differ in the degree to which they are involved with the same media programme, the individual factors including social affiliation, motivation, and personality may influence and/or evoke various degrees of audience involvement (Bae and Lee, 2004). The situational facet such as single viewing or group exposure is also suggested to influence the degree of audience involvement. In a group-viewing situation, the probability of behavioural parasocial interaction will be higher.

The media factor includes media type (e.g. radio, TV, etc.), genre, topic and storyline, characters (e.g. well-known star, frequency of appearance, etc.), depiction of interpersonal relationships, and visual techniques (e.g. close-up shots, movement and angle, etc.) In particular, Sood and Rogers (2000) indicate that different media technologies evoke different degrees of audience involvement, as do different genres of media programming. The idea of the media factor as an antecedent of audience involvement is equivalent to the concept of production values which is mentioned earlier in this paper. Camera movements, for example, are creatively employed to “bring the viewer into and out of the soap world and guide the viewer through that world” (Timberg, 1983) and emphasize some areas and de-emphasize others in PMTs, in order to bring the energies of the pictorial elements into a balanced, yet dynamic interplay.

Figure 1 summarizes and demonstrates the antecedents and consequences of audience involvement mentioned in this paper. The dimensions and conceptualisation of audience involvement will be discussed as follows.

Figure 1: The Antecedents and Consequences of Audience Involvement



Sour

ce: Adapted from Sood (2002); Bae and Lee (2004)

OPERATIONALIZATION OF AUDIENCE INVOLVEMENT

As suggested, audience involvement is multidimensional and a rather complex concept. This paper, therefore, adapts the definition of audience involvement suggested by Sood (2002) who considered its multidimensionality in her study, "Audience involvement and entertainment-education". Audience involvement will be refined and conceptualised as follows:

the degree to which audience members engage in reflection upon, and parasocial interaction with, certain media programmes, thus resulting in overt behaviour change. Audience involvement can be seen as being composed of two main elements: (a) reflection (critical and/or referential), and (b) parasocial interaction (cognitive, affective, behavioural participation or any combination of these) with the media (Sood, 2002: 156).

Parasocial Interaction

Despite many past researchers having argued that parasocial interaction is treated as uni-dimensional by utilising some version of Levy (1979) or the Rubin et al. (1985) parasocial interaction scales, more recent qualitative (Papa et al., 2000; Sood and Rogers, 2000; Bae and Lee, 2004) and quantitative research (Rubin and Perse, 1987; Sood, 2002) on parasocial interaction has proposed that the concept identifies three dimensions consisting of affective, cognitive, and behavioural interaction, as described earlier.

First, *emotionally oriented interaction* is the degree to which audience members identify with characters or with other distinctive characteristics of a PMTs (for example, a location or storyline). Emotional/affective interaction not only includes identification with and liking for individual characters or celebrities, but also accounts for emotional reactions with production values of programme as a whole, such as the story, dialogues, situations, and even music (Sood and Rogers, 2000; Sood, 2002). It was found that a high level of emotional interaction led the audiences to perceive the soap opera as reality, rather than fiction (Sood and Rogers, 2000). In addition, individuals who engaged in high

levels of referential-affective involvement with an entertainment-education soap opera were more likely to communicate interpersonally with their friends and family members (Sood, 2002).

Based on the qualitative analysis of the electronic bulletin board messages about an entertainment-education drama on divorces in Korea, Bae and Lee (2004) found that viewers involved more behaviourally with unusual, extreme and highly sympathetic and emotional topics rather than they did with common, generic topics such as a simple love affair. The same authors also revealed that emotional and sympathetic content seemed to provoke more affective parasocial interaction and more referential reflection. As Kincaid (2002) hypothesized that a drama with stronger emotional sympathy would produce a greater impact on audience behaviour, it is presumed that the affective or emotional domain of audience involvement is central in particular genres such as soap operas and television dramas. In light of these findings, it is suggested that emotional involvement to the character and the programme would help formulate a cognitive and behavioural response.

Second, *cognitively oriented interaction* refers to the degree to which audiences cognitively pay attention to particular characters or other distinctive characteristics of a particular PMTs and think about its educational/informational content once a programme is over. Third, *behaviourally oriented interaction* is the degree to which individuals talk to, or about, media characters during and after exposure and rearrange their schedules to make time for exposure to a PMTs. (Papa et al., 2000; Sood and Rogers, 2000; Sood, 2002). A high level of post-viewing discussion results in numerous questions about what would happen in future episodes (Sood and Rogers, 2000), whilst audience individuals sometimes make remarks to their favourite character(s) during the airing. As a regular base of encounters occur and this imaginary interaction intensively develops, viewing episodes may become ritualistic in nature, in that these viewing episodes may be planned for by a viewer, and they may become an important part of the viewer's daily life. Indeed, it is even documented that some audience members not only rearrange schedules, but set VCRs to tape television broadcasts (Rubin and Bantz, 1989). Similarly, Rubin (1985) found

that college students have been an increasing segment of soap opera audiences and even arrange their class schedules around the times of these programme.

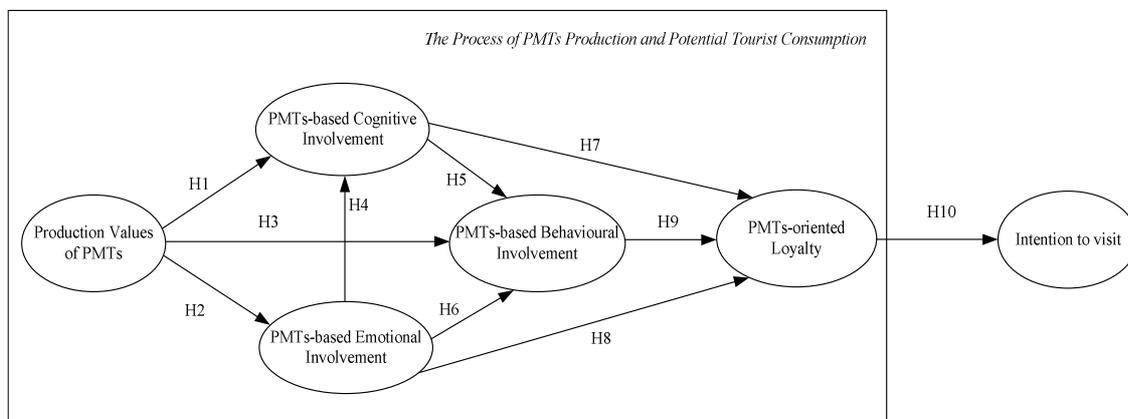
Reflection

According to Sood (2002), reflection refers to the degree to which audience members consider a media message and integrate it in their life. Initially, Liebes and Katz (1986) proposed that a study of audience involvement should be understood and examined in the frame of referential and critical reflection on the media messages contained in television programme. *Referential reflection* is the degree to which an individual relates a media programme to this/her personal experiences. Similar to emotional parasocial interaction, the referential connects the programme and real life in terms of their own lives and problems, as if the viewers were relating to the characters as real people and in turn relating these real people to their own real worlds (Liebes and Katz, 1986; Sood and Rogers, 2000; Sood, 2002). In this regard, Sood (2002) found that when audience individuals exhibited identification with the characters (affective involvement), they also related the serials to their personal lives (referential reflection).

Critical reflection is defined as the degree to which audience members distance themselves from, and engage in, aesthetic construction of a media programme. With a higher degree of critical reflection, audience engages in reconstructing the programme by suggesting plot changes (Liebes and Katz, 1986). Liebes and Katz (1986) suggested that a major indicator of intense audience involvement is the extent to which an audience member invokes the critical reflection rather than the referential one. According to Sood (2002), critical reflection can be measured through the scale items such as "I disagreed with the way a character was depicted." Referential readings are probably more emotionally involving, while critical readings are more distant, dealing as they do with genres, dynamics of plot, thematics of the story and so on (Liebes and Katz, 1986: Sood, 2002). Similarly, Sood (2002), in her empirical study found that factor analysis of audience involvement resulted in two factors: referential-affective dimension and critical-cognitive dimension.

CONCEPTUAL FRAMEWORK AND RESEARCH HYPOTHESES

Based on the preceding discussion and literature review on the production values of PMTs (in particular, soap operas and television dramas) from the production side and audience involvement from the consumption end, the primary objective of this paper is to conceptualise the complex process of PMTs production and potential tourists consumption in the context of film-induced tourism. Therefore, a proposed path model for a conceptual framework has been developed and is presented in the schematic diagram below. This suggested model will be used to explore the conceptual relationships across a multivariate set of variables.



Figure

2: The Proposed Conceptual Model of PMTs Production and Potential Tourist Consumption

These hypotheses were based on the premise that:

The five key elements of production values of PMTs (in particular television drama or soap opera genre) which in combination make up the media production factor is one of the key antecedents of audience involvement. This would provoke *three different dimensions of audience involvement* during and after exposure to a popular media text. Thus, this process would result in *a highly intensive audience loyalty* which may appeal to audiences to *intentionally become tourists in the locations depicted in the programming*.

The first three hypotheses are proposed, based on the expected relationships between production values of PMTs and audience involvement.

Hypothesis 1: Positively received production values of PMTs will positively predict cognitive involvement with PMTs

Hypothesis 2: Positively perceived production values of PMTs will positively predict emotional involvement with PMTs

Hypothesis 3: Positively perceived production values of PMTs will positively predict behavioural involvement with PMTs

The next three hypotheses being proposed are based on the theoretical underpinnings that emotional involvement as being central to PMTs would influence behavioural involvement either directly or indirectly through cognitive involvement.

Hypothesis 4: A causal relationship will exist between emotional involvement and cognitive involvement

Hypothesis 5: A causal relationship will exist between cognitive involvement and behavioural involvement

Hypothesis 6: A causal relationship will exist between emotional involvement and behavioural involvement

The following three hypotheses are based on the relationships between audience involvement and some of consequences of audience involvement. As a further step of audience involvement with PMTs and its personalities, some scholars suggest that audience involvement influences gratifications (Levy and Windahl, 1984; Rubin, 1985), subsequent planned media exposure (Rubin and Perse, 1987b), and levels of soap opera satisfaction (Perse and Rubin, 1988) (see Figure 1).

Moreover, some audience members attempt to collect memorabilia or trivia about personalities and purchase products related to these media figures such as posters, DVDs, original sound tracks (OST), etc (Ferguson, 1992). Audience members with a high degree of parasocial interaction often seek personal contact with a media character (Horton and Wohl, 1956) or else by letter or mail, telephone, or some other means (Sood and Rogers, 2000) in order to try to affirm their (audience) loyalty to the character. Analogously, it is assumed that these media-oriented post-viewing attitudes and behaviours may function

as a mediator influencing either directly or indirectly audience's willingness to attend fan group meetings or to visit filmed locations in the context of film-induced tourism perspective. In contrast, Giles (2002), however, describes that most of the time parasocial interaction fails to make attempts to contact characters, because audience members perhaps will need to weigh the costs and benefits of making such an approach.

Therefore, it is suggested that this stage of post-viewing attitudes and behaviours may be termed 'PMTs-oriented audience loyalty', which is a holistic concept to measure audience preferences. In order to measure the variable of PMTs-oriented loyalty, this paper proposes the following 4-items: (1) the perceived satisfaction and attractiveness level of the programme, (2) future media use (e.g. intention to repeat viewing, willingness to recommend it to others), (3) intention to make personal contact with a media character, and (4) intention to buy commodities such as DVD, CD, OST, books etc. In light of these, the last four hypotheses are proposed:

Hypothesis 7: Cognitive involvement will positively predict PMTs-oriented audience loyalty

Hypothesis 8: Emotional involvement will positively predict PMTs-oriented audience loyalty

Hypothesis 9: Behavioural involvement will positively predict PMTs-oriented audience loyalty

Hypothesis 10: Positive PMTs-oriented audience loyalty will positively influence intention to visit location depicted in the programming.

CONCLUSIONS

The main purpose of this paper is to theoretically conceptualise the process of PMTs production and potential tourist consumption to present new ways to explore the intermingling relationships between production and consumption of PMTs and potentially associated tourism. The present paper assumes that screen tourism is considered to be an extension of the consumption of major elements of production values intended by production personnel through either big or

small screens into actual touristic experiences of associated destinations through the tourist gaze.

In order to investigate this complicated intercommunication process between PMTs from the production side and audiences/potential tourists as consumers, this paper proposed that the production values of PMTs is the overarching concept which incorporates audience involvement through cognitive, emotional and behavioural dimensions and subsequent PMTs-oriented audience loyalty, and intention to visit the PMTs filmed locations. Thus, it was suggested that these theoretical concepts are structurally and causally interrelated with each other.

Especially, the newly refined definition and dimensions of audience involvement suggested in this paper would provide more profound insights on the complex process of PMTs production and consumption and its role in film-induced tourism. The concept of parasocial interaction suggested in the present paper, will also provide a more appropriate measurement on the relationships between producing and consumption PMTs.

This research seeks to capture a better picture to understand this particular phenomenon within the context of interdisciplinary perspectives and in turn to gain a better assessment of the validity and generality of theoretical explanations. Thus, the underlying issues in this paper may have applicability to other similar cases in different settings. It will then ultimately bring to light some clarity of the development of a better understanding of this newly defined touristic phenomenon.

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