

# Understanding Popular Media Production and Potential Tourist Consumption: A Methodological Agenda

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## Abstract

Research on the tourism implications of television-induced tourism generally remains limited, with no single agreed approach to its study. In particular, there are methodological difficulties in understanding this phenomenon and a subsequent lack of empirical research into the relationships between films and TV programmes and tourism. Furthermore, there has been limited attention to the underlying mechanisms and structures in the relationships between the production and consumption of films or TV programmes, audiences and potential tourists, particularly in non-Western contexts.

Considering these limitations in this subject, the paper aims to provide insights into the complicated inter-communication processes between TV programmes from the production side and audiences/tourists as consumers. Based on a triangulated approach, this paper delineates an empirical study to investigate theoretical positions and research methodologies that may be used to explore the production end of popular TV programming and the ways in which particular production values may appeal to tourists in diverse settings. Based on a case study of the 'Hallyu' phenomenon, five major elements of the production of popular TV dramas are proposed by this paper and verified by the interviews with professional producers. Quantitative research supports examining causal relationships between the highlighted major elements of TV drama production and patterns of consumption associated with audience involvement, its sequential loyalty, and destination choice in the context of Hallyu drama tourism.

This paper will, therefore, draw attention to uniquely transnational and interdisciplinary approach which will enable the researcher to develop new ideas and perspectives on the relationship and mediation between production and consumption of popular texts and associated tourism.

Keywords: Audience involvement, elements of TV drama production, Hallyu, Television-induced tourism

## Introduction

A phenomenon in the tourism arena has been linked to the fact that a series of visits to film tourism sites around the world has confirmed the power of popular films and television programmes in stimulating tourism demand in filmed destinations (Beeton, 2001, 2005; Busby and Klug, 2001; Connell, 2004, 2005; 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 (Urry, 1990). 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, 2004, 2005), and the motivations of the film tourists (Macionis, 2004; Singh and Best, 2004).

Popular television programmes are internationally produced, distributed and viewed. Much leisure time is centred on the home with television viewing as a popular pastime. In addition, this pattern of leisure activity 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' 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 packaged, and dramatically enacted on television through long running soap opera series. 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.

However, research on the tourism implications of screen tourism, remains limited, particularly research that examines tourism associated with popular television programmes such as soap operas rather than films and movies. Also, there has been a dearth of research into non-Western settings where the output is not in the English language due to the dominant flow of English-oriented media productions in the world. 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 popular television programmes through analysis of the major elements/attributes of these media texts and the ways in which these may appeal to audiences. Under these circumstances, there are a number of possible approaches to the subject that remain unexplored in the Tourism field. As a consequence, television-induced tourism has not yet been adequately contextualized within academic study. In particular, there remain some methodological difficulties in its measurement and a subsequent lack of empirical research into the impact of the media texts on tourism (Beeton, 2001; Busby and Klug, 2001). Qualitative approaches to researching production dimensions and audience involvement in popular TV media texts have also been lacking in film tourism studies.

The purpose of this paper, therefore, is to investigate theoretical positions and research methodologies that may be used to explore the production end of popular television drama series and the ways in which particular production values may appeal to audiences in diverse settings. In particular, the paper will

identify some major elements of popular television drama series that are viewed transnationally from the viewpoints of expert professional producers. The paper will also consider the design and application of a survey approach in exploring how audiences/tourists identify with particular production values of a popular television drama. It is proposed that the methodological approach outlined here will provide new ways of understanding popular television induced 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 television dramas, for without them there is no understanding or completion of the circuit of popular media texts (PMTs)' production. Due to the different and specialist roles of each professional producer and the diverse readings of audience groups 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 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. If the audience is indeed attracted by a particular media text, it is however possible to say that a range of similar meanings and values has been successfully communicated among the groups. These meanings and values systematically devised by production personnel are considered as a coupling device for producers, directors, writers, and audiences with those involved in the production side. Thus, the production values as a common language between production and consumption refer to attractive elements or factors associated with the popular appeal of a particular media text.

Nevertheless, media studies have tended to focus mainly on audience reception studies (Jensen and Rosengren, 1990; Pietila, 1994; Schroder, 1987). In particular, many researchers have contributed to our understanding of the reception end, especially the concept of 'dynamics of audience' or 'active audience' in the context of transnational media consumption spheres (Bilteyst, 1991; Collins, 1986; Fejes, 1981; Katz and Liebes, 1990; Liebes and Katz, 1990;

Sepstrup, 1989; Tracey, 1985). Little academic attention, if any, has been paid to synthetically analyse structures and elements of production of popular television programmes such as soap operas and in this context their relationship with tourism.

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 all the television series within the production of soap operas. The list includes producer, actors, costume and make up, cliffhangers (the ending of each discrete episode), locations or sets, music, opening titles, press, 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. Although they use slightly different terms, they each offer a list of important elements of production from the viewpoints of production personnel.

Unlike these production-oriented studies, much film-induced tourism studies focus on the types of attractive cinematic elements of film from a consumption side. 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 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 and 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 media texts. 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, 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. 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 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 adopted for this study: narrative and storyline, location, celebrities and characters, visual technology, and music (see Table 1).

**Table 1: Attractive Elements of Production of Popular Media Texts**

Major Attractive Elements	Items	Authors
Narrative and Storyline	• 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)
Location	• Exciting sequences	Riley et al. (1998)
	• Locations, sets and the semiotics of dramatic space	Hobson (2003)
	• Film Settings (mainly natural scenery attractions)	Riley and Van Doren (1992)
Celebrities and Characters	• Location's physical features	Riley et al. (1998)
	• Characters	Hatcher (1996)
	• Actors and Actresses	Hobson (2003)
	• Famous actors	Riley and Van Doren (1992)
Visual Technology	• Movie stars or favourite performers	Riley et al. (1998)
	• 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)
Music	• Music	Carroll (1996)
	• Music or Song	Hatcher (1996)
	• Music – the Siren Call to View	Hobson (2003)
	• Special effects (sound)	Riley et al. (1998)

### Narrative and Storyline

Robinson (2002) suggests that stories, through their simulation of life's experiences and through their rhythmic ordering, 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, 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.

Especially, television drama series including soap operas in which the personal and domestic narrative is frequently the central part of storylines; dramatizes personal life as if it was privileged at the expense of 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 storyline themes touch common 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 interacting 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, analysis of narrative and storyline has been relatively neglected in the film tourism literature.

### Location

As Riley and Van Doren (1992) suggests that the key for the construction of a favourable destination impression appears to be a formula of idyllic or extraordinary landscape qualities, spectacular scenery or unique physical splendour of landscapes are immediately identifiable and attractive to a viewer. Therefore, the early studies in film-induced tourism has demonstrated that natural scenery was initially thought as the main attraction through the screen and motivational pull factor which successfully transform film locations to specific tourist destination (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: *Crocodyl 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 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 locations 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 the front door of the house in the movie *Notting Hill* had to be repainted after a swarm of tourists whom wanted to take pictures of. Harry Potter's brick wall Platform 5 ½ at the St. Pancras Station, London actually was signposted at the station 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 side, location has been also of vital importance in production of films and soap operas, because they not only create the physical space in which the programme takes place but also presents the dramatic realism of the production (Hobson, 2003). Therefore, the penchant for producers tends 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 on 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 success of a movie or a product, 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 who has 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) show empirically that celebrity as the new determinant influence destination image formation and selection of tourist destination.

As important as celebrities appealing to audiences, characters they portray are a key element of production values. The characters are not only regarded as a medium of delivering the stories to audience, but also are expected as being capable of surprise and of giving the illusion that they could exist in real life. In addition, they must be able to elicit assurance, recognition and considerable commitment from the viewers. 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)

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. 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 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 a drama, 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 details. Thus, electronic mediation guides the audience attention to what is important, thus enabling a meaningful interpretation of the dramatic events (Stern, 1994). In other words, the visual devices in the production of PMTs are 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 enhanced audience's temporal and spatial perspective, 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, through picture perfect camera angles, visual technology provides more real-like 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

examples 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.

### Music

The presence of musical soundtrack throughout dramas and cinema films is a crucial element as 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 ends 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 a familiarity with a powerful aural representation and expression in order to remind audiences of what this music is attached to.

No matter which approach is adopted 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.

### Audience Involvement in Media Production and Consumption Practices

Audience involvement has been regarded as an important aspect of media uses and effects and as a characteristic of audiences that purposefully seek the media to fulfil certain expectations and needs in media and communication studies. Involvement is therefore 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 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). Later, Sood refines that audience involvement is "the degree to which audience members engage in reflection upon, and parasocial interaction with, certain media programmes,

thus resulting in overt behaviour change” (2002: 156).

On the basis of this concept of audience involvement, much media studies have considered the concept of audience involvement as the core value of audience activity (Levy and Windahl, 1984; 1985; Liebes and Katz, 1986; Perse and Rubin, 1988; Perse 1990; Sood, 2002; Bae and Lee, 2004). Some of 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. Perse (1990) noted that different types of motives were linked to different types of audience involvement activity. Accordingly, more positive and productive audience involvement occurs, resulting in more positive attitudes (preference and satisfaction) and behaviours towards media output.

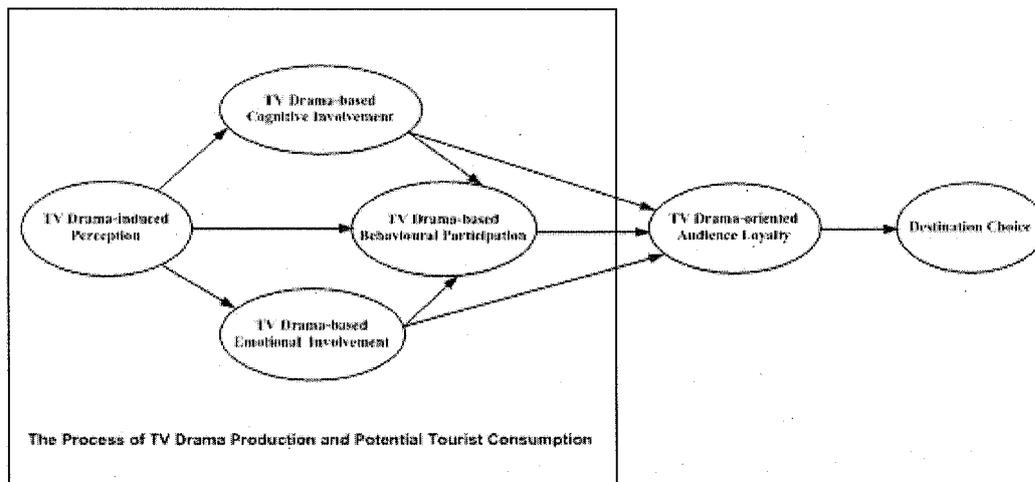
Likewise, it is suggested that involvement and identification with film locations through storylines permit audiences to identify themselves with the film characters in PMTs such as films or soap operas. In particular, bipolar major features of soap opera series: ‘intimacy’ and ‘continuity’ or ‘serialisation’, 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 drama completely immerse themselves the situation, albeit artificial, and react to the actors as if they were real persons in their immediate environment. On the one hand, understanding the characters and having empathy with them is the way the audience connects with media content, and audience involvement, on the other hand, is the way by which producers intend audiences to communicate with texts throughout the series. Despite the features of very personal experience and traits, audience involvement as a mediator of production and consumption on PMTs would not only account for a major

consideration for production team, but also stand 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 tourism and television drama series: Vicarious involvement/experience (Riley and Van Doren, 1992; Riley et al., 1998); empathic involvement and emotional experience (Kim and Richardson, 2003); audience involvement (Creeber, 2002). 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 the attractiveness of film or television dramas. However, its application to the tourism sphere –in particular film-induced tourism – has gone virtually ignored. Yet, Kim and Richardson (2003) investigated the first study to examine the influence of ‘empathic involvement’ with film characters on destination image changes. Nonetheless, it is difficult to find any evidence that empathic involvement is the main driver for viewers to change their perceptions of locations depicted in films, because it is 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.

### Conceptual Framework

Having found that the limited empirical studies on television-induced tourism has lacked a theoretical framework, this paper has borrowed and modified several concepts and their components both from media and communication studies and tourism studies. Figure 1 shows that the conceptual framework of this paper comprises three main theoretical concepts relevant to the evolving process of TV drama series production and potential tourist consumption. These three concepts include major elements of production in popular media texts (Carroll, 1996; Hatcher, 1996; Hobson, 2003; Riley et al., 1998), audience involvement and loyalty (Levy and Windahl, 1984; 1985; Liebes and Katz, 1986; Perse and Rubin, 1988; Perse 1990; Sood, 2002; Bae and Lee, 2004), and destination choice (behavioural intention).



**Figure 1: The Relationships between Production and Consumption of PMTs and Destination Choice**

### 1. TV Drama-induced Perception (TVDiP)

perceptions about a particular TV drama series in terms of the main elements of production of the television drama. It therefore combines production and consumption considerations. TVDiP is assessed on a set of attributes that correspond to the main elements and attractions that a television drama series has at its disposal. The proposed elements include music, visual technology, celebrity, characters, storyline, and locations which have been suggested and discussed earlier (see Table 1). The concept of TVDiP has been modified by the inclusion of a cognitive component from the destination image literature. However, the difference is that TVDiP includes production values, while cognitive image theory refers to a set of attributes that correspond to consumer perceptions of the general resources and tangible qualities of a place in a tourism context.

### 2. TV Drama-based Audience Involvement and Loyalty

As audience involvement has been considered to be an important value in the process of production and consumption of PMTs as TVDiP, the concept of audience involvement and subsequent loyalty (behavioural and attitudinal dimensions) has been adopted and located at the centre of the conceptual

TV drama-induced perception (TVDiP), on the left-hand side of the framework, is defined as an audience's general evaluations and framework. According to the typology of audience involvement suggested by Sood (2002), this paper suggests that audience involvement divides into TV drama-based cognitive involvement (TVDbCI), TV drama-based emotional involvement (TVDbEI), and TV drama-based behavioural participation (TVDbBP).

By definition, TVDbCI refers to the degree to which audiences cognitively pay attention to particular characters or other distinctive characteristics of a particular television drama and think about its educational / informational content once a programme is over.

TVDbEI is defined as the degree to which audience members emotionally and affectively identify with the major elements of the television drama.

TVDbBP refers to the degree to which individuals talk to, or about, media characters and rearrange their schedules to make time for exposure to the television drama.

The level of cognitive involvement (TVDbCI), emotional involvement (TVDbEI), and behavioural involvement (TVDbBP) in consuming television drama series represents how intensively and interactively audiences experience TVDiP (TV drama-induced perception) in different ways. Based on the

conceptual and empirical support from the literature, it would therefore be inferred that the greater degree of each dimension of audience involvement with major elements of television drama directly or indirectly affects the overall image of the programme and audience attitudes toward the programme. Therefore, the right-hand side of the framework suggests a newly defined variable named as TV drama-oriented loyalty (TVDoL), which is as an holistic concept to measure audience preferences based on (1) overall image of the programme, (2) post-viewing satisfaction, (3) willingness to recommend it to others, and (4) intention to buy commodities such as DVD, CD, books etc. Again, it is assumed that TVDoL functions as a mediator influencing audience's willingness to visit the location and tourist's behaviour after visit.

Indeed, this paper specifically emphasises the underlying and inter-related mechanisms and structures in the relationships between the production and consumption of popular television programmes, which is highlighted in the box named 'The process of TV drama production and potential tourist consumption (see Figure 1).

### Methodological Considerations

The area of research that is the subject of this paper is the production and consumption of popular television dramas in the context of tourism. It is argued here that the production side of such programmes has received little attention in the film tourism literature. There is therefore a need to devise new methods for the analysis of this dimension. The conceptual framework outlined above attempts to do this. This suggests the combination of various methods in the study of particular examples of, in this case television drama production and consumption.

The approach proposed here to researching this subject is an exploratory, case study of the Hallyu phenomenon. Hallyu, the so-called 'Korean Wave' refers to a recent socio-cultural phenomenon spreading across Asia – especially China, Japan, Taiwan, Hong Kong, the Philippines and Vietnam, resulting in the popularity and general interest in Korean popular culture, more specifically in the areas of television dramas, films, fashion, food, and celebrities. This popularity, enthusiasm, or

craze of Korean popular culture has been penetrating social and cultural practices all over Asia. Moreover, this social and cultural phenomenon, in particular consuming Korean television dramas has now been spreading as far as away as East Europe, America, South America and even Africa, generating transnational consumer/viewer communities across the world. (KNTTO, 2005a)

A major aspect of the Hallyu phenomenon is its contribution to tourism to Korea. An estimated 2.51 million tourists from six major Hallyu viewing nations including China, Japan, Hong Kong, Taiwan, Singapore and Thailand visited Korea between January to August 2005, representing 64% of the total inbound tourists (3.93 million) visiting Korea during this period (KNTTO, 2005b). There is evidence to suggest that this tourism pattern has been significantly influenced by television drama 'pilgrimages' which refers to visiting the locations and sets of tourists' favourite television dramas. The two outstanding destinations are 'Nami Island', located in Chuncheon in Gyeonggi province, a location for romantic scenes in 'Winter Sonata', and 'Daejanggeum Theme Park', a film set for 'Jewel in the Palace', in Yangju province. In 2004, 647,000 tourists spent an aggregate sum of 944.9 billion won in Korea, creating net added value for the Korean economy of 727.7 billion won and pushing up Korea's GDP by 0.09% (KITA, 2005).

Given the limited academic research on this area and the exploratory nature of this paper, both qualitative and quantitative methods combined are considered as being appropriate so as to reduce the risk that research conclusions may reflect systematic biases or limitations associated with specific individual methods. As qualitative research would help explore a topic in depth and elicit extremely rich information for developing further quantitative research (Mason, 1996; Patton, 1990), it is presumed that qualitative interviews would initially lead to effective exploration in order to achieve the following objectives:

- To identify crucial elements of production of television drama series which would strongly appeal to audiences and contribute to the development of a new form of tourism from the viewpoint of

expert professional television drama series production personnel: directors, writers, camera directors, producers, and set directors

- To explore their views and understanding concerning tourism associated with the programmes that they produce
- To provide important data for questionnaire design and formulation of questions

In order to interview the most fitting professionals for the proposed objectives, two important Korean television drama directors and their staff have contributed enormously to the international success of their programmes and Hallyu drama tourism are considered. These are Director Byung Hoon Lee and Director Suk Ho Yoon, producing 'Jewel in the Palace' and 'Winter Sonata' respectively.

Based on the analysis of qualitative interview data and the above review of literature, hypotheses and questionnaires will be designed and findings analysed. Following this, an on-site questionnaire survey will be held in Daejanggeum Theme Park, Yangju province, in Korea. This location was chosen based on the continuous circulation of Jewel in the Palace in the world and its popularity as one of the most popular Hallyu drama tourism destinations for international tourists. Unlike the underlined purposes of qualitative research in this paper, as suggested in the conceptual framework (see Figure 1), this quantitative research assists in examining causal relationships between the highlighted major elements of television drama production and consumption associated with audience involvement and its sequential loyalty and destination choice in the context of Hallyu drama tourism. It also analyses and compares demographic and socio-cultural variables. Testing the structural relationships between the variables therefore leads to potentially generalisable findings for other researchers on television-induced tourism and will contribute to empirical data on the relationship between media and tourism.

## Conclusions

The main purpose of this paper is to outline theoretical positions and research methodologies that may present new ways to explore the intermingling relationships between production and consumption of PMTs

and associated tourism. This paper basically 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 particular media texts from the production side and audiences/potential tourists as consumers, this paper proposed that three theoretical concepts are structurally and causally interrelated with each other as major elements of production in PMTs. TV drama induced perception (TVDiP) is the overarching concept which incorporates audience involvement through cognitive, emotional and behavioural dimensions (TVDbCI, TVDbEI, and TVDbBP) and subsequent audience loyalty (TVDbL), and destination choice (behavioural intention).

However, methodological difficulties in its measurement and a subsequent lack of empirical research into this area suggests the combination of various methods in the study involving both qualitative (exploratory research with in-depth interviews) and quantitative research (testing hypotheses) based on a case study of the Hallyu phenomenon.

By incorporating such a range of methods within the overall case study mode, this research seeks to capture a better picture with rich information to understand this particular phenomenon and thus gain a better assessment of the validity and generality of theoretical explanations. Thus, the underlying issues in this study 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.

However, this study raises some concerns in terms of methodological issues. Given that this study deals with non-Western settings based on Hallyu phenomenon, it is inevitably confronted with a difficulty in translating the most appropriate meanings and concepts of what the interviewees intended in the process of transcribing from Korean into English. In addition to the translation issue, to some extent the lack of technical language and knowledge

of this interviewer, coming from a tourism studies background might result in misunderstanding of the purposes and intentions of production personnel in terms of technical terms used and aesthetic aspects.

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