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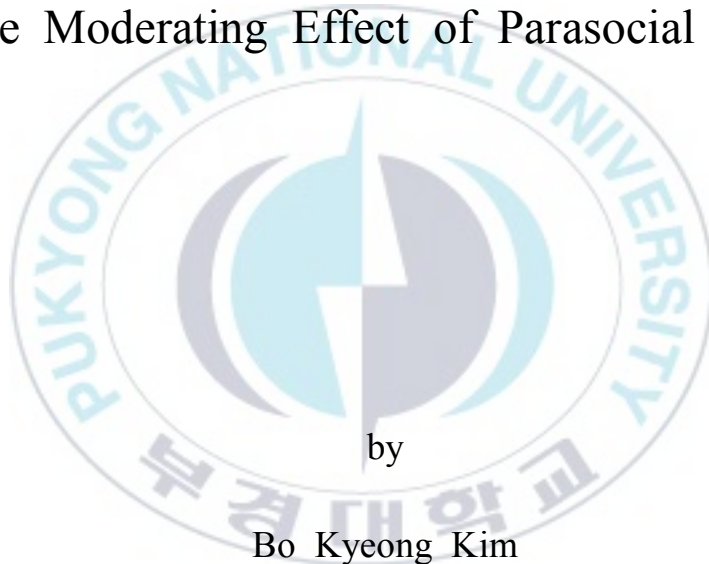
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Thesis for the Degree of Doctor of Philosophy

The Effect of Tourism Destination Placement  
Types in Real Variety Program  
on Indirect Experience and Attitude  
: By the Moderating Effect of Parasocial Interaction



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February 2019

# The Effect of Tourism Destination Placement Types in Real Variety Program on Indirect Experience and Attitude

: By the Moderating Effect of Parasocial Interaction

리얼버라이어티 프로그램의 관광목적지 배치 유형이  
간접경험과 태도에 미치는 영향  
: 준사회적 상호작용의 조절효과

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by

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A thesis submitted in partial fulfillment of the requirements  
for the degree of

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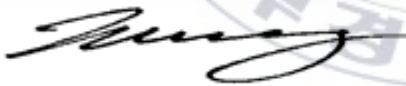
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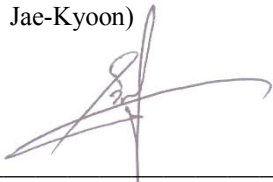
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## DEDICATION

This dissertation is dedicated to my loving parents, Jung-Soo Kim, Bok-Ja Son, and parents-in-law, specially my husband Gi-Tae Park.

항상 저를 사랑으로 응원해 주신 양가 부모님과 남편에게 이 논문을 바칩니다.



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리얼버라이어티 프로그램의 관광목적지 배치 유형이 간접경험과 태도에 미치는  
영향

: 준사회적 상호작용의 조절효과

김 보 경

부경대학교 대학원 경영학과

요 약

리얼리티(reality)와 버라이어티(variety)의 합성어인 리얼버라이어티는 대한  
민국 예능프로그램의 한 장르이며, 2006년 첫 방송을 시작으로 리얼버라이어티라  
는 단어가 한국에서 예능프로그램의 한 장르로써 통용되는 계기가 되었다. 특히  
리얼버라이어티 속에 등장하는 장소는 실제로 방문객의 증가를 가져오면서 리얼  
버라이어티 프로그램에 대한 실무적, 학문적 관심이 증가하고 있다.

이에 본 연구에서는 첫째, 리얼버라이어티라는 예능프로그램 중 여행과 관련  
된 포맷 안에서 프로그램의 배경이 되는 관광목적지가 시청자들에게 보여지는 방  
식이 관광목적지에 대한 간접경험과 태도에 차이가 있는지 규명하고자 하였다. 둘  
째, 리얼버라이어티 프로그램에 대한 시청자의 준사회적 상호작용을 이해하여 구  
체적인 메커니즘을 밝혀내어 선행연구와 후속 연구 간의 연계성을 확보하고자 하  
였다. 셋째, 이를 위해 실험연구를 실시하였으며, 관광목적지가 제시되는 유형에  
따라 화면을 통한 관광목적지의 간접경험과 태도의 차이와 준사회적 상호작용의  
조절효과에 대해 규명하였다.

그 결과, 프로그램의 배경이 되는 관광목적지에 대한 제시 방식인 화면, 구  
성, 대사의 세 가지 타입의 PPL은 각각 간접경험과 태도에 각각 차이가 있는 것  
으로 나타났다. 또한, 준사회적 상호작용이 높은 집단일수록 화면, 구성, 대사의 3  
가지 제시 방식에서 모두 간접경험과 태도에 차이가 있었으며, 낮은 집단은 화면  
과 대사에서 특히 상호작용이 크게 나타나 준사회적 상호작용의 조절효과를 확보

하였다.

따라서 본 연구의 결과로부터, 프로그램 소재 자체가 ‘여행’이며 영화나 드라마가 아닌 예능프로그램을 대상으로 하는 연구라는 점에서 기존연구와는 다른 측면에서 공헌할 수 있을 것으로 사료 된다.

또한, 기존의 문헌연구를 통한 이론적 배경을 토대로 PPL이라는 개념을 제품의 PPL에서 장소 자체에 대한 PPL로 이론적으로 확장하였으며, 특히 화면을 통한 관광목적지의 간접경험과 태도를 실험을 통해 실증 연구 하였다는데 의의가 있다. 이는 향후 관광목적지 연구에 있어서 또 다른 이론적 토대를 제공할 수 있다는 것에서 그 기여도가 있다고 할 수 있겠다.

마지막으로, 프로그램과 시청자와의 준사회적 상호작용효과 대한 기존연구들이 방송에 등장하는 광고모델, 드라마 등장인물, 라디오 토크 청취자, 홈쇼핑의 쇼호스트, TV 뉴스 앵커와 시청자 간의 상호작용효과를 다양한 측면에서 수행하였다. 이를 토대로 한 걸음 더 나아가 본 연구에서는 리얼버라이어티라는 새로운 예능 여행프로그램이라는 포맷에 등장하는 인물과의 상호작용에 대한 연구를 함으로써 기존 연구에 대한 뒷받침과 새로운 분야로의 이론적 활용에 있어서 중요한 지침서를 제공에 기여한 것으로 볼 수 있다.

Key Words : Real Variety Program, Product Placement(PPL), Tourism

Destination Placement, Parasocial Interaction, Attitude, Indirect Experience

# CHAPTER 1. INTRODUCTION

## 1.1 Research Background

### 1.1.1 The Development of Reality Show and Travel program in Korea

In the late 20th century, mass media plays a significant role in shaping public perceptions on a variety of important issues, both through the information that is dispensed through them, and through the interpretations they place upon this information(Wimmer & Dominick, 2012). They are also leading parties in shaping modern culture, by selecting and portraying a particular set of beliefs, values, and traditions(an entire way of life), as reality.

In other words, by delineating a certain interpretation of real life, they configurate reality to be more in accordance with that interpretation. To be specific, among mass media, TV has been a significant mainstream that represent the thoughts and cultures of those who live in that era(Crouch et al., 2005). Furthermore, it is an obvious fact that TV is still one of the most popular media in the world.

In particular, in Korea, new trends such as from music program, Muk-bang, Cook-bang to child care reality show have been pouring out in the last few years through the mass media(Meail Business News, 2018. 5). Among these mass media, TV programs sometimes have a longing to deviate and have a great impact on the travel industry, and marketing through TV programs is



becoming a hot issue. The changes in the environment and TV programs affecting the travel industry are becoming more intense due to changes in the way viewers perceive and accept TV programs. Early audiences embraced the contents of the program in an emotional and passive manner(Crouch et al., 2005). However, as the Internet developed, viewers communicated opinions to the production team through online program bulletin boards, and they formed an online fandom together with other viewers of the same program. Recently, with the development of mobile media, opportunities for direct participation through letter voting or telephone are being provided from time to time.

From the viewpoint of acceptance of these audiences, it is possible to move away from the documentary form mainly focusing on the transmission of 'information' in the past, and the recent TV program tendency is a combination of variety, which means a complex show. In the entertainment sector of the variety program, program related to travel is transformed into a new genre called 'travel entertainment' by meeting 'entertainment' seeking fun(Yang, 2011).

These entertainment programs are mainly based on trips based on foreign attractions and hidden tourist destinations (eg. "Flower Series" of tvn), and storytelling-type programs in which tourists are introduced by famous entertainers. Audiences perceive these as attractive tourist goods and contribute positively to their travel intentions(Cho & Shin, 2016).

Indeed, according to the report of overseas travel trend survey of Korea Tourism Organization(2015-2016), 64.7% of the respondents who had experienced watching series "Flower Series" had influenced their overseas travel plans, 'Laos' or 'Peru' compared to the more popular tourist destination



such as 'Switzerland'. In particular, half of the Korean people were found to choose the tourism destination that appeared in TV entertainment programs based on movies, dramas, and travels when deciding on travel destinations. According to the travel consumption trend analysis of KAYAK, online travel search site, Koreans are mostly influenced by TV programs in the Asia-Pacific region when choosing tourism destinations and travel types.

In a survey of 2100 men and women aged between 21 and 45 living in the Asia-Pacific region, the number of respondents who decided to view dramas and movies based on travel was the second highest in Korea (49%). In any motive or circumstance, 47% of respondents asked to watch travel broadcasts or related videos. 31% said they decided to look at related advertisements, and 43% said they were searching their smartphones before falling asleep.

As such, the TV program plays an dominant role in making decisions related to travel and in particular, the new trend, the real variety format, has attracted much attention as a very effective way to promote tourist attractions. Therefore, the program of the real variety which is a new format of entertainment need to be studied practically and academically, and it is also a prominent part of this study.

### **1.1.2 Significance of Research**

In recent years, as travel has become more popular, the desire to live like a local in one place has begun to increase as the number of trips that Koreans have reached is increasing(Korea Herald, 2017). Airbnb, the accommodation sharing platform, can be understood in the same context that the catchphrase

“Travel is alive” is on the front.

This suggests a shift in the travel paradigm, which is a temporary, but routine repetition that looks like a routine in a program with a settled journey. That is waking up in the morning, riding on a bicycle, going to a restaurant, having free time or making dinner together. But in everyday life, things happen a little differently every day. As the cable entertainment program “Yoon’s Kitchen” attracted much popularity, Spain, which is a shooting location, has grown rapidly compared to last year and the interest in free travel products has increased greatly(Seo et al. 2018). It is changing the paradigm of travel.

According to the Interpark Tour(2018), reservations for travel package in Spain jumped more than 170% in January ~ February, before the Lotte Home-shopping program on TV was over. Furthermore, according to Hana Tour, the largest travel agency in Korea, demand for travel in Spain in the first quarter of this year grew by 35%. In addition, the report of Park and Kang(2014) gives a detailed account that the effects of TV indirect advertising on local tourism are increasing and the role of the entertainment program in the development of tourism destinations and the increase of tourists is increasing. In the case of “1 night and 2 days”, the number of tourists increased in comparison with that before broadcasting. In particular, the number of visitors to the national parks, which was introduced in the broadcasting, increased by about 7.6 ~ 8.0% in the first month compared with the average month before the airing. The number of tourists in the second month is about 7.4 ~ 7.8% higher than the usual month, And about 3.9 to 4.2 percent. In other words, when the audience rating of “1 night and 2 days” rose 1%, the number of tourists in the national park introduced increased by about 0.33%. Therefore,

the 10% increase in the audience rating showed a 3.3% increase in the number of tourists.

When it comes to real variety program, in comparison with movies and dramas, travel destinations are exposed more frequently(Cho & Shin, 2016). Therefore, viewers can form an image in their own way about sightseeing places appearing in the program, and can give meaning to the process of finally selecting the destination(Kwon & Son, 2014). In particular, in the real variety program, viewers are empathized with entertainers appearing in the program, and this eventually stimulates curiosity about the characters as well as where they live.

Therefore, under the new paradigm of TV program related to travel, the theoretical and practical significance of this study is threefold.

First, there is a need for a new approach to tourism destinations that appear in a new style of entertainment format called Real Variety Program related to travel. In other words, travel-related programs introduce tourist attractions in a variety of ways. It is necessary to understand how audiences are more perceived well when they are exposed to tourism destinations in some TV show. In particular, it is necessary to examine theoretical perspectives about various ways of presenting tourism destination in real variety programs.

Second, it is necessary to theoretically extend the existing product placement place(PPL) by applying the spatial concept as a tourism destinations. In particular, this study is aim to provide a foundation for research on how to use PPL as a tourism destination, through 3-dimensional exposure through experiments using real variety program. Specifically, this study intends to focus on indirect experience and attitude difference of tourism destination according to

PPL type of three dimensions(screen, plot, script). Through this, I would like to present a strategy for tourism destination promotion by applying not only the role of background in movie or drama but also a new TV program format called real variety based on travel.

Third, audiences follow the story while transferring their emotions to the protagonist of a movie or drama. Even in the case of real variety programs, audiences will feel empathy about characters. It is necessary to understand how to recognize the tourist destination which is the background of the program according to the degree of parasocial interaction of audiences. This can help understanding the indirect experience and attitude of the tourism destination through the screen, which is known as on-screen experience, and it is an significance part in suggesting strategies that can induce visitors to visit.

## 1.2 Research Objectives

Traditionally, the tourism industry has chosen to appeal to viewers through direct advertising, drama or film to develop and promote tourism destinations(Fu et al., 2016). However, this study intends to integrate the most effective placement method of the tourism destination naturally embedded in the program as a background of the program called “Real Variety” through three dimensional placement(screen placement, plot placement, script placement). To be specific, this study tried to figure out the difference of attitude and indirect experience according to three placement types of tourism destination through the screen according to the entertainment program format. Therefore, the purpose of this study is as follows.

First, this study investigates whether there is a difference in the indirect

experience and attitude toward the tourist destination as a background of program in the format of the real variety program.

Second, this study is to understand the parasocial interaction of audiences about real variety programs and to clarify concrete mechanisms to secure connection between precedent research and subsequent research.

Third, apart from the study of simple and mere exposures to places and tourist destinations, this study is to present theoretical and managerial implications for the practical use of the three dimensions of PPL as the tourism destination, through experiments using real images.



# CHAPTER 2. LITERATURE REVIEW

## 2.1 Product Placement(PPL)

### 2.1.1 The concept of Product Placement(PPL)

The market for product sales in a capitalist society based on market economy is becoming very big. In order to satisfy the growing number of consumers, the variety of products has become diverse, and communication between producers, sellers and consumers is becoming more and more important for effective trading of goods(La ferle & Edwards, 2006). One of these means of communication is advertising, which is one of the most important and common tools used by sellers to promote the sale of goods. Specially, the indirect advertisement method attracts attention as a new concept compared with the existing direct advertisement. One form of indirect advertising is 'Product Placement'(PPL).

PPL, which is important business tactics, are growing rapidly each year. The origin of PPL comes from Hollywood. The point of origin is often known as John Crawford drinking Burbon Whiskey in the movie "Mildred Pierce" in 1945(Fondeson, 2011). On the other hand, researchers argue that the real origin of PPL is James Dean using ACE comb in the movie "Romper Stomper" in 1950. However, the best known case of full-fledged appearance of PPL is Reese's pieces in the movie "ET" in 1982(Gupta & Lord, 1998). Attention in PPL grew prodigiously after this successful placement of the product, which

resulted in 65% growth in sales.

Since then, famous examples of PPL in films such as BMW's Z-3 in James Bond film(1995), and Ray-Ban sunglasses in Men in Black(1997) have demonstrated the effects of PPL to be enormous when utilized properly(Zhao, 2013).

The concept of PPL is slightly different depending on which part of the researchers are focused. In the study by Steertz(1987), PPL is said to include product brand names, packages, logos, and marks in movies, music videos and TV shows. Clark(1991) defined PPL as the act of exposing its products or services to viewers by paying a certain price in the drama that the manufacturer distributes to the general theater.

Balasubramanian(1994) refers to PPL as a product message presented in the program in order to gain the advertising effect while viewing the PPL from a marketing standpoint and preventing viewers from recognizing the exposed product stimulus as an advertisement. Karrh(1994) extended the notion of Steertz(1987) and Balasubramanian(1994) to include products and brands in pay-per-view using visual or auditory means in the PPL media program. In Baker and Crawford's(1995) study, PPL was defined as the inclusion of commercial products and services on television or movies in exchange for a portion of production costs from advertisers.

In Korea, PPL has been introduced since the early 1990s, and which started in earnest as Samsung products were launched in 'Marriage Story' in 1992, produced by The Shin and Ick-young film company, has been influential in TV and movies. In addition, studies that attempted to define the concept of PPL have been being conducted. According to Lee(2007), indirect advertisement



marketing communication technique is a technique in which an advertiser pays a certain price for the purpose of promoting sales or image improvement and indirectly exposes the product or brand name of a specific company to the media. High promotion strategy. In the study of the effects of PPL on brand recall and brand attitude, Cha(2001) applied the definition of Balasubramanian (1994) in a plan and non-compulsive way to insert product or brand name into PPL movie or TV program, which is a pay-per-use product message. Kim and Ann(2003) described the importance of defining a product or brand embedded in a PPL as a strategy to give a better message.

Park(2006) defines PPL as an activity in which an advertiser uses cash, goods, or services to directly or indirectly use or expose a specific company, product, business location, or logo within a TV program to achieve marketing communication goals. Therefore, looking at the various definitions of the PPL presented in such a lot of studies, it can be seen that there are some common concepts. In addition, recently, PPL such as TV apps is considered to be a fresh tendencies in the future (Mafe, Blas, & Tavera-Mesias, 2010).

PPL was initially defined as the process of property men assigning properties in movie sets. However, since the effects of PPL was recognized by rise in products' sales and then the weight of PPL was emphasized, marketing manager as well as scholars a started to approach PPL academically. Broad definitions do exist such as Kim and Richardson(2003)'s asserting PPL to be an act of exposing company's products or services at some cost.



Table 2.1 Concepts of Product Placement

Researchers	Concepts
Steertz(1987)	Including product brand information, logos, etc. among video media such as movies
Clark(1991)	Advertising that exposes a product or service to a video through a certain amount of payment by a certain company
Balasubraminian (1994)	In terms of paid advertising with stimuli, paid messages which intentionally and non-compulsively insert products and services into movie and TV content
Karrth(1994)	Expanding available media to include products and brands in paid media through visual or auditory means in the mass media
Baker & Crawford(1995)	Including commercial products and services on TV or movies in exchange for part of the production costs from advertisers
Cha, D. P. (2001)	A fee-based product message that attempts to influence a movie or TV program audience by inserting a product or brand name in a planned or non-enforced manner in a movie or TV program
Kim, J. H. & Ann, J. T. (2003)	Strategies to give a message to make the product or brand embedded in PPL more visible
Park, J. J. (2006)	Any activity that aims to achieve marketing communication goals by directly, indirectly using, exposing certain companies, products, businesses or logos within a TV program by providing cash, goods, or services
Xin, Jie & Chung, Y. K. (2012)	A new advertising means to place a product, place, brand, etc. in a visual medium and impose a purchase intention by unconsciously imprinting a product or a favorable attitude toward the brand
Sul, M. J.(2007), Hur, J.(2012)	In order to achieve marketing objectives such as sales promotion, companies are planning to introduce products, brands, representative visual signs or service information in movies and TV videos, and to give impression
Lee, M. W. (2017)	An indirect advertising marketing communication technique. It is a high-level promotional strategy in which an advertiser pays a certain price for the purpose of promoting sales or image improvement, and indirectly exposes the product or brand name of a specific company indirectly to the media.

\* Source: Edited from Oliveira (2015), MacNeill, Wozniak (2016) and Cho Sa-Woo(2017)

### 2.1.2 Types of Product Placement(PPL)

Many scholars narrow the definitions down to specific mediums. Gupta and Gould(1997) defined PPL as “an incorporation of brands in movies for financial and/or other promotional advantages” and Baker and Crawford(1995) as “the inclusion of commercial products or services in any form in television or film productions in return for some sort of payment from the advertiser.” On the other hand, D'Astous and Chartier(2000) defined PPL as “the inclusion of a product, a brand name, or the name of a firm in a movie or in a television program for promotional purposes.”

Based on information modality, PPL can be classified as ‘screen placement,’ ‘script placement’ and ‘plot placement’ (Russell, 2002). Screen placement is a type of PPL utilizing the visual aspect, which can be classified as ‘creative placement’ and ‘on-set placement.’ Creative placement is to insert a brand into a film, such as outdoor advertisement appearing in the street scenes (Vollmers and Mizerski, 1994). On the other hand, on-set placement is to place the product itself in a film naturally. For instance, a beverage can is placed in the living room set. Script placement is to utilize the verbal or auditory or aspects, which is relevant to alluding or referring to a certain brand in a line of a movie. In terms of plot placement, when a product is used to establish characters or used significantly in the plot of a movie with visual and auditory together.

Shapiro(1993) classified the strategy of PPL into 4 types which are visibility of the name of a brand or a product, use of a certain product by characters in the film, direct use and mention of a certain product by

characters, and specific mention of a certain product by characters.

On the other hand, Gupta & Lord(1998) categorized the types of PPL using two manner: one is the mode of expression and another is the degree of prominence. The mode of expression is categorized into three modes which are visual mode(visual only, VIS)', 'audio mode (audio only, AUD)', 'combined audio-visual mode(combined audio-visual, AV) based on the senses receiving stimulus. First, in terms of visual, it shows a brand, a logo, a product itself or a sign without audio cue to attract audience's attention to the product and is mostly used among the three types. However, PPL without audio support does have disadvantage of not being able to attract attention or reminiscence of the audiences. Second, AUD means the name of product or a brand itself is referred without having visual information. Lastly, AV is to expose a brand or product, and also to refer to the name of a brand simultaneously or to imply the message related to a brand in the auditory mode. Although this mode is likely to solve the problems VIS and AUD have, it is the most expensive method and hard to implement.

d'Astous, Nelson, Keum, and Yaros(2004) also categorized PPL into three types, which are implicit PPL, integrated explicit PPL, and non-integrated explicit PPL. Implicit PPL does not reveal a certain brand or a product officially. Instead, a brand, a corporation or a product exposes in a program, A good example would be that a character in an entertainment program is wearing garment on which a certain logo or brand is disposed. In terms of integrated explicit PPL, officially the name of a brand or a corporation is mentioned by a character in a program such as a character ordering and having a specific brand's food in a program. At last, non-integrated explicit

PPL is the placement of a product, which is not integrated with the contents of the program without officially referring the name of a brand or a corporation. For example, a brand name is disposed as a sponsor after a program.

Also, previous research on PPL categorized the elements of into four types, such as in a movie, in a TV, in a entertainment program, in a newspaper and magazine(Fitzgerald, 2002; Lee and Faber, 2007; Russell, 2002). Based on this rationale, it is assumed that PPL contributes to audience's involvement and intention to visit(D'Astous & Chartier, 2000; Lin & Chan, 2013).



Table 2.2 Types of Product Placement

Researcher, Proposers	Basis for categorization	Types	Concept	Findings
Babin, L.A & Sheri, T.C. (1996)	General Categorization	On-set placement	The product is prominently exposed and the character mentions or uses it	Consumer Brand Recall & Brand Attitude for Products Exposed to PPL
		Creative placement	Introduction of products into the background of a scene	
Gypta, P.B. & Lord (1998)	The Mode of Presentation	Visual only	Showing a product, logo or some other visual brand without any relevant message or sound	Positive or Negative Attitude toward PPL
		Audio only	The mention of a brand name or messages in audio form, without showing the product on the screen	
		Combined audio-visua l	Showing a brand and at the same time mentioning the brand or message in audio form	
	Prominent	Prominent placement	The product is made greatly visible by size and/or position on the screen or its centrality to the movement in the scene	A study on brand awareness and brand attitude toward PPL products of consumers
		Subtle placement	The brand is not shown prominently	

			(e.g., small size, background props outside of the main scene of visual focus, low time of exposure)	
		Screen placement	The way that expose products or brands using visual aspects	Consumer's utilization of persuasion knowledge and relationship between Plot Connection and drama plot of PPL scene
Russel, C.A. (1998)	A Three-Dimensional Frame work	Script placement	The way exposed using verbal or auditory aspects	
		Plot placement	Used in rescue of the main character combined with the plot or to utilize all the audiovisual aspects to develop plot	
		Implicit placement	Being exposed in the program without official representation	
D'Astous,A. & Seguin,F. (1999)	Screen Layout	Integrated explicit placement	Directly mentioning information related to products in the program	Comparison of mere repetitive exposure effects according to consumers' PPL involvement
		Non-integrated explicit placement	Mention any information related to the product or brand, but not in a format that is integrated with the plot	

\* Source: Edited from Cho, Sa-Woo (2017)

### 2.1.3 Tourism Destination Placement

So far, academic researches on the effects of PPL have been actively conducted.(Auty & Lewis, 2004; Cowley & Barron, 2008; Gould, Gupta & Grabner 2000; Homer, 2009; Karrh, McKee & Pardun, 2003; Law & Braun, 2000; Russell, 2002). In particular, there has been a lot of research in the field of travel industry(Beeton, 2001; Beeton, 2004; Connell, 2005; Hudson & Ritchie, 2006; Hudson, Wang, & Gil, 2011; Kim & Richardson, 2003; Riley & Van Doren, 1992; Riley, Baker & Van Doren, 1998; Schofield, 1996; Su, Huang, Brodowsky & Kim, 2011; Tessitore, Pandelaere & Van Kerckhove, 2014).

However, the previous researches on PPL related to this tourism destination mainly focused on the marketing effect of PPL, in terms of PPL as a means of marketing communication. In other words, it focused on raising awareness of the place such as tourists' recognition and recall about tourist goods or tourist places through PPL.

In terms of location marketing of tourism companies, PPL, which is centered on travel goods in movies, is a very significant marketing strategy as a kind of special travel advertisement. Tourism PPL is an advertisement promotion strategy in which advertisement related to travel is conducted through specific media such as movies for the purpose of marketing activities. Travel goods are products with intangible and non-storable properties, and potential tourists have a stronger dependence on tourist advertising, so placing the tourist destination in the movie with PPL is the newest and most hidden means of advertising(Jeong, 2010).

Travel goods are a mixture of tangible goods and intangible services such



as tourist attractions, facilities, food, accommodation, and services as a whole concept (Kim & Lee, 2015). Therefore, most of the travel advertisements that appear in the movie are close to the natural scenery and human environment of the tourist sites through the film, mainly showing the publicity about the tourist attractions, and show them to the viewers and build the tourist attraction brand.

In summary, PPL is a type of indirect advertisement, which is a combination of movie industry and tourism company. Therefore, tourism company pays a certain fee to the movie company, and related information such as travel products, brand, advertisement spot are added to the screen background. In this study, a new marketing method to enhance the attitude and indirect experience of tourism destination will be proposed.

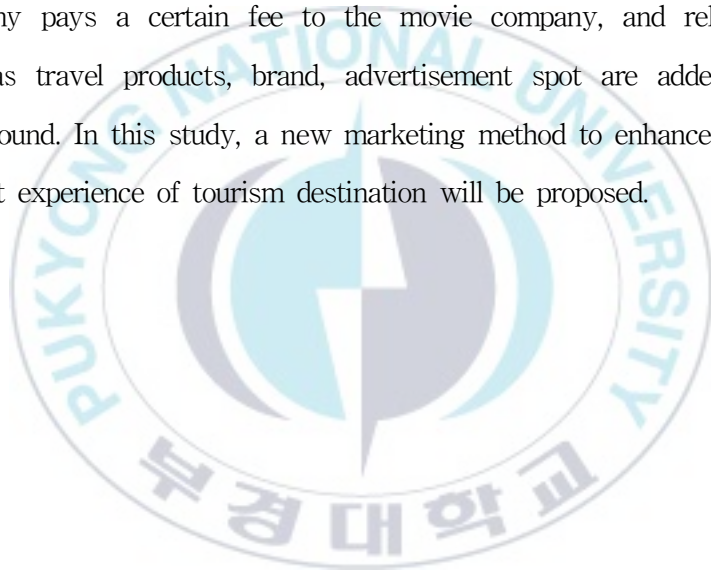




Table 2.3 Tourism Destination Placement

Researcher	PPL application in Tourism	Independant Variable	Dependant Variable	Findings
Son, S. J & Shin, H.C. (2005)	Travel Package	PPL awareness	Brand image	Awareness affects brand image
Kang, S. H. & Le,e H. G. (2009)	Hotel	PPL type	Brand image	Hotel company's PPL has a significant impact on brand image
Jang, S. A. (2009)	Tourism Industry	Drama Involvement	Tourist attraction image, Visit intention	Impact on tourism destination PPL effect (tourism image / visit intention)
Jin Yui (2010)	Tourist Attraction	PPL placed type	Brand recall Brand attitude Visit intention	Recall, brand attitude, and intention to visit are different in Plot placement
Wang, G. el al (2015)	Festival and Tourist attraction in drama	Motivation of travel	Satisfaction, Visit intention	Slow city lifestyle has a significant impact on tourism motivation, tourism motive to satisfaction, and satisfaction has a significant influence on visit intention.
Park, H. S. et al. (2017)	Island Tourism	Massage in Real Variety show	Tourism Demand	Through the experiences on the island accompanied by primitive nature', visitors get pleasure and pursue the essence of life and it gives a positive awareness to viewers.

\* Source: Edited from Kim Sang-Yoon (2017)

## 2.2 Parasocial Interaction

### 2.2.1 The concept of Parasocial Interaction

The concept of ‘parasocial interaction’ first introduced in a research by Horton and Wohl(1956). According to their research, ‘parasocial interaction’ was defined as “an imaginary sense of intimacy by an individual audience member with a media figure”. Previous studies have examined audience’s parasocial interaction mainly with television soap opera characters (Kim & Rubin, 1997; Papa et al., 2000; Perse & Rubin, 1988; 1989; Rubin, 1985; Rubin & Perse, 1987b; Sood & Rogers 2000; Sood, 2002) as well as with television newscasters (Levy, 1979; Perse, 1990; Rubin et al., 1985) and favorite television performers (Rubin & McHugh, 1987).

In this way, people mark the characters of their favorite TV programs as representative images of the program, and the producers point out that appealing and attractive characters are essential elements of good programs (Bae & Lee, 1983). Thus, the virtual psychological relationship between the character and the audience leads to a feeling that they have a real human relationship over the TV. As mentioned before, audiences are trying to imitate the fashion and behavior of the character, and to make a human relationship with the character in various ways such as sending fan letters, presenting gifts, joining online fan cafes and making commenting.

These studies treated parasocial interaction as shorthand for the cognitive and affective reactions(Schiappa, Gregg, & Hewes, 2005), interpersonal

involvement(Rubin et al., 1985), affective bonds(Kim & Rubin, 1997), and as one essential component of audience involvement(Sood & Rogers, 2000).

In early studies, the concept of parasocial interaction was explained through passive audience perspective on a personal level. Horton and Wool explains this relationship as a pseudo-social relationship, not a direct face-to-face relationship, and suggests that parasocial interaction occurs as compensation for those who lack social relationships like an isolated person.

Nordlund(1978) also argued that “parasocial interaction occurs to fill it when social needs are not satisfied”. Subsequent research has revealed that beyond the identification of the cause of parasocial interaction on a personal level, various factors such as media situation and viewer’s social characteristics should be considered. Levy and Windahl(1984) argued that for the analysis of semi-social interactions, viewers should know how to handle media messages from a psychological and cognitive perspective when watching television.

In contrast to the early research view that parasocial interaction occurs as a means to compensate for the lack of social relations in reality, later studies have explored the causes of parasocial interaction in terms of media development and information processing of viewing process.

Therefore, the characters of the TV program play an vital role in the success of the program. The success or failure of the drama depends on the character, and the character of the entertainment program once constructed is an important parameter for tracing the stable viewership of the program through parasocial interaction with audiences.

Table 2.4 Concept of Parasocial Interaction

Researchers	Concepts
Horton & Wohl (1956)	An imaginary sense of intimacy by an individual audience member with a media character.
Levy & Wynnard (1984)	How to handle media messages from a psychological and cognitive perspective when watching television
Rubin et al.,(1985)	Interpersonal involvement, affective bonds, and as one essential component of audience involvement.
Kim & Rubin(1997)	Component of Interpersonal involvement, affective bonds
Sood & Rogers(2000)	Not only by the affective, cognitive, and behavioral dimensions but also by critical and referential reflection
Bae & Lee(2004)	Lead audience to start undergoing feelings of intimacy with the character as if they were a close friend.
Schiappa, Gregg, & Hewes(2010)	Shorthand for the cognitive and affective reactions
Kim, S. K.(2012)	Degree to which audiences engage in reflection upon, and parasocial interaction with, certain media programmes, thus resulting in overt behavior change.

\* Source : Compiled by the Author

### 2.2.2 Parasocial Interaction for Tourism

Under the recently complex media environment, audiences are constantly exposed to characters through various media such as broadcasting, online, and mobile. Therefore, it can be assumed that the possibility of parasocial interaction is increasing in the current media environment.

As mentioned before, previous studies have examined audiences' parasocial interaction mainly with television soap opera characters (Kim & Rubin, 1997; Papa et al., 2000; Perse & Rubin, 1988, 1989; Rubin & Perse, 1987b; Sood, 2002; Sood & Rogers, 2000) as well as with television newscasters (Levy, 1979; Perse, 1990; Rubin et al., 1985) and favorite television performers (Rubin & McHugh, 1987).

In light of these studies, after initial exposure to a medium, repeated face-to-face interaction with media personalities, in particular through long-running soap operas or television dramas, may lead audiences to experience having a sense of intimacy with the character as if they were a close companion. Often, audiences completely immerse themselves in soap operas or television dramas, albeit artificially, and react to the characters as if they were real persons in their immediate situation. Especially, bipolar major features of serialised television dramas: 'intimacy' and 'continuity' or 'serialisation', engender a deeper degree of such audience involvement, a sense of gradually becoming identifiable, empathetic and discursive to a mass audience (Newcomb, 1974; Yang, 2011).

According to Schiappa et al. (2005), human beings are capable of drawing a line between fictional figures in a media program and people who they know

in the real world. However, most of the times whilst watching television or film they are unlikely to make the endeavor to do so. Vorderer, Klimt, and Frittered(2004) call this process ‘a temporary suspension of disbelief’ of mediated fictional world of popular media programming, which allow audiences to have more intense entertainment experience.

Analogously, it is assumed that these media-oriented post viewing attitude and behavior may perform as a mediator influencing not only directly or indirectly audience’s willingness to take part in fan group meetings, but also to visit filmed places in the context of film tourism perspective.

Academic considerations of such close relationships between film, television and tourism are increasingly growing but relatively new with much of academic research originating since the early 1990s, given the screen-tourism as an identifiable phenomenon from the tourism discipline. The widespread use of the term film tourism(Hudson & Ritchie, 2006a, 2006b) or film-induced tourism(Beeton, 2005, 2006) also relatively downplays the importance of television programs in stimulating tourism(Connell & Meyer, 2009).

Consequently, the screen-tourism literature has mainly focused on cinematic releases with a relative lack of attention to the genre of popular television drama including soap opera with some exceptions of existing academic works such as Couldry(1998) on Coronation Street, Beeton(2001) on Sea Change, Mordue(2009) on Heartbeat, Kim(2010) on Winter Sonata.

As a result, parasocial interaction in various fields related to the media has been the subject of tourism Industry(Auter, 1992; Kim, 2012). In addition, programs such as weather casters(Kim & Ji, 2003), shopping hosts(Ju et al., 2008), news anchors(Yang, 2011), television reporters. It is confirmed that



parasocial interaction occurs in various genres according to the characteristics of characters.

## 2.3 Attitude

### 2.3.1 The Concept of Attitude

Attitude is an important psychological factor that influences human behavior, and it provides explanations of why individuals choose what they do or what they do in specific behaviors (Yoo & Hong, 2014; Hwang & Choi, 2016). For example, if an individual has a positive attitude toward a certain object, it is more likely to cause negative behaviors such as 'avoidance' if he / she has a high and negative attitude to cause positive behaviors such as 'approach' (Lee et al., 2016).

Therefore, attitude is an indispensable factor in classifying consumers in the consumer behavior dimension, and helps to predict the consumer's response to the product by understanding their attitude toward the specific product (Gupta et al., 2000). Therefore, this variable of attitude changes the future behavior of consumers according to the thoughts, emotions, and tendencies that individuals have about certain objects, and what kind of attitudes they form to specific objects as causal factors affecting behavior (Gerring & Zimbardo, 2007). It is also said that awareness, influence, and behavior do not always have to exist at the same time to form or express an attitude, but they can be based on the combination of one or more components (Eagly & Chaiken, 2007). As a result of a variety of decision-making processes involving many criteria in the

selection of tourism destinations, potential tourists determine the preferences and behaviors of future tourist destinations by comparing and evaluating the properties of the tourist sites(Brwon, Israeli & Mehrez, 2007).

Table 2.5 Concept of Attitude

Researchers	Concepts
Gerring & Zimbardo (2007)	Attitude changes the future behavior of consumers according to the thoughts, emotions, and tendencies that individuals have about certain objects, and what kind of attitudes they form to specific objects as causal factors affecting behavior
Eagly & Chaiken (2007)	Awareness, influence, and behavior do not always have to exist at the same time to form or express an attitude, but they can be based on the combination of one or more components
Brwon, Israeli & Mehrez (2007)	Potential tourists determine the preferences and behaviors of future tourist destinations by comparing and evaluating the properties of the tourist sites
Oh et al. (2013)	A big role in classifying and classifying consumers in the consumer behavior dimension, and helps to predict the consumer's response to the product by understanding their attitude toward the specific product
Yoo & Hong (2014) Hwang & Choi (2016)	Psychological factor that influences human behavior, and it provides explanations of why individuals choose what they do or what they do in specific behaviors

\* Source: Compiled by the Author



### 2.3.2 Attitude for Tourism Destination

This attitude has been studied in various fields. Attitudes in the field of tourism are divided into attitudes toward tourism destinations, attitudes toward tourism development, and attitudes of local residents to tourism.

The attitude of tourists to tourism destinations is a positive or negative perception of how attractive the destination is. This attitude toward tourism destinations, that is, preferences, plays an important role by leading to actions such as choosing destinations (De Gregorio & Sung, 2010).

In particular, attitudes can act as a decisive factor leading to the choice of destination, so research on the attitudes of tourists to tourist sites has been actively conducted (Nebenzahl, & Secunda, 1988; Lee & Kim, 2016). A study of the satisfaction of Japanese tourists visiting Korean drama sites revealed that cognitive attitudes and emotional attitudes, which constitute attitudes, are related to satisfaction (Kim et al., 2007).

Thus, tourism destinations exposed to the mass media, especially movies and drama, form a positive or negative attitude toward the tourism destination. Also through the real variety, a new TV program format, the focus of this study is to understand the audience's favorable attitude according to the background and the way of presentation.

## 2.4 Indirect Experience

### 2.4.1 The Concept of Indirect Experience

The contents of Mass media related to travel are connected with the place, and it is considered as a place culture marketing, place marketing, place branding, place branding, history, culture, etc.(Kim & Lee, 2017).

Indeed, it is possible to experience indirectly through cultural contents without direct visits(Merriman, 2012; Anderson & Harrison, 2010). Place such as tourist attractions and tourism destination experiences are made through diverse contents such as information on a great deal of places, travel programs, documentaries, tourist guides, advertisements, drama, and movies(Urry, 1995). Through the these contents, the sight of the place is formed and the image of the specific place is constructed through it. To be specific, studies on place representation in cultural contents are mainly made on films. Especially, the place reproduced in the film shows that the dominant ideology or socio-cultural characteristic of a certain age is projected(Kim & Jeong, 2015). By showing the place in a certain period in the movie, audiences can indirectly experience the place even if they do not live in that era.

Furthermore, Riely and Van Doren(1992) pointed out that viewers can experience indirectly the place through the story of a movie or TV drama, although tourists visit it directly to the tourist site. Through this indirect tourism experience, the image of the tourism destination is highlighted, and it stimulates the desire of audiences and induces the intention of visit.

Therefore, it is interpreted that the reproduction of a certain tourism destination of the Real Variety program has mostly influenced audiences on indirect experience through screen.

#### **2.4.2 Indirect Experience for Tourism Destination**

In the field of tourism, many studies on the effect of mass media contents on visiting places have been conducted (Park & Lee, 2017). In many studies, it has been revealed that the place that emerged as the background of some program including movies or dramas, forms a positive image, but most of them focus on numerical results by simplifying the meaning formation process. The experience of place through cultural contents has complex structure, and it is necessary to present analytical interpretation.

Indeed, even though many tourists come to the scene of a film or drama, or to actual shooting locations associated with scenarios, the location itself alone, that is, the actual scenery of the city or the country, can be created in the movie, even if it is just exposed through the film. Even if the movie itself or a set of movie settings can not bring the effect of tourism right now (if the movie is not successful), the scenery of the specific destination is properly displayed on the screen which can be recognized as a destination to visit in the future (Waysdorf & Reijnders, 2017). In this way, the tourist destination seen through the mass media can be an important variable that allows audiences to indirect experience without visiting the place directly, and to bring direct visits in the future. Therefore, this study tries to find out whether audiences have indirect experiences about tourism destinations through Real Variety Program and specifically which presentation methods are more effective.

# CHAPTER 3. METHODOLOGY

## 3.1 Research Model

This study was conducted to propose implications on utilizing PPL as a mean of marketing strategy in Tourism destination of Reality program. In order to do so, this study determines the effect of PPL on indirect experience and attitude and moderating effect of prarsocial interaction.

Henceforth, to fulfill the purpose of this study, on the basis of theoretical background of previous literature review, the present research proposes the following research model:

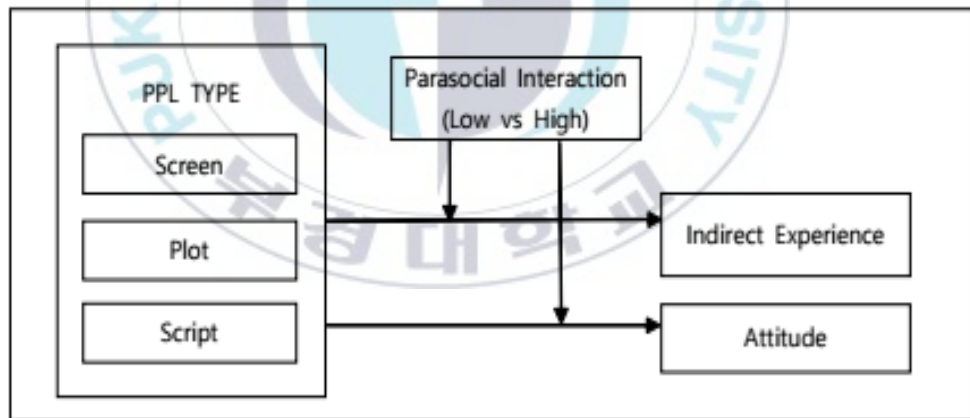


Figure 3.1 Research Model

## 3.2 Hypothesis Development

### 3.2.1 PPL types and Attitudes of Tourism Destination

Bowlby(1979)'s attachment theory explains the relationship between viewers and drama based on trust and emotional ties. In other words, the drama tourist attraction utilizing this attachment relationship raises the added value by means of storytelling, and the destinations placed in the drama reinforce the emotional ties with the audiences who watch the drama(Scot, et al., 2017).

Additionally, the research of Lee and Kim(2012) revealed that the national image formed from film had a positive effect on the attitude toward the tourists through the cognitive attitude and emotional attitude. And that the attitude toward the tourist attractions plays a decisive role in the visitation intention and the word of mouth intention(Ribeiro et al., 2014: An & Han, 2018).

Not only this, according to selective perception, humans basically undergo the process of reorganizing the stimulation of communication from the outside in their own minds. So people choose messages selectively based on their own tendencies or cultures. Therefore, the audiences feel favorable to a certain tourism destination in a drama or a movie, for they pay attention to the given stimulus and perceive it.

On the other hand, in the study of Cho(2017), the advertising effect was measured according to the arrangement type of the tourist site PPL, but the brand attitude and the brand recall were different and the attitude was most

favorable in the plot placement. That's because the audiences feel favorable to a specific tourism destination and should pay special attention to the given stimulus and perceive it in order to draw attention. Thus, it may be related to the type of PPL placement, which is the way in which tourist destinations is exposed among the stimulating factors. Therefore, based on the previous research, hypothesis 2 is set to divide PPL type into screen placement, plot placement, and script placement and to measure the attitude of tourism destination exposed according to PPL type. Thus, the hypotheses of this study are determined as follows:

- H1. Depending on the type of PPL at the tourist destination, there will be a difference in the attitude of the tourism destination.
- H1-1. Screen placement would be more favorable to the attitude than script placement.
- H1-2. Screen placement would be more favorable to the attitude than plot placement.
- H1-3. Script placement would be more favorable to the attitude than plot placement.

### **3.2.2 PPL types and Indirect Experience of Tourism Destination**

Many studies on the effect of mass media such as dramas and movies on visiting tourism destinations have been conducted(O'Connor, Flanagan & Gilbert, 2010).

In many studies, it has been revealed that the place that emerged as the background of dramas and movies forms a positive image. This positive image can be used to enhance the image of the place through the indirect tourism experience through the storytelling of the movie or TV drama, and to stimulate the desire of viewers to visit that place(Riely & Van Doren, 1992). Places that are exposed through mass media such as TVs and movies can create expectation for potential tourists and make them act on their behalf. Mass media represented by film or television indirectly change the image of the exposed place through the medium(Butler, 1990; Hudson, Wang, & Gril, 2011; Kim & Richardson, 2003; Soliman, 2011), and increase the number of visits to the place((Busby & Klug, 2001; O'Connor, Flanagan & Gilbert, 2010).

In this regard, just as a movie or TV drama leads to indirect experience, it can be assumed that the tourism destination, which is the background of the real variety program, can also allow audiences to indirectly experience the place. Especially, in the case of reality programs, 'empathy' has the advantage of being able to face hard reality and receive comfort (Hankyung, 2017). Also, real variety can be considered as the content that has been enlarged by the voyeuristic tendency of modern society according to the development of SNS. (Bae, et al., 2012). Based on these previous studies and literature, it can be inferred that tourism destination as the background of the real variety gives audiences indirect experience, and especially that indirect experience can also be influenced by the way tourism destination is presented. From the basis on previous research review, the hypotheses of this study are determined as follows:



H2. Depending on the type of PPL at the tourist destination, there will be a difference in the indirect experience of the tourism destination

H2-1. Screen placement will have a higher indirect experience than script placement.

H2-2. Screen placement will have a higher indirect experience than plot placement.

H2-3. Script placement. will have more indirect experience than plot placement.

### **3.2.3 Moderating Effect of Parasocial Interaction**

Previous studies have examined audiences' parasocial interaction mainly with television soap opera characters (Kim & Rubin, 1997; Papa et al., 2000; Perse & Rubin, 1988, 1989; Rubin & Perse, 1987b; Sood, 2002; Sood & Rogers, 2000) as well as with television newscasters (Levy, 1979; Perse, 1990; Rubin et al., 1985) and favorite television performers (Rubin & McHugh, 1987). Given the complex nature of audience involvement associated with an active psychological participation in media content, more recent research suggests that the concept of audience parasocial interaction should be multidimensional rather than uni-dimensional (e.g. affective/emotional parasocial interaction). Moreover, some audiences attempt to collect memorabilia or trivia about personalities and purchase products related to these media figures such as posters, DVDs, original sound tracks (OST), and so on (Schiappa et al., 1992).

From the perspective of audience involvement, audience with a high degree of parasocial involvement often seek personal contact with a media character (Horton & Wohl, 1956) or else by letter or mail, telephone, or some other

means (Sood & Rogers, 2000) in order to affirm their emotional attachment to the character and the program. From the advanced researches, the hypotheses of this study are determined as follows:

H3. The level of para-social interaction moderates the relationship between type of PPL and attitude toward tourism destination.

H4. The level of para-social interaction moderates the relationship between type of PPL and indirect experience for tourism destination.

### 3.3 Method

The purpose of this study is to examine the effect of PPL type of tourist destination on the attitude and indirect experience of viewers in real variety program. In addition, this study is to utilize the results of this study to establish strategies for the deployment of PPL in the travel related real variety program. To do this, we constructed the following experiments.

#### 3.3.1 Experimental Design

This study was conducted on 6 groups using  $3 \times 2$  (screen, script, plot x high parasocial interaction, low parasocial interaction) group factorial design. Factorial design involves having more than one independent variable, or factor, in a study. Factorial designs allow researchers to look at how multiple factors affect a dependent variable, both independently and together. Factorial design studies are named for the number of levels of the factors.

Based on this regard, PPL type was divided into screen, script, and plot

in a program showing way. In terms of parasocial interaction, which was divided into high interaction group and low interaction group. For this purpose, this study compiled a video about parasocial interaction based on three types of PPL, and pilot test was done to select program and experiment.

### 3.3.2 Pilot Test

In order to verify the hypotheses presented in this research model, a pilot test was conducted by group interview of 35 students in PKNU, Busan prior to the main experiment. From the pilot test, the final program and the level of exposure for stimuli were discussed and decided with group interviewers.

#### 3.3.2.1 Selection of Program

Experiments were designed to use actual real variety program to increase the external validity of the experiment instead of virtual program. Thus, in order to select the program to be used in the experiment, the report of Korea Gallop([www.gallup.co.kr](http://www.gallup.co.kr)), which was surveyed targeting 1,004 men and women over 19 years old nationwide in the second half of 2017 and the first half of 2018, <What is Program that Koreans like the most?> as the index of choice.

Among the top 20 surveyed programs, the regularly selected programs of the Real Variety program related to the travel were <Yoon's Kitchen 2>, <1 night, 2 days>, <Welcome, First time in Korea?>, <New Journey to the West, season 5>. As a result of the discussion, it was judged that <Yoon's Kitchen 2> was most suitable for the new Real Variety program, and it was recognized as an interesting program regardless of gender and was selected as an

experimental program. Furthermore, <Yoon's kitchen 2> was the highest rate of TTA(TV Total Audience) based on the report of TNMS([www.tnms.tv](http://www.tnms.tv)), and it was selected as a stimulus of this study according to the statistics.

#### 3.3.2.2 The level of Stimuli

In this study, the stimuli used in the previous studies related to PPL effect were edited and exposed in about 10 to 15 minutes. In addition, real program was used rather than virtual programs as stimulants. Thus, in order to solve the problem of copyright that may be caused by this, officially published scene on the Internet from channel tvn was used through the previous literature study. Therefore, in pilot test, 3 minutes, 5 minutes, and 10 minutes were divided to discuss how to concentrate on screen exposure. As a result, in this experiment, subjects were expose to short-edited stimuli for about 3 minutes so as to prevent the concentration of the subjects from being distracted when the stimulus exposure time was prolonged.

#### 3.3.3 Pretest

Before conducting the experiment, questionnaires were prepared for the investigation of selected stimuli based on the existing studies. The questionnaire was revised and supplemented by removing unnecessary items and adding necessary items to the students of Department of Business Administration in Pukyong National University.

### 3.3.4 Experiment

#### 3.3.4.1 Participants

The participants of this experiment were 240 students from PKNU in Busan and the experiment period was from July 1, 2018 to August 31, two months. For the homogeneity of the experiment design, the participants of the experiment consisted of students who watch the program related to travel more than once a week.

Particularly, the participants put a lot of effort into recruiting participants to divide into the high parasocial interaction group and the low group. In order to divide into high and low group, items were modified and revised based on a study by Hall(2008): “I watch a real variety program once a week.” “I write about or comment on my favorite program” “If I missed my favorite program, I watched it through re-run, YouTube and etc.” Then, each group was informed of the time and place of experiment and assigned to each cell of each experiment.

Experiments were conducted in the audio-visual classroom where video projects and screens were installed. In order to reduce the noise due to the exogenous variables of the experiment, experiment was conducted in the same class and the same time every week. Six experimental conditions were used, and 40 subjects were randomly allocated to each of the conditions.

Table 3.1 Experimental Design and Group Size

		Parasocial interaction	
		Low	High
PPL Type	Screen Placement	n=40	n=40
	Plot Placement	n=40	n=40
	Script Placement	n=40	n=40

#### 3.3.4.2 Procedure

Before the experiment, the experimenter explained to subjects that the study was aimed at watching attitude toward the real variety program to conceal the experimental intention of the PPL for tourism destination in the real variety program, and then showed edited program from beginning to end. After that, about 2 minutes and 30 seconds subjects watched and the questionnaires were distributed. In order to increase the response rate of the questionnaire, a gift was given to each subject who completed the questionnaire to the end.

### 3.3.5 Operational Definition and Measurement

#### 3.3.5.1 Tourism Destination Placement

Placement type for tourism destination PPL is a way to show viewers to real places in real variety program. Therefore, in this study, operational definition of PPL is defined not product placement, but tourism destination

placement. Based on the three-dimensional theory of product placement by Russel(1988) and the study of Cho(2017), it is divided into 3 types of PPL: screen is exposure of landscape and place information to screen background, plot is exposure of landscape and place information in the whole flow of program, and in the movement of the character, script is exposure of landscape and place information from a dialogue or conversation among the Characters.

The three-dimensional placement by Russell and each type, a portion of the experimental stimulus was captured and presented as follows <Figure 3.2>, <Table 3.2>.

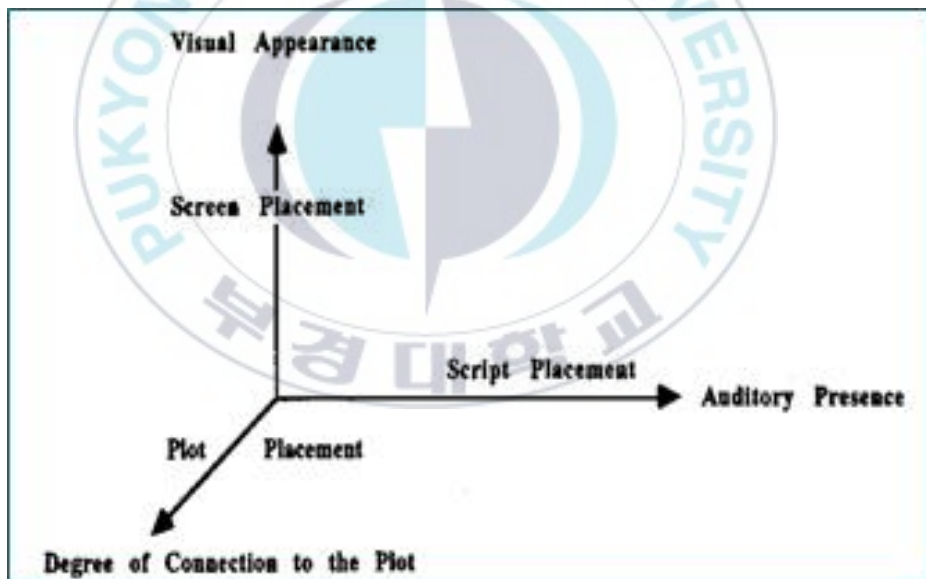



Figure 3.2 Three-dimensional Theory of Product Placement by Russel(1988)



Table 3.2 Tourism Destination Placement Types

Type	Captured Picture	Definition
Screen		Exposure of landscape and place information to screen background
Plot		Exposure of landscape and place information in the whole flow of program, and in the movement of the characters
Script		Exposure of landscape and place information from a dialogue or conversation among the characters

#### 3.3.5.2 Para-social Interaction

Based on the theory of Horton and Wohl(1956), among the items developed by Rubin and Perse(1987) to measure parasocial interactions with drama characters, a total of four items considered appropriate for the real variety program were modified and measured using the Liekert 7-point scale(e.g. ‘I imagine having an intimate conversation with the characters in <Yoon’s Kitchen>.’).

#### 3.3.5.3 Attitudes

In this study, the attitude of tourism destination is a positive(favorable) or negative(unfavorable) perception of how attractive the destination is. In particular, attitudes can act as a decisive factor leading to the choice of destination(An & Han, 2018). This attitude toward tourism destination, that is, preferences, is an antecedent variable leading to actions such as choosing destination and visit intention(Seo, Kim & Lee, 2018). Therefore, based on these researches and definition, to measure attitude, a total of four items considered appropriate for tourism destination were modified and measured using the Likert 7-point scale(e.g. ‘Whiling watching this real variety program, I would like to visit this place.’).

#### 3.3.5.4 Indirect Experience

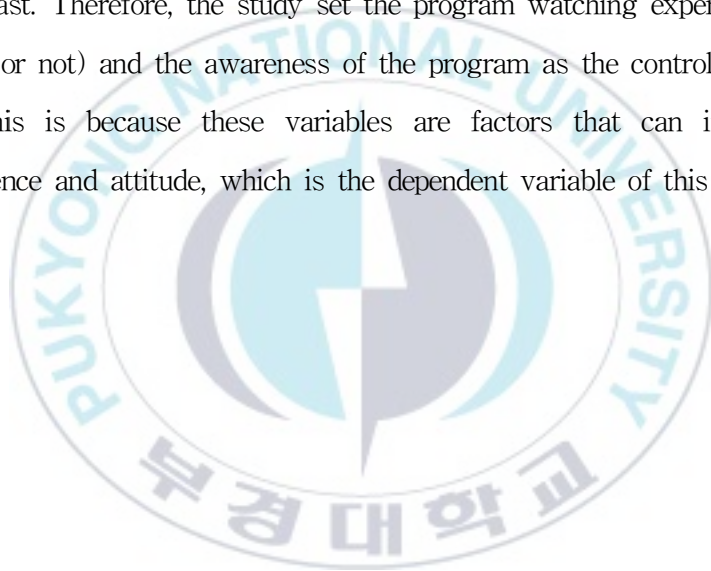
Based on the research of Urry(1995), in this study, indirect experience is to experience indirectly through screen without direct visits. Thus, among the

items developed by Kim and Lee(2017) to measure indirect experience, a total of four items considered appropriate for the real variety program were modified and measured using the Likert 7-point scale(e.g. 'Whiling watching this real variety program, I felt that I was at the place.').

#### 3.3.5.5 Control variable

The stimuli used in this study is the program which was actually broadcast. Therefore, the study set the program watching experience(whether to watch or not) and the awareness of the program as the control variables.

This is because these variables are factors that can influence indirect experience and attitude, which is the dependent variable of this study.



# CHAPTER 4. RESULTS

## 4.1 Manipulation check

Prior to this experiment, manipulation check was conducted to show the following items to check whether the PPL types and the parasocial interaction are properly perceived by subjects in each condition. To be specific, in terms of parasocial interaction, “When my favorite character made mistakes in <Yoon’s kitchen>, I felt sad.” was asked in order to check up the manipulation of this variable. Based on research of Sood & Rogers(2000), this variable was measured as 1 point (not at all) ~ 7 points (very much). As a result, the mean value of the participants with high parasocial interaction was larger than that of the participants with low parasocial interaction, and the difference was statistically significant, confirming that the manipulation according to parasocial interaction was successful.( $F(1,368.787)$ ,  $p=0.000$ ; low parasocial interaction  $M=3.234$ , VS high parasocial interaction= $5.345$ ).

Based on the research of Cho Sa Woo(2016), three types of PPL in the film were modified to manipulate. When it comes to PPL. “I can distinguish this type of PPL about the ‘Garachiko’ village in background of <Yoon’s kitchen> from other villages” was measured as 1 point (not at all) ~ 7 points (very much). As a result of the manipulation check, the mean of each type of PPL showed in the order of the screen, script, and plot, and there was a statistically significant difference( $F(2, 117.556)$ ,  $p=0.000$ ; screen  $M= 5.958$ , script  $M= 5.581$ , plot  $M= 5.429$ ).

## 4.2 Reliability and Validation

In this study, factor analysis was conducted to analyze the validity of the variables. Factor analysis was performed by using principal component analysis. The factor analysis was performed by selecting only those factors with an eigenvalue of 1 or more by the orthogonal rotation method. As a result, each variable appeared as a unity dimension, and Cronbach's  $\alpha$  was used to verify the reliability respectively. The results of analysis for dependent variable are shown in <Table 4.1> below. As a result of the analysis, KMO value was 0.851, and the significance  $p$  value was 0.000( $p < 0.05$ ). The level of internal consistency in each construct was acceptable, with Cronbach's alpha estimates ranging from .773 to .908(Nunnally, 1978).

## 4.3 Control Variable

In this study, the stimuli is the program which was actually broadcast. Therefore, the study set the program watching experience (whether to watch or not) and the awareness of the program as the control variables.

Thus, the experiment was carried out by whether to watch or not such as "I have seen <Yoon's Kitchen 2>" and "I haven't seen <Yoon's Kitchen 2>" by the nominal scale. The frequency analysis about control variable are as follows. 191 (65.9%) of 240 participants watched the program, 49 (16.9%) did not watch the program. Therefore, more than half of the participants watched <Yoon's Kitchen 2>. The rate of respondents who answered "I know this program well." was 15.5%, and 34% answered "I can distinguish this program

from other programs.” 35% answered “I can quickly and easily recall this program as a real variety program.”

Table 4.1 Results of Reliability and Validation

Construct	Measurement Items	Factor Loading	Communality	Eigenvalues	% of Variance	Cronbach's $\alpha$
Indirect Experience	While I was watching <Yoon's Kitchen 2>, I felt that "Garachico" seemed to be a good place for sightseeing.	.908	.659	3.751	35.439	.898
	While I was watching <Yoon's Kitchen 2>, If I had the chance, I would like to go to the village of "Garachico".	.839	.833			
	While I was watching <Yoon's Kitchen 2>, I could feel the natural environment of "Garachico".	.838	.731			
	While I was watching <Yoon's Kitchen 2>, I was glad to know the main tourist attractions of "Garachico".	.821	.747			
	While I was watching <Yoon's Kitchen 2>, "Garachico" I imagined a trip to the village.	.797	.738			
Attitude	While I was watching <Yoon's Kitchen 2>, I felt that "Garachico" was good.	.888	.815	4.387	32.531	.932
	While I was watching <Yoon's Kitchen 2>, I felt rewarded to know "Garachico".	.881	.843			
	While I was watching <Yoon's Kitchen 2>, I got a crush on "Garachico".	.757	.781			
	While I was watching <Yoon's Kitchen 2>, I felt happy because of "Garachico".	.737	.741			
	While I was watching <Yoon's Kitchen 2>, I felt "Garachico" attractive.	.733	.774			

\*:  $p < 0.05$

## 4.4 Assumption in MANOVA

The most critical assumptions relating to MANOVA are the independence of observations, homoscedasticity across the groups, and normality. Each of these assumptions will be addressed in regards to each of the attitude and indirect experience. In addition, correlation analysis was performed between two dependent variables(Hair et al., 1998)

As the correlation coefficient between indirect experience and attitude toward tourism destination was statistically significant, the assumption for hypothesis testing was secured by conducting multivariate(MANOVA). Also, another test should be made to determine whether the dependent measures are significantly correlated. The most widely used test for this purpose is Bartlett's test for sphericity. It examined the correlations among all dependent variables and assesses whether, collectively, significant intercorrelation exists( $p=.000$ ).

Therefore, the assumption of normality for the dependent variables(attitude, indirect experience) was previously found to be acceptable.

Correlational analysis between the variables and the Multivariate Test of Homosassasticity is shown in <Table 4.2> and <Table 4.3>, respectively.



Table 4.2 Multivariate and Univariate Measures for Testing Homoscedasticity of PPL Type

Multivariate Test of Homoscedasticity				
Box's Test of Equality of Covariance Matrices				
Box's M		6.360		
F		1.040		
df1		6		
df2		939621.609		
Sig.		.402		
Univariate Test of Homoscedasticity				
Levene's Test of Equality of Error Variances				
Dependent Variable	F	df1	df2	Sig.
Indirect experience	2.874	2	251	.271
Attitude	.754	2	251	.621

Table 4.3 Correlational Analysis and Normality of Dependent Variable

	1	2
Indirect experience	1	
2. Attitude	.688**	1
Mean	5.802	4.029
Standard Deviation	0.877	0.809
Bartlett's Test of Sphericity		
Likelihood Ratio	.000	
Approx. Chi-Square	302.774	
df	45	
Sig.	.000	

\*\* p<0.01, \* p<0.05

## 4.5 Verification of Hypotheses

### 4.5.1 Attitudes and Indirect Experience of Tourism Destination according to PPL type

Based on the basic assumption of MANOVA, multivariate analysis was conducted to examine the effect of PPL type on the attitude of tour destination and indirect experience. As a result, <Table 4.4> showed significant contribution in explaining the difference of variables( $F=4.604$ ,  $p=.000$ ).

Additionally, the power for the statistical test was 1.0, indicating that the effect size and the sample sizes were sufficient to assure that the significant differences would be detected if they existed beyond the differences due to sampling error.

As a result of the univariate analysis of variance for each dependent variable, the difference between the ppl type and each dependent variable(attitude, indirect experience) was significant, as shown in <Table 4.6>.

<Table 4.5> contains the four most commonly used multivariate tests(Pillai's Trace, Wilks' Lambda, Hotelling's Trace, Roy's Largest Root).

Each of four measures indicates that behavioral variables of the audience toward tourism destinations have highly significantly differences across the three types of PPL; attitude( $F(2, 27.562)$ ,  $p = .000$ ) and indirect experience ( $F(2, 30.821)$ ,  $p=.000$ ). Therefore, Hypothesis 1 and 2 were adopted as being statistically significant.

Table 4.4 Multivariate Analysis

Multivariate Tests					
Statistical Test		F	Hypothesis df	Sig.	Observed Power
Watching Experience (whether to watch or not)	Pillai's Trace	2.000	2.000	.137	.412
	Wilks' Lambda	2.000	2.000	.137	.412
	Hotelling's Trace	2.000	2.000	.137	.412
	Roy's Largest Root	2.000	2.000	.137	.412
Program Awareness	Pillai's Trace	1.521	2.000	.221	.321
	Wilks' Lambda	1.521	2.000	.221	.321
	Hotelling's Trace	1.521	2.000	.221	.321
	Roy's Largest Root	1.521	2.000	.221	.321
PPL types	Pillai's Trace	20.315	4.000	.000	1.000
	Wilks' Lambda	20.432	4.000	.000	1.000
	Hotelling's Trace	20.547	4.000	.000	1.000
	Roy's Largest Root	28.520	2.000	.000	1.000

\*: p&lt;0.05

Table 4.5 Univariate Tests (Between-Subjects Effects)

Tests of Between-Subjects Effects							
Source	Dependent Variable	Type III Sum of Squares	df	Mean Square	F	Sig.	Observed Power
Watching Experience (whether to watch or not)	Indirect Experience	1.645	1	1.645	2.912	.089	.398
	Attitude	1.664	1	1.664	3.352	.068	.446
Program Awareness	Indirect Experience	.677	1	.677	.764	.383	.140
	Attitude	1.882	1	1.882	2.557	.111	.356
PPL_types	Indirect Experience	25.734	2	12.867	22.776	.000	1.000
	Attitude	26.788	2	13.394	26.979	.000	1.000

\*: p&lt;0.05

#### 4.5.2 Post-Hoc Test

In addition, a mean difference test using Tukey HSD and Scheffé 's Post - Hoc test were conducted to examine the difference of attitude and indirect experience according to PPL types <Table 4.6>.

As a result, there was a significant difference in attitude between screen and plot, plot and script group. Looking at the mean difference, screen was .1792 higher than script, and higher than plot by .727. Therefore, the screen is most favorable to the attitude than the other two PPL types(screen > script > plot).

Therefore, hypotheses 1-1 and 1-3 were adopted at the level of  $p < .05$ . However, hypothesis 1-2 was rejected because the difference between screen and script was not statistically significant( $p > .05$ ).

As for indirect experience, there was a significant difference in indirect experience between screen and plot, screen and script, plot and script group.

To be specific, looking at the mean difference, screen was .6229 higher than script, higher than plot by .9771, and script is .3542 higher than plot. Therefore, the screen is most favorable to the indirect experience than the other two PPL types(screen>script>plot). Therefore, Hypothesis 2-1, 2-2, and 2-3 were significant at the significance level  $p < .05$  and adopted.

Table 4.6 Post Hoc Comparison for individual Group Differences on Attitude and Indirect Experience across groups of PPL types

Groups to Be Compared			Mean Difference Between Groups(I-J)		Statistical Significance of Post Hoc Comparison	
Dependent Variable	Group I	Group J	Mean Difference	Standard Error	Tukey HSD	Scheffe
Indirect Experience	screen	plot	.9771*	.12601	.000	.000
		script	.6229*	.12601	.000	.000
	plot	Screen	-.9771*	.12601	.000	.000
		script	-.3542*	.12601	.015	.020
	script	Screen	-.6229*	.12601	.000	.000
		plot	.3542*	.12601	.015	.020
	screen	plot	.7271*	.10204	.000	.000
		script	.1792	.10204	.187	.216
Attitude	plot	Screen	-.7271*	.10204	.000	.000
		script	-.5479*	.10204	.000	.000
	script	Screen	-.1792	.10204	.187	.216
		plot	.5479*	.10204	.000	.000

\*p<.05

### 4.5.3 Moderating Effect of Parasocial Interaction

Hypothesis 3 and 4 examine whether parasocial interaction has a moderating effect between PPL types and attitude and indirect experience toward tourism destination. Interaction effects can be identified both statistically and graphically. First of all, Hypothesis 3 that the parasocial interaction with PPL types and attitude was  $F(2, 4.915)$ , which was significant at  $p=.000$ , indicating that parasocial interaction represented a moderating role. Not only that, as for hypothesis 4, there was an interaction effect of parasocial interaction between PPL types and indirect experience ( $F(2, 14.939)$ ,  $p=.000$ ). Hypothesis 3 and 4 were therefore adopted. The results are shown in <Table 4.7> and <Table 4.8>, respectively.

Table 4.7 Moderating Effect of Parasocial Interaction  
between PPL Types and Indirect Experience

Tests of Between-Subjects Effects							
Dependant Variable : Indirect Experience							
	Type III						Observed
Source	Sum of Squares	df	MS	F	Sig.	$\eta^2$	Power
Corrected Model	39.047	5	7.809	14.797	.000	.208	1.000
Intercept	4672.170	1	4672.170	8852.896	.000	.969	1.000
PPL	26.402	2	13.201	25.013	.000	.151	1.000
parasocial	7.597	1	7.597	14.395	.000	.049	.966
PPL* parasocial	5.188	2	2.594	4.915	.008	.034	.804
Error	148.827	282	.528				
Total	4864.125	288					
Corrected Total	187.874	287					

\* $p<.05$



Table 4.8 Moderating Effect of Parasocial Interaction  
between PPL Types and Attitude

Tests of Between-Subjects Effects							
Dependant Variable : Attitude							
Source	Type III Sum of Squares	df	MS	F	Sig.	$\eta^2$	Observed Power
Corrected Model	37.769	5	7.554	24.097	.000	.299	1.000
Intercept	9202.460	1	9202.460	29356.250	.000	.990	1.000
PPL	14.392	2	7.196	22.956	.000	.140	1.000
parasocial	14.156	1	14.156	45.160	.000	.138	1.000
PPL* parasocial	9.366	2	4.683	14.939	.000	.096	.999
Error	88.400	282	.313				
Total	9340.200	288					
Corrected Total	126.169	287					

\*p<.05

These effects were also visualized as graphs. Indeed, the most common graphical means is to create line charts depicting pairs of independent variables. Significant interaction effects are represented by nonparallel lines.

<Figure 4.1> and <Figure 4.2> portray each dependent variable across the six groups, indicating by the nonparallel pattern that an interaction may exist. As shown in each graph <Figure 4.1> and <Figure 4.2>, overall, it can be seen that the parasocial interaction has the highest mean value in both the low and high groups, and there is little difference between indirect experience and attitudes in screen placement. Specifically, as for the script, the attitude of the high group was more favorable than that of the low group. On the other hand,

as for plot, it can be seen that there is a large difference between groups in the indirect experience.

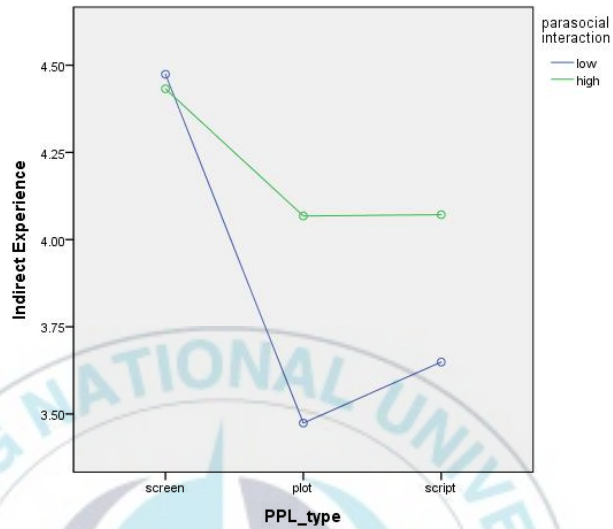


Figure 4.1 Indirect Experience

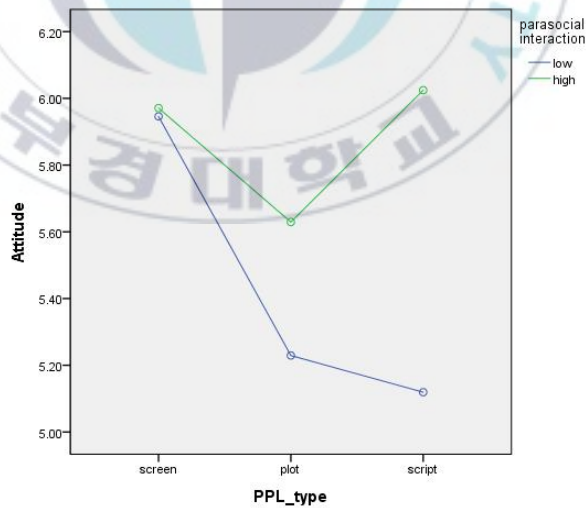


Figure 4.2 Attitude

## 4.6 Additional Analysis of Moderating Effect

In the previous results, I found that the parasocial interaction plays a moderating role between the three types of PPL and two dependent variables (attitude, and indirect experience). To examine this interaction effect more specifically, ANOVA tests were conducted to investigate the parasocial interaction of each dependent variable with two types of PPL respectively.

### 4.6.1 Screen and Plot

Statistically significant interaction effect between screen and plot of PPL and parasocial interaction on the attitude and indirect experience was investigated.

As a result, when it comes to attitude, as shown in <Table 4.9>, there is a statistically significant difference between the ppl type of the screen and plot and the attitude of the tourist destination in the high parasocial interaction group and the low parasocial interaction group ( $F(1, 6.228)$ ,  $p < .05$ ). To illustrate the interaction effect of this, it was visualised through a simple slope test of Jeremy Dawson <Figure 4.3>. The group with high parasocial interaction showed a difference in attitude in screen ( $M = 5.9708$ ) and plot ( $M = 5.629$ ). The group with low parasocial interaction also showed a difference in attitude in screen ( $M = 5.945$ ) and plot ( $M = 5.629$ ).

Table 4.9 Moderating Effects of Parasocial Interaction  
between Attitude and PPL types(screen, plot)

Tests of Between-Subjects Effects							
Dependant Variable : Attitude							
Source	Type III Sum of squares	df	MS	F	Sig.	$\eta^2$	Observed Power
Corrected Model	17.296	3	5.765	21.279	.000	.253	1.000
Intercept	6224.407	1	6224.407	22973.404	.000	.992	1.000
PPL	13.441	1	13.441	49.608	.000	.209	1.000
parasocial	2.167	1	2.167	8.000	.005	.041	.803
PPL* parasocial	1.687	1	1.687	6.228	.013	.032	.699
Error	50.937	188	.271				
Total	6292.640	192					
Corrected Total	68.233	191					

\*p<.05

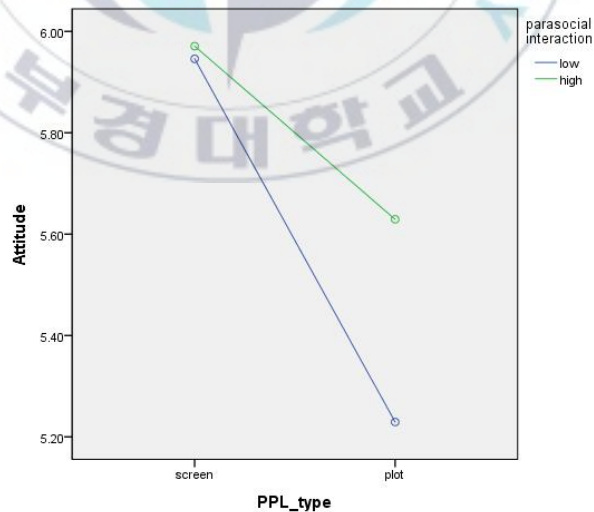


Figure 4.3 Moderating Effects of Parasocial Interaction  
between Attitude and PPL types(screen, plot)

When it comes to indirect experience, as shown in <Table 4.10>, there were statistically significant differences in the indirect experience of tourist destinations in the ppl types of screen and plot between high and low parasocial interaction groups( $F(1, 12.543)$ ,  $p < .05$ ).

To illustrate the interaction effect of this, it was visualised through a simple slope test of Jeremy Dawson <Figure 4.4>. The group with high parasocial interaction showed a difference in indirect experience in screen( $M = 4.432$ ) and plot( $M = 4.067$ ). The group with low parasocial interaction also showed a difference in indirect experience in screen( $M = 4.474$ ) and plot( $M = 3.474$ ).

Table 4.10 Moderating Effects of Parasocial Interaction  
between Indirect Experience and PPL type(screen, plot)

Tests of Between-Subjects Effects							
Dependant Variable : Indirect Experience							
Source	Type III Sum of Squares	df	MS	F	Sig.	$\eta^2$	Observed Power
Corrected Model	30.848	3	10.283	26.620	.000	.298	1.000
Intercept	3246.408	1	3246.408	8404.384	.000	.978	1.000
PPL	22.345	1	22.345	57.847	.000	.235	1.000
parasocial	3.658	1	3.658	9.469	.002	.048	.865
PPL* parasocial	4.845	1	4.845	12.543	.001	.063	.941
Error	72.620	188	.386				
Total	3349.875	192					
Corrected Total	103.467	191					

\* $p < .05$

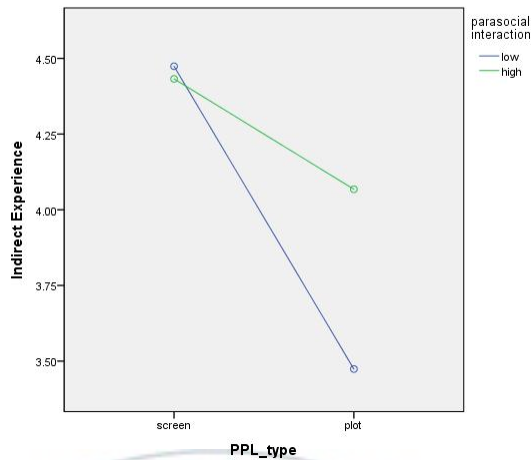


Figure 4.4 Moderating Effects of Parasocial Interaction between Indirect Experience and PPL types(screen, plot)

#### 4.6.2 Plot and Script

Statistically significant interaction effect between plot and script of PPL and parasocial interaction on the attitude and indirect experience was investigated.

As a result, when it comes to attitude, as shown in <Table 4.11>, there is a statistically significant difference between the PPL types of the plot and script and the attitude of the tourist destination in the high parasocial interaction group and the low parasocial interaction group( $F(1, 8.389)$ ,  $p < .05$ ).

To illustrate the interaction effect of this, it was visualised through a simple slope test of Jeremy Dawson <Figure 4.5>. The group with high parasocial interaction showed a difference in attitude in plot( $M=5.629$ ) and script( $M=6.024$ ). The group with low parasocial interaction also showed a difference in attitude in plot( $M=5.229$ ) and script( $M=5.111$ )

Table 4.11 Moderating Effects of Parasocial Interaction  
between Attitude and PPL type(plot, script)

Tests of Between-Subjects Effects							
Dependant Variable : Attitude							
Source	Type III Sum of Squares	df	MS	F	Sig.	$\eta^2$	Observed Power
Corrected Model	24.613	3	8.204	22.464	.000	.264	1.000
Intercept	5807.780	1	5807.780	15902.061	.000	.988	1.000
PPL	.977	1	.977	2.674	.104	.014	.370
parasocial	20.443	1	20.443	55.973	.000	.229	1.000
PPL*parasocial	3.064	1	3.064	8.389	.004	.043	.822
Error	68.662	188	.365				
Total	5912.280	192					
Corrected Total	93.275	191					

\*p<.05

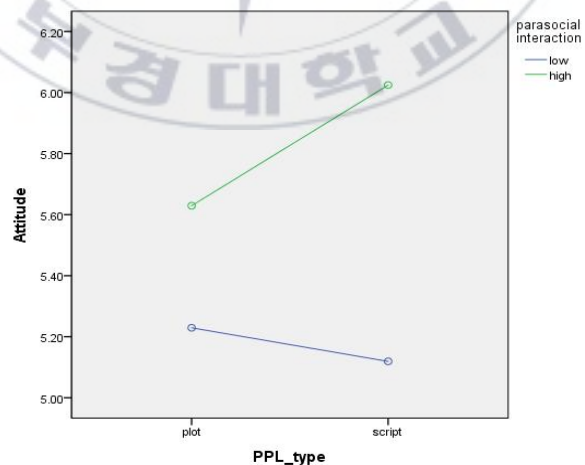


Figure 4.5 Moderating Effects of Parasocial Interaction  
between Attitude and PPL types(plot, script)



As shown in <Table 4.12>, when it comes to indirect experience, there were no statistically significant differences in the indirect experience of tourist destinations in the PPL types of screen and plot between high and low parasocial interaction groups( $F(1, 0.498), p>.05$ ).

To illustrate the interaction effect of this, it was visualised through a simple slope test of Jeremy Dawson <Figure 4.6>. There was no significant difference in indirect experience between the groups with high parasocial interaction, plot ( $M = 4.067$ ) and script ( $M = 4.071$ ). The group with low parasocial interaction, however, showed a difference in indirect experience in plot( $M=3.474$ ) and script( $M=3.648$ ).

Table 4.12 Moderating Effects of Parasocial Interaction between Indirect Experience and PPL type(plot, script)

Tests of Between-Subjects Effects							
Dependant Variable : Indirect Experience							
Source	Type III Sum of Squares	df	MS	F	Sig.	$\eta^2$	Observed Power
Corrected Model	13.165	3	4.388	6.205	.000	.090	.961
Intercept	2794.549	1	2794.549	3951.531	.000	.955	1.000
PPL	.383	1	.383	.542	.463	.003	.113
parasocial	12.390	1	12.390	17.520	.000	.085	.986
PPL* parasocial	.352	1	.352	.498	.481	.003	.108
Error	132.955	188	.707				
Total	2944.500	192					
Corrected Total	146.120	191					

\* $p<.05$

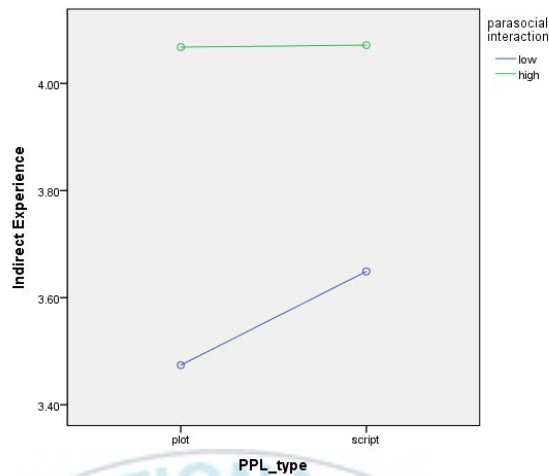


Figure 4.6 Moderating Effects of Parasocial Interaction between Indirect Experience and PPL type(plot, script)

### 4.6.3 Screen and Script

Statistically significant interaction effect between screen and script of PPL and parasocial interaction on the attitude and indirect experience was investigated.

As a result, when it comes to attitude, as shown in <Table 4.13>, there is a statistically significant difference between the ppl type of the screen and script and the attitude of the tourist destination in the high parasocial interaction group and the low parasocial interaction group( $F(1, 30.559)$ ,  $p < .05$ ).

To illustrate the interaction effect of this, it was visualised through a simple slope test of Jeremy Dawson <Figure 4.7>. The group with high parasocial interaction showed a difference in attitude in screen( $M=5.970$ ) and script( $M=6.024$ ). The group with low parasocial interaction also showed a difference in attitude in screen( $M=5.945$ ) and script( $M=5.111$ ).

Table 4.13 Moderating Effects of Parasocial Interaction  
between Attitude and PPL types(screen, script)

Tests of Between-Subjects Effects							
Dependant Variable : Attitude							
Source	Type III Sum of Squares	df	MS	F	Sig.	$\eta^2$	Observed Power
Corrected Model	26.503	3	8.834	29.035	.000	.317	1.000
Intercept	6379.947	1	6379.947	20968.429	.000	.991	1.000
PPL	7.169	1	7.169	23.563	.000	.111	.998
parasocial	10.384	1	10.384	34.129	.000	.154	1.000
PPL* parasocial	9.298	1	9.298	30.559	.000	.140	1.000
Error	57.202	188	.304				
Total	6475.480	192					
Corrected Total	83.705	191					

\*p<.05

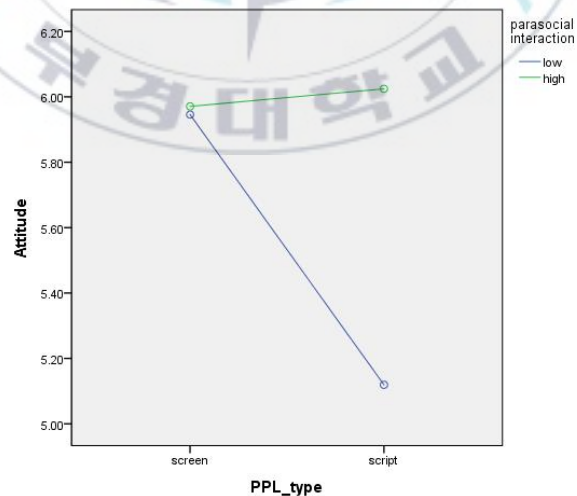


Figure 4.7 Moderating Effects of Parasocial Interaction  
between Attitude and PPL types(screen, script)

As shown in <Table 4.14>, when it comes to indirect experience, there were statistically significant differences in the indirect experience of tourist destinations in the PPL types of screen and script between high and low parasocial interaction groups( $F(1, 5.277)$ ,  $p<.05$ ).

To illustrate the interaction effect of this, it was visualised through a simple slope test of Jeremy Dawson <Figure 4.8>. There was significant difference in indirect experience between the groups with high parasocial interaction, screen( $M=4.432$ ) and script ( $M = 4.071$ ). The group with low parasocial interaction showed a difference in indirect experience in screen( $M=4.432$ ) and script( $M=3.648$ ).

Table 4.14 Moderating Effects of Parasocial Interaction  
between Indirect Experience and PPL type(screen, script)

Tests of Between-Subjects Effects							
Dependant Variable : Indirect Experience							
Source	Type III Sum of Squares	df	MS	F	Sig.	$\eta^2$	Observed Power
Corrected Model	20.950	3	6.983	14.258	.000	.185	1.000
Intercept	3316.612	1	3316.612	6771.547	.000	.973	1.000
PPL	16.872	1	16.872	34.448	.000	.155	1.000
parasocial	1.740	1	1.740	3.552	.061	.019	.466
PPL* parasocial	2.585	1	2.585	5.277	.023	.027	.628
Error	92.080	188	.490				
Total	3433.875	192					
Corrected Total	113.030	191					

\* $p<.05$

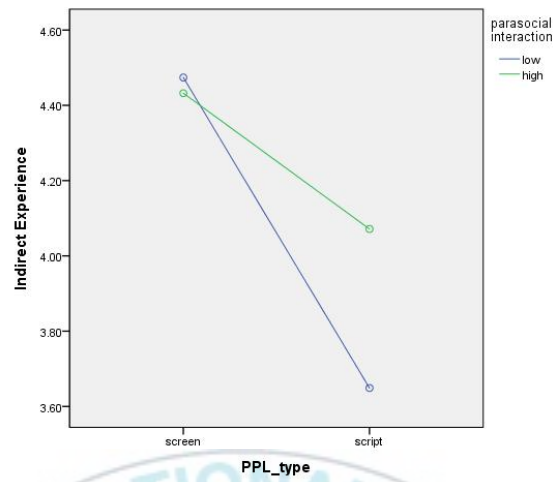
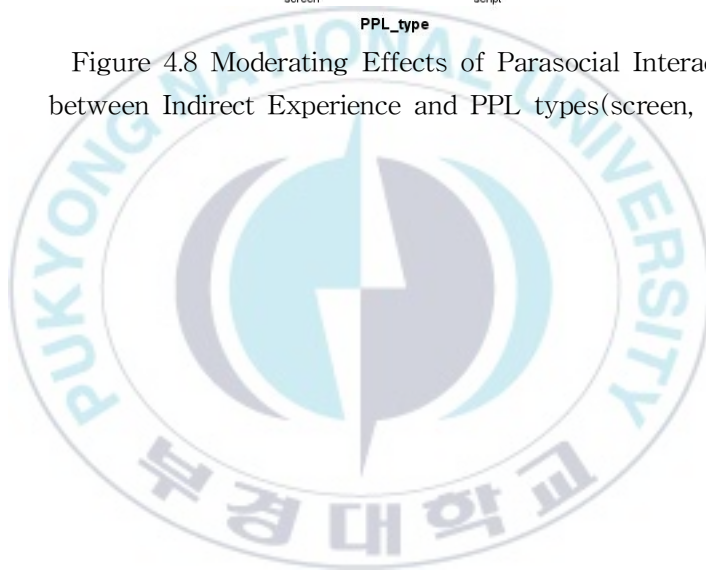


Figure 4.8 Moderating Effects of Parasocial Interaction between Indirect Experience and PPL types(screen, script)



# CHAPTER 5.

## DISCUSSION AND CONCLUSION

### 5.1 Discussion of the Findings

The purpose of this study is to investigate the indirect experience and attitude toward tourism destinations in the format of Real Variety related to travel. Especially, this study tried to understand the parasocial interaction of audiences about real variety programs and to clarify the concrete mechanism to secure the connection between previous research and follow-up research.

As a result, the three types of PPL – screen, plot, and script– as the background of the program, which is organized and displayed for the tourism destination in real variety program, showed different indirect experience and attitude respectively.

Especially, indirect experiences and attitudes showed a high perceived indirect experience and favorable attitude toward the tourism destination through TV. This is a different result from the ppl of products or tourism destinations demonstrated in dramas and movies. In the previous research, ppl, which is naturally presented in harmony with drama and film contents from a contextual viewpoint, showed less negative emotions. However, in this study, it can be said that the results are different due to the characteristics of the program called Real Variety. Because in the case of Real Variety, there is no given script. As a result, not only famous characters but also ordinary people

naturally get into the program(Yang, 2011), so audiences feel more realistic about the program than movies or dramas. Therefore, audiences do not feel awkward at the tourism destination in the background, but naturally accepts it.

Second, the higher parasocial interaction, the more the indirect experience and attitude were different in screen placement, plot placement, and script placement. The lower group secured the moderating effect of the parasocial interaction in the order of screen placement, plot placement, and script placement. In particular, both the low and high groups differed in indirect experience and attitude in screen placement. Also indirect experience showed that the mean was higher in the lower group in screen placement.

This can explain ELM(elaboration likelihood model). According to the ELM(elaboration likelihood model), consumers' attitudes are determined by the level of elaboration likelihood effort that the consumer tends to take according to their involvement at the time of information processing, and they are formed as a result of information processing through at least two routes(Petty et al. , 1983; Petty & Cacioppo, 1986). In other words, when watching an advertisement, the high involvement consumers mainly form an attitude by the central route, and the central cue(product information) is more important than the consumer's beliefs, attitudes and behaviors. On the other hand, consumers with low involvement mainly influence attitudes by peripheral cue, so factors such as preference or attractiveness of advertisement model have more influence on consumers than the quality of message claim of advertisement.

Therefore, a group with a high parasocial interaction focuses more on the dialogue of the characters, and the information about destination is treated as a central route of the tourist destination in the dialogue. On the other hand, the a



group with a low parasocial interaction can be said to establish the attitude by processing tourism destination by peripheral route, when the characters move in the contents of the program rather than the conversation of characters. However, the fact is that both groups have a more favorable attitude and indirect experience toward screen placement. This demonstrates that it is effective for all audiences to be naturally exposed to the tourism destination as a background in the production of programs related to travel in the future.

Third, I would like to refer to the results of the control variables. In this study, program awareness and watching experience(whether to watch the program or not) were used as control variables. As a result of the study, it was found that regardless of these control variables, PPL directly establishes the indirect experience and attitude toward the tourist destination through the screen. This is also an interesting discovery. This can be said to increase the possibility of attracting audiences' attention to the less well-known field or area as well as the watching effect of the Real Variety program in tourism destination development and promotion, and contributing to change of attitude.

Lastly, based on the indirect experience through screen in films and dramas, I confirmed the indirect experience based on the PPL types in the new format of Real Variety, and confirmed the theoretical support for the existing tourist destination related to attitude and the attitude difference according to the PPL types.

## 5.2 Implication

The findings from the study have several theoretical and Managerial implications and considerations for further research.

### 5.2.1 Theoretical Implications.

First of all, a key part of this study is that the product's PPL has been extended to PPL research as a spatial concept of tourism destination defined as tourism destination placement.

In other words, the place also revealed that indirect advertisement through PPL like product is needed. In particular, PPL was applied to a tourism destination to divide the PPL into three dimensions, which can be said to provide the theoretical basis for indirect advertising of tourism destinations in future studies.

Second, it is about expanding into a new genre called real variety to the concept of PPL of tourism destination. In previous studies, PPL has been studied in a variety of ways, but research related to tourism destination has mainly been limited to dramas and movies. As a new trend of TV programs, this study is a striking study in the theoretical application with the concept of PPL in the genre of real variety. In addition, in the study by Yi Woo(2017) and Maebe(2012), PPL of tourism destination focusing on movies, it was found that the results of PPL, which is combined with film synopsis, were different from those of PPL. To be specific, in the previous researches of products and movies or dramas, it was found that PPL was perceived more positively when

it was well connected with the flow of contents, plot and storyline.

On the other hand, the results of this study reveal that it is more effective to present the tourist destination directly on the screen because of the nature of the genre called Real Variety. This means that audience can perceive tourism destination differently according to the program genre when recognizing the tourism destination as PPL, which is considered to be a useful part in future practical application.

Third, this study contributed to bridging parasocial interaction and PPL concept to tourism destination. Previous studies on relation between destination image and perception carried out by Kim and Richardson(2004) and Lee et al. (2008) did not find empirical support for the positive relationships between vicarious interaction and tourists' perceptions of the destination or celebrity involvement and celebrity figures. In comparison, the findings of this study empirically support the cogency of parasocial interaction concept can be described in two dimensions in tourism destination: low and high. The dimensions were found to be reliable and valid. It is also important to note that the level of parasocial interaction to PPL type influenced indirect experience through the screen. None of the above mentioned previous studies on tourism destination however investigated the level of parasocial interaction to the Real Variety program and its relationships with audience's indirect experience and attitude.

Interestingly, the dimension of parasocial interaction played the most significant role in moderating between PPL type and indirect experiences, attitude, while both high parasocial interaction and low parasocial interaction were the most significant contributor to indirect experiences and attitude,

related screen types of PPL experiences.

As conceptualized in parasocial interaction theory, audience members not only engage with characters, celebrities and their narratives, but also become involved with other televisualised elements and aesthetic values such as background of program. This corresponds to result of Kim et al(2009)'s research, which is that the elements of TV production are multi-layered and encompass locations(theyself demonstrating a variety), direction and visual techniques, tailored background music, contemporary and historical storylines, and characters and celebrities. Therefore, a more detailed examination of the relationships between parasocial interaction, PPL and indirect experience and attitude will be of valued at gaining a deeper understanding of underlying complexity of screen-tourism phenomenon in the Real Variety program.

### **5.2.3 Managerial Implications**

This study offers managerial implications for both managers in media industry and tourism industry who have an interest in tourism destination placement planning, development and marketing.

First, when selecting media programs to show tourism destinations, producers and marketers should pay closer attention to the placement type dealing with audience's engagement as well as entertainment value. In addition, it is an important research that can discover value of the effect of indirect advertisement on PPL of place as well as product.

Furthermore, as empirically observed in this study, a deeper connection between audiences and Real Variety program, tourism destination placement as background, and its meanings behind are considered as an important vehicle for

the audiences by indirect experience and establishing attitude. Specifically, in case of screen placement was so effective to not only both high and low parasocial interaction but also indirect experience and attitude. Thus, it would appear to be beneficial for the destination managers to expose tourism destination to screen placement to audiences in the Real Variety program(Kim, 2010).

Finally, this study sheds light on the power of intensified audience's parasocial interaction in spurring post-viewing behavior, including audience's indirect experience and attitude in the context of screen-tourism perspective. The findings from this study demonstrate that two dimension, high and low parasocial interaction moderate between PPL types and indirect experience and attitude. To be specific, indirect experience and attitude were more favorable, especially in the case of screen placement, regardless of the high or low level of parasocial interaction. Also, as the audiences are engaging in characters of movies, dramas, and radio, Real Variety also shows that they have parasocial interaction with characters. This will be an important guideline for attracting audiences' attention to the watching effect of Real Variety programs and promoting unknown areas in the future and increasing the possibility of contributing to attitude change.

### **5.3 Limitation and Recommendation**

The limitations of the study are as follows.

First, this thesis limited the region where the survey was conducted to Busan and undergraduate students, so that some limitation exists in regard of generalizing the results of the research due to the limit of region.

Second, since the survey was conducted in experiment condition, so that there seems to be a limitation of generalizing the results of the research due to the limit of condition. Therefore, future study might be more effective in generalizing if based on the results of this study, the effects of PPL type on the cognitive process and subsequent post-watching behavior should be studied by setting a reasonable amount of time period and reasonable scope of region

Finally, parasocial interaction in this study was divided into high and low groups. Future research needs to be extended to studies on parasocial interactions in various categories such as emotional or behavioral aspect.

Additionally, more studies are needed to understand how parasocial interaction with real variety program and emotional interaction in particular contributes to audience's decision making process and on-site touristic experiences in the context of screen-tourism phenomenon.

## 5.4 Conclusion

One of the characteristics of tourism products like tourism destination is the invisibility that can not be confirmed with the eyes of the goods to buy in advance. Thus, the indirect experience through the screen is a weighty part of the evaluation of the products that are made in advance, because the opportunity for the tourist to identify is excluded when the tourist purchases (or visits) a product called tourism destination.

Many audiences in adventure programs, news, dramas, sporting events, and even talk shows are initially exposed to specific locations(Fu Ye & Xiang, et al., 2016). These exposures shape the expectation that audiences want to see and visit that places. In other words, it becomes a stimulant for potential



tourists to see the place seen through mass media such as TV or film, to create expectation for it and to move it into actual action. These mass media can form an objective or subjective image of the tourism destination by various factors. Thus, tourism destination viewed through mass media such as TV and film tend to attract audiences to tourism destinations by creating positive expectation(Butler, 1990).

In particular, a new trend, real variety, shows the daily life of celebrities and provides a surrogate satisfaction to audiences. It has a strong appeal to realistic experience, shortening the psychic distance between audiences and tourism destinations(Riley & Van, 1992). Especially, Real Variety is not only providing information about the geographical place of the tourism destination but also providing the interest and familiarity that the character's life is exposed naturally, giving meaning to the decision process of the audiences (Beeton, 2005). This implies that the indirect experience of the tourism destination through the screen actually creates an expectation to visit(Butler, 1990). Little villages that are rarely found are also widely recognized by audiences after exposure to real variety. This means that tourism destination seen in Real Variety can become a potential tourism destination attracting audiences. Therefore, from the point of view of the place marketing, Real Variety can be a stepping stone for promoting and developing tourism destinations, raising the value, creating new images that new visitors can find in the future.



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## Questionnaire Survey

No. (            )

### Type S/H

Thank you for your participation in the survey.

The questionnaire aims to understand about "Watching Attitude toward real variety programs".

There is no correct answer for each item in the questionnaire.

Therefore, if you respond exactly what you think, it will be used as valuable material.

In addition, it is statistically treated as an anonymous name, and personal content is not evaluated separately.

Thus, your valuable comments are used only for academic research purposes, and the content of the survey will be strictly confidential during processing of the data.

If you have any concerns or questions regarding to the research, please do not hesitate to contact the researcher at ynnij@hanmail.net(010-2262-7610)

It takes about 20 minutes to complete the questionnaire.

Again. thank you for your honest and sincere response to the survey in advance.

**Go on the next page**



Before watching the video, the instructor will give you some caveats.

After that, you will be watching from 2 and half minutes to 3 minutes.

Please wait after watching until the instructor gives you some instructions.

And then go on to the next page.

**Go on to the next page**



Your watching has finished.

This section inquires about your **Indirect experience and Attitude** toward **"Garachico in Spain"**

Please indicate your level of agreement with each of these statements by ticking (✓) one appropriate number, where 1=strongly disagree and 7=strongly agree.

**1. The following questions will ask about your Indirect experience to "Garachico in Spain" as setting location of <Yoon's Kitchen 2> you have just watched.**

Please indicate the degree to which you agree or disagree with each of following statement.

Indirect Experience	Strongly disagree<-----Neutral----->agree						
While I was watching <Yoon's Kitchen 2>, I felt that "Garachico" seemed to be a good place for sightseeing.	①	②	③	④	⑤	⑥	⑦
While I was watching <Yoon's Kitchen 2>, If I had the chance, I would like to go to the village of "Garachikco".	①	②	③	④	⑤	⑥	⑦
While I was watching <Yoon's Kitchen 2>, I could feel the natural environment of "Garachico".	①	②	③	④	⑤	⑥	⑦
While I was watching <Yoon's Kitchen 2>, I was glad to know the main tourist attractions of "Garachico".	①	②	③	④	⑤	⑥	⑦
While I was watching <Yoon's Kitchen 2>, "Garachico" I imagined a trip to the village.	①	②	③	④	⑤	⑥	⑦

**Go on to the next page**

2. The following questions will ask about your **Attitude to "Garachico in Spain"** as **setting location of <Yoon's Kitchen 2> you have just watched.**

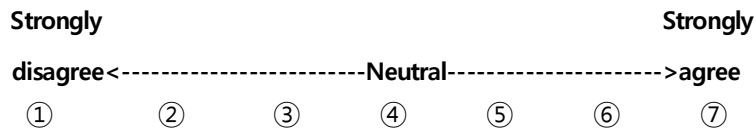
Please indicate the degree to which you agree or disagree with each of following statement.

Attitude	Strongly disagree <-----Neutral-----> agree						
	①	②	③	④	⑤	⑥	⑦
While I was watching <Yoon's Kitchen 2>, I felt that "Garachico" was good."	①	②	③	④	⑤	⑥	⑦
While I was watching <Yoon's Kitchen 2>, I felt rewarded to know "Garachico".	①	②	③	④	⑤	⑥	⑦
While I was watching <Yoon's Kitchen 2>, I got a crush on "Garachico".	①	②	③	④	⑤	⑥	⑦
While I was watching <Yoon's Kitchen 2>, I felt happy because of "Garachico".	①	②	③	④	⑤	⑥	⑦
While I was watching <Yoon's Kitchen 2>, I felt "Garachico" attractive.	①	②	③	④	⑤	⑥	⑦

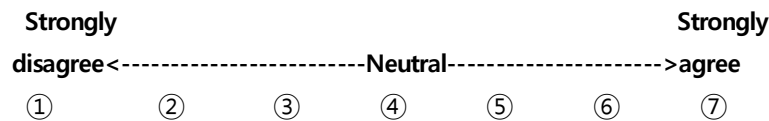
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3-2. I can distinguish the "Garachico" from other villages or cities.



3-3. I am interested in the way that "Garachico" in <Yoon's Kitchen 2> is presented.

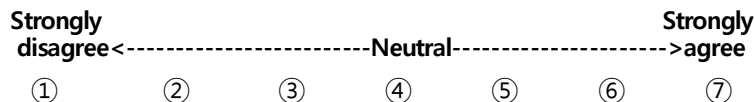


4. Questions about the degree of relationship between my favorite character and me.

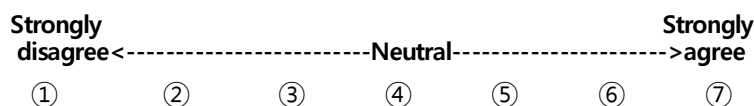
4-1. "When my favorite character made a mistake in <Yoon's Kitchen 2>, I was sad."



4-2. I would be interested if the contents of my favorite characters in <Yoon's Kitchen 2> were in SNS, Internet, news, and magazines.



4-3. My favorite characters in <Yoon's Kitchen 2> seemed familiar to me.



This section inquires answering these questions in terms of your personal details. Your answer will be kept confidential.

1. What is your gender?

- ① Female                      ② Male

2. What year are you?

- ① Freshman              ② Sophomore              ③ Junior              ④ Senior

**\*\*Thank you for your kind participation\*\***

