

【 論 文 】

**A Study on Features of Earlier Studies Related to
Filming Locations of Movies and Dramas**

KAKUTANI Naohisa*

【Abstract】

This study analyzes the characteristics of previous studies on film and TV dramas. In recent years, travel to places related to popular culture such as movies and TV dramas has emerged as a new tourist market, and national and local governments have been actively marketing the filming sites to increase the number of visitors. Under these circumstances, studies on movies and dramas have been actively conducted in academia.

This study considers the characteristics of the published papers and analyzes the characteristics of this paper by classifying the flow of previous research into the relationship between the cognitive and emotional reactions of consumers on the image of tourist destination and the intention to visit. Then, a new direction for this research is suggested based on the results.

Keywords : tourist destination, cognitive reaction, emotional reaction, emotional strength

I. Introduction

Recently, the film and TV drama tourism industry, which connects the film or TV drama filming sites with the tourism industry, has been highlighted. Traveling to places related to popular culture, such as movies and TV dramas, is emerging as a new tourist market (Swarbrooke & Horner, 1999). As popular culture deeply penetrates the lives of modern people, people find the stage of movies, TV dramas, and novels and discover the meaning of their works with beautiful sceneries.

This type of tourism is one of the most important examples of economic value added in New Zealand as the filming location of *The Lord of the Rings*, the hometown of Middle Earth, attracted the attention of the world. In Korea's case, “*Daejanggeum*,” a successful Korean wave drama, has been opened as a *Daejanggeum* theme park due to the success of *Daejanggeum*, making it an economic added value.

However, because each person's tastes are as varied as the types of movies, some people like their own location rather than a very large place. When you go to a filming location that is not very popular, there are times when it is difficult to find the exact place where the scene of the movie appeared because there is no signboard. When you visit the location, you may want to see or recall only the scene corresponding to the location. It is not possible to make all these shooting sites all set or to commercialize them. In line with this, efforts are being made to attract movies and TV dramas to attract tourists.

In many countries, research on the relationship between popular culture and tourism is also active.

* Senior Associate Professor, Meio University

The real impact of films and television dramas on tourist growth has been influenced by several researchers (Riley & Van Doren, 1992; Riley, Baker, & Van Doren, 1998; Tooke & Baker, 1996), and the motivation to visit places related to popular culture (Cohen, 1986; Tooke & Baker, 1996; Riley & Van Doren, 1992; Herbert, 1996) and the characteristics of tourism experiences (Squire, 1994). In addition, in the field of tourist physics, the process of changing places appearing in popular culture into tourist destinations and their meaning to visitors was analyzed in terms of social construction of space (Squire, 1994).

Among various approaches to the influence of popular culture, 'image' is a concept that is attracting attention by many researchers in order to analyze the influence of video media including movies and TV dramas on tourism, and to explain tourists' choice of destinations. Tourism is a cultural practice related to the visual and spectacle (Urry, 1990). The choice of a destination is based on the destination's image (Hunt, 1975) or symbolic elements (Mackay & Fesenmaier, 2000) rather than on the objective reality of the place. There is a characteristic. Also, because most of the destination's images are recognized as images (Milman & Pizam, 1995), the images of places reproduced in movies or TV dramas before the trip replaces the actual images of the real space. Schofield (1996) suggests that people form images of places and have an interest in visiting through surrogate consumption of film or TV drama images to confirm that.

A study to grasp the image of tourist destination as a constructive concept of consumer's knowledge (belief), emotion, and overall impression of the place (Baloglu & MacCleary, 1999; Lee, 2002) was conducted, and many articles are published. Considering that consumer's understanding of psychological reaction is essential not only for consumer's cognitive information processing but also for consumers' subjective emotional experience, exposure to film or TV drama as an environmental stimulus. It is necessary to understand both the evaluation and the emotional response.

Therefore, this study proposes a new research direction by examining the preceding studies to investigate the influence of consumer's cognitive and emotional reactions on the image of tourist destination and visit intention.

II. Consideration of Theoretical Background

2.1 Concept of tourist destination image

The study of tourist destination imagery began in the early 1970s, and Hunt (1975) studied the role of tourist destination image in tourism development. Since then, tourist destination image has become one of the major areas of tourism research. The tourist destination image is defined as an attitude concept consisting of beliefs, attitudes, ideas, and impressions that tourists have about the tourist destination

(Crompton, 1979). Research on these tourist destinations has been ongoing (Kotler et al., 1993; Aaker, Batra, & Myers, 1992; Gallarza, Saura, & Garcia, 2002; Hunt, 1975; Mackay & Fesenmaier, 2000).

A tourist destination image is a “combination of beliefs and attitude ideas and impressions” that tourists have about a place (Kotler et al., 1993). Perception (Baloglu & McCleary, 1999). An image is an associative system (Aaker, Batra, & Myers, 1992) in which a variety of information is associated with an object, such as a specific person, symbol, model, lifestyle, and user characteristics. The image of the tourist destination before their visit reflects the results of the active information search as well as the passive information processing of tourists (Assael, 1995). Because of this, it has a complex, plural, relative, and dynamic (complex, multiple, relativistic, & dynamic) structure (Gallarza, Saura, & Garcia, 2002).

Although image is a general term that is widely used, criticism is steadily raised because its meaning is not clear, and there is a lack of conceptual research (Echtner & Ritchie, 1991; Fakeye & Crompton, 1991; Gartner, 1993). For example, Yoo Pyeong-geun and Jin Hyung-jun (2000) presuppose that image is always a model, but it cannot be 'what' itself, but the ambiguity between the extremes of sense and meaning, sign and symbol exists. Nevertheless, many researchers are paying attention to the concept of 'images' in order to explain the choice of tourist destinations. This is because tourist destinations tend to be determined by the symbolic meaning or overall image (Hunt, 1975; Mackay & Fesenmaier, 2000), which is perceived by consumers rather than the objective characteristics of places. In this context, Burstein (2004) argued that tourists' interest is defined by images that is produced in the mass media.

2.2 Influence of Movie or TV Drama on Tourist Destination Image

Movies and TV dramas are one of the most popular cultures these days and have a great impact on the place image (Kotler et al., 1993; Schofield, 1996). Gartner (1993) says that autonomous drivers such as popular culture and news have a high credibility and market penetration to change local image in a short period of time. Butler (1990) and Waitt (1996) insist the influence of visual and mass media in image formation respectively, which can be large.

Movies and TV dramas are also powerful sources of image formation. Viewers have a surrogate experience (TV, Linnington, 1994; Turner, 1994) through identification with various characters or situations while watching TV. This experience is not exposed to real-world adventures or commercials, which promotes high levels of involvement, active discovery of places, and the formation of new images (Baloglu, 2001; Riley & Van Doren, 1992; Williams, 1999).

Schofield (1996) suggests that in a qualitative study of postmodern perspectives on Manchester's

Hollywood tourism, the subject of visual media, the superstructure of media images of places is a positive and romantic image of the city as well as a new perspective on urban heritage. In particular, tourism is a visual practice (Urry, 1990; Williams, 1999). Tourists not only acquire information about places and create specific images through movies, but also consume the image of places themselves (Pretes, 1995).

Kwon Yu-hong (2005) noted that the image of tourist destinations includes people's feelings about the place, and how the feelings of watching movies or TV dramas influence the formation of the image of the drama's locations. As a result of the empirical research on weekend melodrama, the feelings of watching dramas directly affect the cognitive images of tourist destinations rather than indirectly affecting the formation of tourist destination images through drama attitudes. It appeared to be important. Therefore, Kwon Yoo-hong (2005) suggested that the positive change in tourist image due to the viewing of drama could be due to the positive effect of emotional reaction on cognitive judgment, in addition to the surrogate experience and rediscovery of beautiful landscape.

The impact of movies and TV dramas was also confirmed by Shin Yoon-sook (2005)'s image survey of Bali, Indonesia. The drama 'What happened in Bali' (75.7%) is the typical of beach resorts such as 'sea, beach and marine sports'. Following the image appeared as the second important image. On the other hand, Hwang Kyu-sung (2004), in the study of the effect of the background of the movie (movie, TV drama, CF) on the tourist image, showed that the perception of the image, the attribute of the image, and the attribute of the tourist attraction had a partial correlation with the tourist image.

There is also a critical view of the tendency of the influence of popular culture to be focused on the formation and change of tourist image. Choi In-ho (2005) discusses the social composition of tourist destinations through media, criticizing that image studies have neglected efforts to identify the production of meanings of tourist destinations through media by focusing on the discovery of image formation factors and measurement of results. He conducted a case study on 'Winter Sonata', where tourists constantly interact with the media throughout their journey from preparation to recollection, rather than following the eye of the expert as a passive being, driven by huge amounts of information. He argued that it plays the role of producer to produce various discourses.

The above research is summarized as follows: the tourist destination image is the overall perception that includes not only beliefs about the property of the place or the result of the visit, but also feelings about the place. It is understood as an constructive construct. And people watching a movie or TV drama not only find a place through a surrogate experience, but also recognize the background as part of the film while experiencing various emotions.

III. Review of Previous Studies on Emotions and Consumer Behavior

3.1 Emotion concept

The nature of emotion is still being debated among psychologists. In other words, terms related to emotions such as emotion, feeling, and mood have been confusingly used in the state of low agreement of concepts among researchers (Kwan Wan-suk, 1991, 2002; Bagozzi et al., 1999; Batra & Ray, 1986; Luomala & Laaksonen, 2000). Some common perceptions have recently been formed on terms related to emotions and the context in which they are used (Erevelles, 1998). Affects are 'valenced feeling states' (i.e. positive or negative feelings). It is defined as the most common term for 'state' (Cohen & Areni, 1991).

Emotion and mood are often described as contrasting concepts as special examples of emotion (Cohen & Areni, 1991). In other words, emotion refers to an emotional reaction with strong intensity and specific behavioral tendencies. Mood, however, refers to a rather global feeling that is less intense and is not associated with a specific stimulus object (Yoon and Min Jae-yeon, 2004; Bagozzi et al., 1999; Gardner, 1985; Erevelles, 1998; Luomala & Laaksonen, 2000: 196; Peter & Olson, 1994).

In the field of consumer behavior, emotional research is focused on the emotions and moods of consumers (Seo Yong-won, Sohn, 2004). Unlike the differences between the two concepts in Table 1, which are accepted by many researchers, some researchers distinguish between emotions (Gardner, 1985) and moods (Clark, 1982), or both are not distinguished, which is totally depending on the researcher. It is used as a concept (Peter & Olson, 1994) with a moderate intensity and arousal level. Also, researchers who do not distinguish emotions and moods at all (Edell & Burke, 1987; Burke & Edell, 1989), or understand emotions as a more comprehensive concept than emotions (Holbrook & Batra, 1987; Hirschman & Holbrook, 1982). Meanwhile, there are some marketing researchers who translate 'affect' as 'emotion' and 'emotion' as feelings. Therefore, it can be said that there is difficulty in consensus.

Affective responses are not used separately from "emotion" in the above-mentioned sense. But the word 'response' implies the meaning of 'object-oriented'. For this reason, it is mainly used to express 'the emotional state subjectively experienced while being exposed to a certain situation or stimulus' rather than the general emotional state that can be at a time irrelevant to a specific object. Peter and Olson (1994) categorize emotional responses into four types of emotions, feelings, moods, and evaluations according to the intensity and arousal level of experience, as shown in Table 1.

< Table 1> Type of emotional reaction

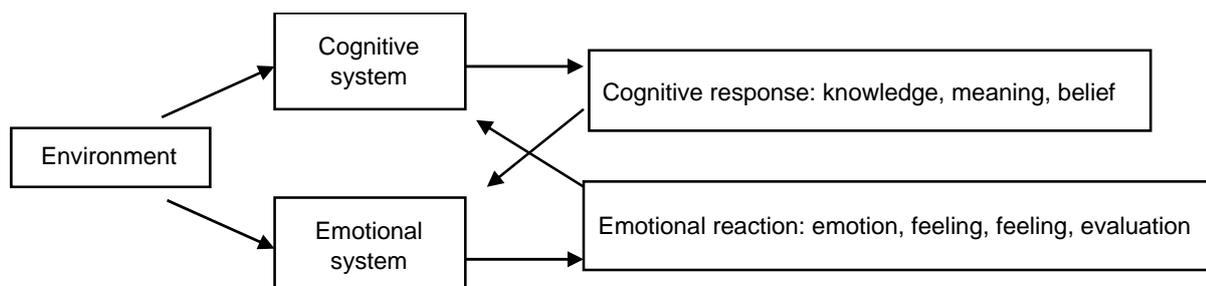
| Type of emotional reactions | Physiological recognition level | Experience | Example |
|-----------------------------|---------------------------------|------------|---|
| Emotion | High | Strong | Joy, Love, Fear, Resentment, |
| How to feel | ↑ | ↑ | Warmth, Satisfaction, Discomfort, Sadness |
| Feeling | ↓ | ↓ | Relax, Calm, Melancholy, Relax, Boredom |
| Evaluation | Low | Weak | Good, Like, Not good, Disliked |

Source: Peter, J. & Olson, J.(1994). Understanding consumer behavior. Burr Ridge, IL: Irwin.

3.2 Influence of emotion on consumer's evaluation and judgment

The debate between Lazarus (1982) and Zajonc (1980) over the independence of cognitive and emotional systems and whether emotions can occur before cognition is still not consent within psychology. However, it has the effect inducing various theories and studies on the relationship between the two systems. Recently, it is common to think that the two systems of emotion and cognition are related to each other as shown in <Figure 1>. Research on the problem is ongoing.

< Figure 1> Relationship between cognitive and emotional systems

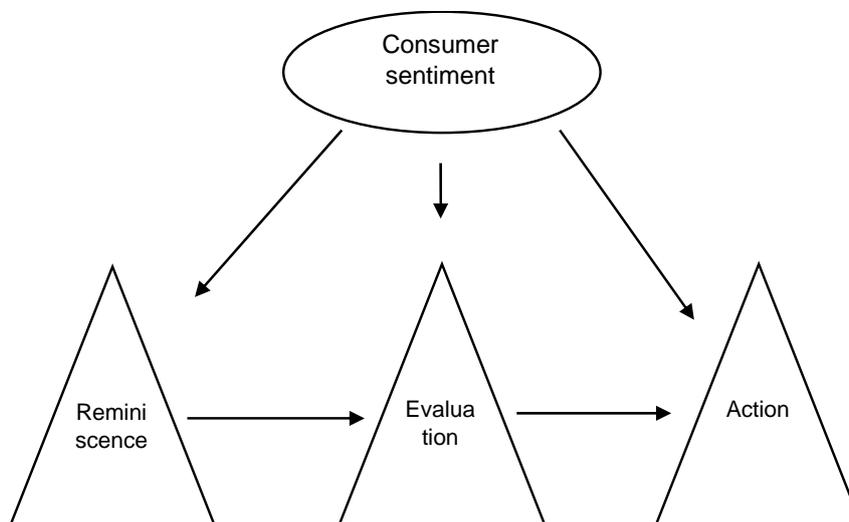


Source: Peter, J. & Olson, J.(1994). Understanding consumer behavior. Burr Ridge, IL: Irwin.

The emotional impact on consumer behavior illustrates the process was feeling the effects of direct and indirect effects on the recall (recall) and judgments, and actions such as <Figure 2> (Gardner, 1985). Recall is compounded by emotions at the time of withdrawing information as well as emotions when exposed to stimuli and whether the emotions at exposure and withdrawal coincide (Bagozzi et al., 1999).

This paper examines the effects of emotional responses to film and TV dramas on cognitive and emotional evaluations of backgrounds.

< Figure 2> Role of emotion in consumer behavior



Source: Gardner, M.(1985). Mood states and consumer behavior: a critical review. *Journal of Consumer Research*, 12(December): 281-300.

The impact of emotion on evaluation and judgment can be distinguished between direct and indirect (Gardner, 1985). In other words, there is a direct effect of emotion in which the emotion caused by one stimulus (unconditional stimulus) is combined with the other (condition stimulus). But emotions can indirectly affect evaluation through information processing. The effects of emotion have been studied focusing on the relationship between emotion and cognition.

IV. Role of Emotional Responses in Advertising and Film

4.1 Control role of emotional strength

Responses to emotion-inducing stimuli vary from person to person. Aaker and Stayman (1989) find that personal differences in emotional responses play an important role in determining advertising effectiveness because people are more deviant from emotional judgments than people make cognitive judgments. Larsen (1984; Larsen, Diener, & Emmons, 1986) has developed an Affect Intensity Measurement (AIM), which pays particular attention to individual differences in the intensity of emotional responses.

Effect Intensity can be conceptualized as 'personal difference in the intensity of the emotions people experience' (Larsen & Diener, 1987). It is assumed that people with high emotional intensity not only pursue and prefer emotional stimuli, but also enjoy the stimulation itself (Raman, Chattopadhyay, & Hoyer, 1995; Goossens, 2000). Also, it is generally known that females have stronger emotional strength than males .

Early work on emotional strength has been studied mainly by Larsen (1984) and colleagues (Larsen & Diener, 1985-1987; Larsen et al., 1986). As well as finding a stable individual difference in intensity with respect to the individual's emotional experience, this difference was analyzed to be consistent in time.

Emotional strength is a concept similar to emotionality among the four temperaments of human beings: emotionality, activity, sociability, and impulsivity (Buss & Plomin, 1975). Larsen et al., (1986). However, Larsen et al. (1986) show that emotionality only occurs in negative emotions such as fear and anger (Buss & Plomin, 1975), whereas individual differences in emotional intensity are found in both positive and negative emotions.

Emotional strength is a personal characteristic that represents the degree of emotion that individuals experience with a particular subject (Lee Sik-Jeong, Joo-Hoon Lee, Ho-bae Lee, 1998). In addition to experiencing strong positive emotional reactions (Moore, Harris, & Chen, 1995), they form more favorable advertising attitudes and brand attitudes. However, even in the case of exposure to positive emotion-induced stimuli, the negative emotional response showed a relatively weak negative emotional response compared to the low emotional one and the other (Moore & Harris, 1996).

Regarding the usefulness of emotional strength, the higher the emotional strength, the more the emotions induced through advertising influences the brand attitudes. There are studies that show that attitudes are better in using two variables together than using emotions or emotional strengths caused by advertising (Moore et al., 1995). On the other hand, Lee Hak-sik et al. (1998) found that emotional intensity alone did not significantly affect brand attitudes. However, research shows that favorable brand attitude can be formed only when strong emotional appeals and interaction effect occurs. This fact proved that individual differences in emotional strength were of value as moderating variables in the persuasive communication process. In this regard, emotional intensity can be a temperamental characteristic that controls the influence of mood on cognitive processing (Basso, Schefft, & Hoffmann, 1994:). It is widely accepted among marketing researchers that can be an important regulatory variable in studying effects (Erevelles, 1998).

4.2 Study on the Attributes and Emotional Responses of Movies and TV Dramas

The research on film and TV drama consumers focuses on the effects of information sources such as advertisements, criticisms, oral traditions, and the various attributes of film as a product to identify how to select and evaluate movies and the causes of movie entertainment. The purpose of this paper is to investigate the influence of consumer's cognitive evaluation and emotional response on the formation of image about place. Representative preceding studies focusing on the practical attributes and emotional

aspects of films rather than the influence of external sources are as follows.

Kindem and Gorham (1982; Sung-A Kim and Tae-Joon 2004), Linton and Petrovich (1988), and Wallace, Siegeman, and Holbrook (1997; Ahn, Kim Tae-Jun, 2004) have shown that the characteristics of actors or acting influence film revenue. It has been specifically verified that it is crazy. Austin (1984), Litman (1983), and Sochay (1994) are genres, and Austin (1984), Linton, and Petrovich (1988), respectively, are plots or stories that determine the success of a movie. .

Shapiro and Biggers (1987) examined the effects of three levels of emotions (fun, awakening, control) on watching a movie. As a result of the test, the dimension of enjoyment and arousal except for the control had a significant influence on the evaluation of the film.

Eliahberg and Sawhney (1994) proposed the model of movie enjoyment, insisting that the core of the pleasure consumption experience, such as movie watching, is the dynamic interaction between the individual and the experience product. In other words, the dynamics of movie consumption experience are determined not only by the emotional content of the film, but also by the individual's temporary moods, stable individual differences in the tendency to pursue sensations, and the propensity to change mood (sensitivity to mood changes). In conclusion, it is emphasized that individual differences are the decisive factor in the enjoyment of movie experience by grasping the pleasure consumption experience as the result of a series of complex interactions between the nature of the consumption experience and the personality of the individual.

The study of films suggests key attributes that determine the success of a film. Kim Hue-jong (1999), a representative researcher on movie boxing, said that the influence of the star and director, background, and award are the major factors that determine the number of movie audiences. Based on the research model of Neelamegham and Jain (1999), there are also studies that identify various emotional stimuli as important determinants of movie selection along with practical properties. Kim Kwang-soo (2000) studied the expectation of films and the perception of movie screening by dividing it into practical attribute (core attribute / peripheral attribute) and emotional attribute (enjoyment / stimulation). In addition, the expectation of core attributes and enjoyment influences the selection of movies, and the perception of the core attributes, excluding peripheral attributes, and the dimension of enjoyment and stimulus affect the movie evaluation. As the work of Neelamegham and Jain (1999) suggests, these results support that the expectations of emotional stimulation play a very important role in film selection.

Meanwhile, Ahn, Shin and others (1994) analyzed the emotions of watching and feeling movies based on subjects' self-report data. Factor analysis revealed 14 factors. Factors were named as anger, pleasure, boredom, surprise, shame, loneliness, disgust, compassion, fear, flutter, vanity, jealousy, emotion, and heartache. According to the scree test, the four-dimensional analysis reveals a unipolar

dimension of pleasure, negative feelings, boredom or sinking emotions, and compassion and sadness. They argue that feelings of compassion are not found in Western emotional studies, and that special attention is needed in the study of Korean emotional dimension.

V. Intention to Visit

5.1 Concept of intention to visit

Intention refers to the tendency of the consumer's planned future behavior, and it is likely that the individual's beliefs and attitudes toward specific behavior will be appealed in the behavior (Engle, Blackwell & Miniard, 1995). In the service sector, visit intentions are expressed as reuse intentions and revisit intentions, and the representative expression is action intentions (Kyu Choi, 2005). In other words, the intention to visit according to the study subjects was visit intention, revisit intention, and purchase intention of travel products, intention to travel. Boulding, Kalra, Staelin & Zeitham (1993) defined visit intention as the will and belief to visit at a certain point after the consumer's attitude toward a place. Wu (2005) defined the chance of visit as predictability of behavior in the near future with beliefs about visiting specific places, such as tourist attractions, or not visiting, for personal activities.

Visit intention is an important variable for predicting consumer behavior and is a key factor in relationship marketing. The term of behavioral intention is referred to as the intention to visit the destination in the field of tourism, etc. The intention to visit means the visitation behavior of the planned tourist destination, which is the probability that the belief and attitude toward the tourist destination will be an action (Hsiao & Yang, 2010). Also, tourists' intentions are largely divided into economic and social intentions. First, economic intention means that it has a positive effect on the financial aspects of the visitor, such as repurchase intention, premium intention, and conversion intention. Next, social behavioral intention refers to the expression of customer dissatisfaction and negative word of mouth, which means that it can affect not only the current customer response but also the opinions of potential customers.

5.2 Prior research on visit intention

Previous studies related to visit intention, familiarity, image, satisfaction, attitude, brand personality and information disclosure were reviewed. Jeong Seung-hwan and Kim Jae-seok (2010) said that the higher the convenience of using a restaurant and its problem solving experience, the better the intention to return to the restaurant. Hyun Yong-ho and Park Young-ah (2012) said that the satisfaction of using the website had a greater influence on the intention to revisit the website than the intention to visit the hotel. Cho Mi-hye et al. (2006) found that emotional attitudes and cognitive attitudes toward the

environment were all factors influencing visitation in a study of Japanese tourists who visited a drama location. In addition, Chung Chul (2009) found that the image and attitude toward foreign countries influenced the intention to visit through the selection of overseas travel destinations.

Ju Hyun-sik (2007) said that the image and attitude toward Korea had a significant influence on the intention to visit Korea. As Mason & Paggiaro (2012) suggests, the emotional and valuation satisfaction of consumers is a direct influence on visit intention. Tourism research has limitations in measuring actual visits, and most research studies look at behavioral intentions rather than actual behaviors because the timing of actual visits is different.

VI. Conclusion

This study examines the flow of the preceding studies focusing on the relationship between consumer's cognitive and emotional responses on tourism destination image and visit intention.

Based on the contents, theoretically, the role of emotional response to the image of the place and the visit intention according to watching a movie or TV drama was identified. In terms of strategies, more detailed information is divided into five parts.

(1) Influence of emotional response on tourism destination image

Consumers experience a variety of emotions while watching movies or TV dramas. The emotions also affect the processing of cognitive information about the place, and facilitate the withdrawal of information that is consistent with the emotions. Judgment can be biased (Bower, 1991; Gardner, 1985; Isen et al., 1978). In this regard, Forgas and Moylan (1987; Bower) find that there is a big difference of view between political issues and criminal punishment for those who have seen a pleasant or sad movies or a TV dramas.

The advertising effect is the dual mediation hypothesis that explains the influence of advertising attitude on the brand attitude, which is a consumer's emotional response, through the direct influence of the attitude and indirect effects through brand cognitions (MacKenzie et al., 1986; Brown & Stayman, 1992). Batra and Stayman (1990) agree that the consumers in positive emotional states have a more favorable cognitive response than those in other emotional states with information processing by reduced elaboration and biased evaluation (mood congruency hypothesis). Edell and Burke (1987) also found that emotional responses directly affect beliefs about brand attributes. In addition, Brown and Stayman (1992) emphasized that in the meta-analysis of advertising effects, instead of overestimating the direct influence of advertising attitudes on brand attitudes, indirect effects through brand awareness should be fully recognized.

Meanwhile, Chebat and Michon (2003), who studied the emotional response of shopping mall visitors to service products, found that positive emotions of consumers not only simplify decision making and build a positive store image, but also improve the perception of the quality of goods or services.

The tourist destination image is an association system centered around the place. It includes the attributes and benefits of the place as well as the people's feelings about the place. Transitions can affect the emotional image of a tourist destination. In particular, classical conditioning works well when unconditional stimuli and conditional stimuli are repeated. Movies and TV dramas are not only capable of continuous exposure, but also have characteristics that cause an emotional response of empathy (Stern, 1994).

According to previous researchers, Yoo Chang-jo (1999) classified the feelings of advertising into pleasure (+), pleasure (-), stimulation (+), and stimulation (-). In other words, three emotional dimensions except stimulus (-) affect brand attitude through advertisement attitude, and in particular, pleasure (+) has a direct effect on brand attitude. As a result of this study, the effect of each emotion response was somewhat different according to the research procedure such as the classification of emotions (Gardner, 1985).

In particular, the effect of advertising is different according to the emotions caused by TV programs (Goldberg & Gorn, 1987)). It suggests the possibility of being conditioned or transferred to (conditional stimulus). In other words, those who have a pleasant feeling of watching a movie or TV drama have bright and friendly feelings against the background of the movie or TV drama, and those who are nervous or excited in the movie or TV drama are more irritating than the leisure or relaxation of the place. It will be easy to have a strong and intense feeling. Therefore, it can be seen that the feelings of watching a movie or a TV drama have a significant effect on the emotional image of the background of the movie or the TV drama.

(2) The relationship with image composition concepts

Lately, tourist destination image has been identified as a constructive construct of consumer's beliefs, feelings, and general impressions about places (Kim Byung-kuk, Park Seok-hee, 2001; Baloglu & MacCleary, 1999; Lee, 2002). In other words, the evaluation (cognitive image) and the emotional evaluation (emotional image) of various attributes of a place ultimately form an overall image that can be called an overall impression of the place.

Therefore, clearly verifying the interrelationship between image composition concepts in the process of film affecting tourism destination image formation will help to identify the process through which the entire image is formed after watching the movie.

(3) Influence of image on visit intention

Previous studies related to visit intention, familiarity, image, satisfaction, attitude, brand personality were reviewed. And information exposure have been suggested as influencing factors. Cho Mi-hye et al. (2006) found that both emotional and cognitive attitudes toward the environment were factors influencing visitation in a study of Japanese tourists who visited a drama location. In addition, Chung Chul (2009) found that the images and attitudes toward foreign countries influenced the intention to visit through the selection of overseas travel destinations.

Therefore, it is necessary to test how the image affects the visit intention.

(4) Control role of emotional strength

Individual differences in emotional responses are one of the important factors in determining advertising effectiveness (Aaker & Stayman, 1989). In particular, emotional intensity, which is an individual difference in the intensity of emotions experienced by people, is known as an important control variable in studying the effects of various types of appeals (Erevelles, 1998; Moore et al., 1995). In other words, it is found that those who have high emotional strength not only experience stronger positive emotional reactions but also form more favorable advertising attitudes and brand attitudes when exposed to strong positive emotion-induced stimuli than those who have low emotions (Moore et al., 1995;).

In this regard, Kim Jae-hui and Lee Hae-yang (2003) argued that the sad emotion caused by TV drama is not a negative emotion but a positive emotion with stronger incentives.

Eliahberg and Sawhney (1994), on the other hand, found that stable individual differences in sensory pursuit tend to be important factors in determining movie enjoyment. It has been shown that it can be a temperamental trait that regulates the effects of emotion in cognitive processing.

These emotions can be expected to be associated with places through the transfer of emotions according to classical conditioning because high emotional intensity consumers have relatively strong emotional responses compared to low emotional intensity consumers.

(5) The effect of movie attribute evaluation on emotional response

Several researchers have verified that cognitive evaluation of advertising itself in advertising effects is an important antecedent to advertising attitudes, the emotional response of consumers (Edell & Burke, 1987; MacKenzie et al., 1986). In addition, a study that measured the effects of film attributes and emotional stimuli together showed that only emotional stimuli had a direct effect on movie selection

(Neelamegham & Jain, 1999). The emotions seen and felt suggest the possibility of indirectly affecting the image structure of the tourist destination. Here, the attributes of the film are only practical attributes (e.g. story, acting, background music, etc.) that exclude the pleasure attributes (emotional stimuli), as in the works of Linton and Petrovich (1988) and Neelamegham and Jain (1999).

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