The influence of Chinese young audiences' involvement, perceived destination image, place attachment on their behavioral intentions to Phuket, Thailand: A case study of Thai TV series "*I Told Sunset About You*"

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A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Business Administration in Hospitality and Tourism Management (International Program)

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I hereby certify that this work has not been accepted in substance for any degree, and is not being currently submitted in candidature for any degree.

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ชื่อวิทยานิพนธ์	อิทธิพลของการมีส่วนร่วมของผู้ชมวัยรุ่นชาวจีน ต่อการรับรู้ภาพลักษณ์จุดหมายปลายทางความรู้สึกผูกพันกับสถานที่ และความตั้งใจเชิงพฤติกรรมที่มีต่อจังหวัดภูเก็ต ประเทศไทย กรณีศึกษาละครโทรทัศน์ไทยเรื่อง แปลรักฉันด้วยใจเธอ (I Told Sunset About Tou)
ผู้เขียน	นางสาวตงฉี ซื้อ
สาขาวิชา	การจัดการการบริการและการท่องเที่ยว (หลักสูตรนานาชาติ)
ปีการศึกษา	2565

บทคัดย่อ

การท่องเที่ยวเชิงภาพยนตร์เป็นหัวข้อที่ได้รับความสนใจอย่างมากในทศวรรษที่ผ่านมาอย่างไรก็ตามงานวิจัยเกี่ยวกับการรับรู้ของผู้ชมและความตั้งใจเชิงพฤติกรรมเกี่ยวกับจุดหมายปลายทางการท่องเที่ยวที่ยังไม่เคยไปเยือนหลังจากการรับชมภาพยนตร์หรือซีรีส์โทรทัศน์ (TV) ยังมีไม่มากนักการศึกษานี้มีวัตถุประสงค์หลักเพื่อเติมเต็มองค์ความรู้โดยใช้ทฤษฎีการมีส่วนร่วมเพื่อตรวจสอบอิทธิพลของภาพยนตร์ที่มีต่อภาพลักษณ์แหล่งท่องเที่ยวที่ผู้ชมรับรู้ความรู้สึกผูกพันต่อสถานที่และความตั้งใจเชิงพฤติกรรมที่มีต่อจุดหมายปลายทางในช่วงก่อนตัดสินใจเดินทางไปเยี่ยมชมจริง โดยใช้ซีรีย์ละครโทรทัศน์ไทยเรื่อง *แปลรักฉันด้วยใจเธอ (I Told Sunset About You)* เป็นกรณีศึกษาใช้วิธีวิจัยเชิงปริมาณโดยมีแบบสอบถามเป็นเครื่องมือในการเก็บข้อมูลกำหนดให้กลุ่มเยาวชนชาวจีนจำนวน 564 คนซึ่งเคยดูซีรีย์เรื่องนี้ทางโทรทัศน์แต่ยังไม่เคยไปภูเก็ตประเทศไทยเป็นกลุ่มตัวอย่างผู้ตอบแบบสอบถามใช้วิธีการสุ่มแบบไม่ทราบความน่าจะเป็นสรุปลักษณะส่วนบุคคลของผู้ตอบแบบสอบถามและระดับการมีส่วนร่วมในซีรีย์การรับรู้เกี่ยวกับภาพลักษณ์ของจุดหมายปลายทางความผูกพันกับสถานที่และความตั้งใจเชิงพฤติกรรมที่มีต่อภูเก็ตโดยใช้การวิเคราะห์สถิติเชิงพรรณนาและใช้การวิเคราะห์ปัจจัยเชิงยืนยันเพื่อประเมินความน่าเชื่อถือและความถูกต้องของแบบจำลองทางทฤษฎีที่เสนอและใช้แบบจำลองสมการโครงสร้างไเพื่อประเมินความสัมพันธ์ระหว่างการมีส่วนร่วมของผู้ชมต่อภาพลักษณ์ของจุดหมายปลายทางความรู้สึกผูกพันกับสถานที่และความตั้งใจเชิงพฤติกรรม ผลการศึกษาบ่งชี้ว่าระดับการมีส่วนร่วมในละครโทรทัศน์มีผลในเชิงบวกต่อการรับรู้ภาพลักษณ์ของจุดหมายปลายทางและความผูกพันต่อจุดหมายปลายทางที่ถูกนำเสนอผ่านภาพยนตร์ นอกจากนี้ภาพลักษณ์ของจุดปลายทางยังส่งผลเชิงบวกต่อความรู้สึกผูกพันกับสถานที่อีกด้วยยิ่งไปกว่านั้นทั้งภาพลักษณ์ของจุดปลายทางและความรู้สึกผูกพันกับสถานที่ยังมีอิทธิพลอย่างมากต่อความตั้งใจเชิงพฤติกรรมของผู้ชมในระยะก่อน

การเดินทางผลการศึกษานี้เสนอนัยสำคัญทางทฤษฎีและการจัดการที่สำคัญสำหรับการวิจัยการท่องเที่ยวภาพยนตร์และองค์กรการตลาดในแหล่งท่องเที่ยวปลายทาง (DMOs)

คำสำคัญ: การท่องเที่ยวภาพยนตร์, การมีส่วนร่วมของผู้ชม, ภาพปลายทาง, วางสิ่งที่แนบมา, ความตั้งใจเชิงพฤติกรรม

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ABSTRACT

Film tourism has gained significant attention in the past decade, however, there is a lack of research that addresses audience perceptions and behavioral intentions regarding an unvisited destination after watching a film or television (TV) series. This study aims to fill this gap by applying audience involvement theory to examine its influence on audiences' perceived destination image, place attachment, and behavioral intentions toward the depicted destination in the pre-visit stage. The Thai series TV "*I Told Sunset About You*" was conducted as a case study and a quantitative method was used. A self-administered questionnaire was employed as the research instrument. 564 young Chinese who had seen the TV series but had never visited Phuket, Thailand, were recruited as participants using a non-probability sampling method. Descriptive statistical analysis was utilized to summarize the participants' profiles and their level of involvement in the series TV, their perceptions of the destination's image, their attachment to the place, and their behavioral intentions toward Phuket. A confirmatory factor analysis was conducted to assess the reliability and validity of the proposed theoretical model. Structural equation modeling was applied to evaluate the relationship between audience involvement, destination image, place attachment, and behavioral intentions. The results of this study indicate that the level of involvement in a TV series has a positive effect on perceptions of destination image and attachment to the featured destination. In addition, destination image has a positive effect on place attachment. Furthermore, both destination image and place attachment have a significant influence on audience behavioral intentions in the pre-visit stage. This study offers unique theoretical and managerial implications for film tourism research and destination marketing organizations (DMOs).

Keywords: Film tourism, audience involvement, destination image, place attachment, behavioral intentions

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CHAPTER 1

INTRODUCTION

1.1 Background

Motion picture products have developed rapidly over the past few decades, and due to the emergence of new media formats and the popularity of online platforms, films and television (TV) series have become the most influential mass media of the twenty-first century (Beeton, 2008; Vila et al., 2021). Watching films and TV series has become the core content of people's daily life, and their exposure has the ability to capture millions of audiences around the world (Iwashita, 2008). The beautiful landscapes, sceneries, local culture, and lifestyles featured in some films also enhanced the audiences' perception of the filming location, eventually affecting their behavioral intentions (Hudson et al., 2011). According to Beeton (2008), films and TV series can be beneficial for tourism marketing and promoting the depicted destinations, because they can help the audiences create a strong emotional tie to a place. Moreover, a part of the audience would like to visit actual filming locations to achieve certain activities they desire to imitate or experience. As a result, more and more filming locations have experienced a sharp increase in visitation after the film and/or TV series was released (Hudson & Ritchie, 2006b). Additionally, a number of TV series filming locations have been valued by destination marketing organizations (DMOs) and promoted tourism destinations through cooperation with film or TV series producers (Ng & Chan, 2020).

Accordingly, the close relationship between mass media and tourism, particularly the film tourism phenomenon, has caught the attention of numerous researchers and industry practitioners (Kim, 2012a; Kim & Wang, 2012). In this context, this new form of tourism is characterized by tourists visiting destinations that have been depicted or portrayed in films and/or TV series (Vila et al., 2021). In previous studies, a number of researchers have affirmed the direct effect of popular media on tourism (e.g., Du et al., 2020; Riley et al., 1998; Riley & Van Doren, 1992; Tooke & Baker, 1996). A study by Hahm et al. (2008) demonstrated that films possess the capability to create a destination image for the first time or alter an existing one within a brief duration of time. Moreover, they have the ability to convey substantial information about a destination to millions of audiences. According to Kim and Richardson (2003), a film's particular

content can strongly influence the audience's perception of the depicted destination, whether positively or negatively. Thus, the content of films and/or TV series plays a crucial role in shaping potential tourists' perceptions of a destination and can be utilized as an effective tool to promote a destination.

Numerous studies have consistently demonstrated that tourists' perceived destination image is a critical factor that can significantly influence their cognition of the destination, travel decision-making, and subsequent behavior while visiting the location (e.g., Beerli & Martín, 2004; Chen & Tsai, 2007; Iwashita, 2006; Jenkins, 1999). In addition, previous studies have also suggested that both destination image and place attachment are critical antecedents of behavioral intentions (e.g., Chen & Tsai, 2007; Morais & Lin, 2010; Prayag & Ryan, 2012; Wang & Hsu, 2010). Wong and Lai (2015) have noted that watching a film can inspire a strong emotional attachment to the filming location in the audience, resulting in an intention to explore that place. Similarly, Hosany et al. (2020) argued that films could be used as a vehicle to stimulate attachment to a destination, even without an actual visit experience to the place. Nevertheless, there is still a lack of empirical studies on the effects of films or TV series viewing experiences on behavioral intentions, especially in the pre-visit stage.

Although film tourism has received the attention and discussion of numerous researchers in the past decade, most academic knowledge mainly focuses on destination marketing and management perspective (Kim & Kim, 2018). There is still insufficient comprehensive research on how viewing experiences of a certain film or/and TV series influence the audiences' perceptions of the filming location and their behavioral intentions. Accordingly, Beeton (2010) has advocated, that cross-disciplinary academic study is needed to enrich the overall understanding of film tourism. In recent years, the term "*audience involvement*" has gained attention from tourism-related researchers. Audience involvement has been defined as an important theory to support and examine the dynamics of the audience viewing experience of films or/and TV series (Kim & Assaker, 2014). Kim (2012a) contended that using the multi-dimensional audience involvement scale in film tourism research could more effectively help researchers understand the linkages between mass media consumption and film tourists. Subsequently, Fu et al. (2016) employed the audience involvement scale modified by Kim (2012a) and used the quantitative method to draw the conclusion that destination image plays a mediating role in audience involvement and behavioral

intentions. Kim and Kim (2018) indicated that the concept of multi-dimensional audience involvement plays a crucial role in understanding audiences' watching experiences of a film or TV series and their behavioral intentions to visit filmed locations. Nonetheless, few current studies have empirically examined the relationship between audience involvement and their perceptions of the depicted destination in the pre-visit stage.

Thailand has established itself as the most popular international destination in Southeast Asia, drawing in over 30 million international tourists from around the world (Denis & Maria, 2018). The tourism industry has been one of the principal contributors to Thailand's economy: it contributed 20% of GDP direct and indirectly and supported more than 7 million jobs in 2019 (Bank of Thailand & VISA, 2021). Before the outbreak of the COVID-19 pandemic, China was the main source market for the international tourism industry of Thailand (Untong et al., 2015). According to the Tourism Authority of Thailand (2020) statistics, around 11 million Chinese tourists visited Thailand in 2019. However, due to the onset of the COVID-19 pandemic, Thailand's tourism and hospitality businesses had come to a standstill due to emergency measures and government policies (Pongsakornrungsilp et al., 2021). Both domestic and international travel was prohibited during the implementation period of lockdown and precautionary measures, which had a considerable impact on the tourist industry revenue in Thailand (Leelawat et al., 2022). Phuket, the most tourism-dependent province in Thailand, had particularly experienced significant economic losses as a result of the sharp decline in both domestic and international tourist arrivals caused by the COVID-19 pandemic (Fuchs, 2021). Since January 8, 2023, China's government lifted travel restrictions which made most Thai tourism practitioners excited and looking forward to welcoming the return of the Chinese tourist market (Ratcliffe, 2023; Xiong et al., 2022). Reviving the Chinese tourist market could provide a crucial boost to the Thai tourism industry and aid in the recovery from the effects of the COVID-19 pandemic.

A study conducted by Wen et al. (2018) revealed that Chinese consumers exhibit a high level of engagement with films and TV series that have a strong impact on motivating them to visit the destination there was depicted in such mass media. Several researchers have highlighted that Thai TV series can advance the growth of Thailand's tourism industry by assisting Chinese audiences in understanding Thai culture and people (Jiang et al., 2018; Shi, 2020). With this respect, the film "*Lost in Thailand*" has made a significant contribution to Chinese tourists choosing

Thailand as a tourist destination (Mostafanezhad & Promburom, 2018). According to a study by Du et al. (2020), after "*Lost in Thailand*" was released, the number of Chinese tourists visiting Thailand increased dramatically, and the proportion of tourists affected by this film exceeded 22% during the study period. With the popularity of online broadcasting platforms, the Chinese audience of Thai TV series has gradually been increasing in recent years, especially among the young generation in their twenties (Shi, 2020). Since China ended the strict "zero COVID" policy in January 2023, Thailand has gradually begun to receive more Chinese tourists (Strangio, 2023). After that, the Thai media discovered that young Chinese people wearing Thai school uniforms to travel to Thailand is considered a new trend of tourism in Thailand and highlighted that the popularity of Thai school uniforms among Chinese tourists could ignite the hope of the recovery of Thailand's tourism industry (Inoue, 2023; News Directory 3, 2023). The reason for this trend is that the Thai student uniform became widely known in China after the Thai film "*First Love*" and the second season of the Thai TV series "*Girl from Nowhere*" attracted a large number of Chinese audiences (Khaosod English, 2023). It is evident that Thai films and TV series, as soft power, have the ability to influence potential Chinese tourists' behavior, especially among young audiences.

Figure 1.1 Chinese tourists wore a Thai pupil's uniform in Thailand

Source: https://www.newsdirectory3.com/funny-new-trend-popular-chinese-students-wear-thai-school-uniform-travel-to-thailand-push-soft-power-thai-the-most-popular/

According to Shi (2020), one of the most popular Thai TV series genres among young Chinese audiences is the Boys' Love (BL) series. The official of the Tourism Authority of Thailand Chanyuth Sawetsuwan noted that the popularity of Thai BL dramas in some Asian countries could help Thailand rekindle tourism (Ito, 2022). "*I Told Sunset About You*", a Thai BL TV series mainly filmed in Phuket, Thailand, gained significant attention upon its release in October 2020. Particularly, it resonated with a substantial number of young Chinese audiences (Global Times, 2020; Muntarbhorn, 2022). Furthermore, it is worth noting that China's millennials are increasingly exerting a dominant influence on the outbound tourism market (Li et al., 2021). In light of this, the present study employed structural equation modeling (SEM) methodologies and examined a sample of young Chinese audiences who had watched the Thai TV series "*I Told Sunset About You*".

1.2 Research aims and objectives

The purpose of this study was to examine the effect of audiences' involvement on destination image, place attachment, and behavioral intentions.

The specific objectives of this study were:

Objective 1: To investigate the level of audience involvement of young Chinese people after watching the Thai TV series "*I Told Sunset About You*".

Objective 2: To identify the young Chinese audiences perceived destination image, place attachment, and their behavioral intentions of Phuket after they watched the Thai TV series "*I Told Sunset About You*".

Objective 3: To assess the relationships between audience involvement, destination image, place attachment, and behavioral intentions.

1.3 Research questions

Question 1: How much involvement do young Chinese audiences have after watching the Thai TV series "*I Told Sunset About You*"?

Question 2: How do young Chinese audiences perceive destination image, place attachment, and their behavioral intentions of Phuket after they watched the Thai TV series "*I Told Sunset About You*"?

Question 3: Is there any relationship between audience involvement, destination image, place attachment, and behavioral intentions?

1.4 Significance of this study

The findings of this study could contribute to the field of film tourism from both theoretical and empirical perspectives. Specifically, this study can give a deeper understanding of the impact of young audiences' involvement with films and TV series on destination image and place attachment. Additionally, it is possible to demonstrate how destination image and place attachment affect behavioral intentions in the pre-visit stage. Moreover, the results can attract the attention of destination marketing organizations (DMOs) and encourage the utilization of films and TV series as effective destination promotion tools in the future. Last but not least, the results of this study have the capacity to assess the future behavioral intentions of young Chinese audiences to visit Phuket following their exposure to the Thai TV series "*I Told Sunset About You*". These results highlight the potential of film and TV series as soft power tools and call on Phuket's DMOs to collaborate their partnerships with film and TV producers to enhance destination promotion efforts. The research can ultimately provide guidance for Phuket's future reception of young Chinese tourists.

1.5 Scope of the study

1.5.1 Scope of geography

The questionnaire was distributed in China.

1.5.2 Scope of demography

Chinese people whose ages were between 18-30 years old and had watched the Thai TV series "*I Told Sunset About You*" but had never visited Phuket before.

1.5.3 Scope of time

This study started to conduct in 2022 and completed in 2023. The data was collected from January to February 2023.

1.6 Definitions of key terms

Film tourism: The tourists' intentional or unintentional visit to a destination depicted in a film or TV series or any audiovisual products such as documentaries and animations (Beeton, 2006; Du et al., 2020; Hudson & Ritchie, 2006b).

Audience involvement: Audience involvement is "*the degree to which audience members engage in reflection upon, and parasocial interaction with, certain media programs, thus resulting in overt behavior change*" (Sood, 2002, p. 156).

Destination image: The totality of impressions, beliefs, ideas, expectations, and feelings that an individual or group accumulated about a place over time (Kim & Richardson, 2003).

Place attachment: A positive connection or bond between a person and a particular place (Williams & Vaske, 2003, p. 831)

Behavioral intention: The consumer's intention to visit a new destination and likeliness to revisit or recommend a destination (Afshardoost & Eshaghi, 2020; Chen & Tsai, 2007).

Young Chinese generation: China defines the youth age group as those persons between the ages of 18 and 30 years (Sagynbekov & Wong, 2020).

CHAPTER 2

LITERATURE REVIEW

This chapter reviews the previous literature related to film tourism. Firstly, the concept of film tourism, its impact on the destination, and the advantages of films and TV series as destination promotion tools are outlined. Secondly, the conceptual and empirical literature on key terms including audience involvement, destination image, place attachment, and behavioral intentions are summarized and discussed in light of this study field. Thirdly, to achieve the objectives of this study, this chapter also introduces and discusses the relationship between different variables, as well as proposed hypotheses, and develops a conceptual framework. Finally, the key findings, methods, and research gaps of previous related studies are summarized.

2.1 Film tourism

2.1.1 The concept of film tourism

Popular cultural products such as films and TV series are becoming increasingly integrated into people's daily lives and have emerged as influential sources of travel information (Kim & Richardson, 2003; Shani et al., 2009). As a result, film tourism has become one of tourism's fastest-growing niche areas in recent years (Kim & Kim, 2018). Film tourism research began in the 1980s (Cohen, 1986) and has attracted the interest of numerous researchers since then. In the 1990s, researchers started to investigate the concept and impact of films on tourist destinations. There has been a surge in interest in film tourism since the year 2000, as researchers have realized that films can greatly enhance the image of a destination (Domínguez-Azcue et al., 2021).

The term "*film tourism*" is also referred to as screen tourism (Connell & Meyer, 2009; Kim et al., 2009), film-induced tourism (Beeton, 2006; Busby & Klug, 2001; O'Connor et al., 2008), and media-induced tourism (Yen & Teng, 2015). Film tourism can be described as the tourists' intentional or unintentional visit to a depicted destination in a film or TV series or any audiovisual products such as documentaries and animations (Beeton, 2006; Du et al., 2020; Hudson & Ritchie, 2006b). According to Beeton (2005), the settings for film plots, film festivals, film

studios, film premieres, prominent film actors and actresses, and the part of the tourism sector aimed at attracting people's attention to films are among the destinations relevant to films.

Thus, this study defines film tourism as activities performed by tourists to destinations related to films, TV series, or any audiovisual products. Visiting a filming location, a movie theme park, a film studio tour, and other related activities are all forms of film tourism activities.

2.1.2 The impact of film tourism on destination

Numerous studies have indicated that mass media can have an important and positive impact on some destinations. Cohen (1986) was one of the first researchers to explore the potential effect of films on tourism destinations, who recognized the importance of film productions in tourism demands and recommended film marketing can be used as one type of tourism marketing strategy for destinations. A study of 12 film-related locations found that visitation increased for at least four years after the films were released (Riley et al., 1998). As Beeton (2006) noted, films can serve as a potent tool for destination marketing, promoting positive social construction, and capitalizing on the emerging business opportunities created by the film industry. This is in line with the argument of Hudson and Ritchie (2006b) that film tourism can provide destinations with opportunities to increase revenue, visitor volume, and economic development.

According to TCI Research (2018), no less than 80 million tourists chose their tourist destinations mainly based on films and TV series in 2017. Furthermore, this survey pointed out that visitors who are film fans are more likely to share their travel experiences on social media and have greater post-visit recommendation rates than general visitors. For instance, lots of famous films and TV series have had a significant impact on tourism trends, such as *The Lord of the Rings, Harry Potter, and Winter Sonata*. *The Lord of the Rings* film trilogy showed New Zealand to potential worldwide travelers, increasing the number of tourists to New Zealand (Carl et al., 2007). Alnwick Castle in the United Kingdom, which was featured in the *Harry Potter* film series, increased the number of visitors by 120% and brought about 9 million pounds of tourism to the region (BBC news, 2007). The TV series *Winter Sonata* is a catalyst for the Korean Wave's outbreak and promotes the expansion of South Korean tourism (Han & Lee, 2008). With this respect to Thailand, "*Lost in Thailand*" is a comedy film mainly filmed in Chiang Mai and Pai County in Thailand. After it was released in Mainland China on December 12, 2012, it quickly rose

to the record of the highest-grossing Chinese-language film at that time (Mostafanezhad & Promburom, 2018). In 2013, the year after the film was released, the number of mainland Chinese tourists visiting Thailand increased by 66.4% compared with 2012 (Du et al., 2020). In recent years, Thai films and TV series featuring characters who wear Thai school uniforms, such as "*Bad Genius*" and "*Girl from Nowhere*", as well as series within the boys' love genre, have gained immense popularity among Chinese audiences (Allkpop, 2021). As a result, Chinese influencers and young people have started embracing the trend of wearing Thai school uniforms as a fashion statement during their travels in Thailand (Chitviriyakul, 2023). Among these Chinese tourists, particularly young girls, they like to dress up as "Thai high school students" and visit popular tourist attractions in Bangkok and Phuket to capture photos and share them on social media (News Directory 3, 2023).

However, several researchers have indicated that although film tourism will bring a series of benefits to destinations, it will also cause negative effects. As Beeton (2006) indicated, the arrival of unpredicted mass tourists may cause problems for local residents, such as crowding and loss of privacy. The filming process and the visitation activities could also bring damage to the environment. For instance, the filming process of *The Beach* and the subsequent film tourism caused environmental damage to Phi Phi Island in southern Thailand (Cohen, 2005). In addition, if the on-screen image of influential films and TV series is negative, this may cause a detrimental effect to their destination image and affect the number of tourists. For example, Brazil and Mexico have frequently been shown in films and TV series as lawless places riddled with violence, drug trafficking, and crime (Domínguez-Azcue et al., 2021; Lundberg et al., 2018)

As a result, the impact of film tourism cannot be underestimated. In this context, investigating the destination image perceived by potential tourists through the viewing of films or TV series, as well as their subsequent behavioral intentions, is an important line of research.

2.1.3 Films and TV series as destination promotion tools

As mentioned earlier, film and TV series exposure might provide economic opportunities to the destinations. Therefore, many studies have highlighted the advantages and approaches of utilizing films and TV series as destination promotion tools (e.g., Cynthia & Beeton, 2009; Hudson & Ritchie, 2006b; Kim & Kim, 2018). As one of the most powerful and pervasive forms of popular media, films and TV series have the ability to showcase destinations to a global

audience through screens in homes and theaters across the world (Beeton, 2008; Domínguez-Azcue et al., 2021). It should be noted that, unlike traditional advertising, the information contained in films or TV series may not be perceived by individuals as intrusive, which actively create or maintain interest in a destination for potential tourists (Hudson & Ritchie, 2006b; Tooke & Baker, 1996). If audiences are captivated by a destination they see on the screen, they are more likely to search for additional travel information online, such as local customs, cultural attractions, and other relevant details. When they come to planning their trips, this information is still the most essential aspect to consider (Hudson & Ritchie, 2006b). Kim and Richardson (2003) also pointed out that films have the potential to influence or enhance the image of a destination, thereby attracting visitors to the destination depicted in the film. Due to these advantages, more and more destination marketing organizations (DMOs) have collaborated with film/TV producers for using films or TV series as promotional tools (Cynthia & Beeton, 2009; Mendes et al., 2017).

A number of the world's high-profile tourism destinations, for instance, the United Kingdom, the United States, South Korea, Australia, and New Zealand have leveraged film and TV-related aspects in their inbound marketing campaigns (Connell, 2012). *VisitBritain* is credited with being one of the first innovators in film tourism marketing. Back in 1996, VisitBritain produced its first film maps campaign, which featured 200 film and TV locations from the British film industry's 60-year history, and rapidly became VisitBritain's most successful print product (Grihault, 2003; Hudson & Ritchie, 2006b). And with the popularity of digital media, VisitBritain commissioned the film-tourist application *'British Film Locations'*, which has been downloaded more than 100,000 times since its launch in 2011. This application enables users to search and photograph the most iconic film locations in British, with each film is accompanied by a synopsis and a detailed location list for users to plan their entire British film tour (Leotta, 2016). According to a report by Oxford Economics (2010), the impact of films on tourism in the United Kingdom could be worth £1.9 billion annually.

Strategically, marketing approaches also include DMOs providing film production companies with filming conditions, logistical support, and even legal facilities or incentives to attract collaborations (Hudson & Ritchie, 2006b). One such example is the Singapore Tourism Board, which in 2004 announced a three-year, US$7 million scheme to attract leading international filmmakers and broadcasters to shoot their productions in Singapore. Approved screen

projects that showcase Singapore's attractiveness can be eligible for financial subsidies, as well as resources and work permits (Hudson & Ritchie, 2006b; Yue, 2009). It is also critical to continue to attract film tourists after the film and TV series have been released. South Korea, for example, constructed the *Daejanggeum Theme Park* after the release of the very popular historical drama *Daejanggeum* to attract numerous international tourists (Kim, 2012b).

In summary, films and TV series can effectively be powerful promotional tools for tourism destinations, and DMOs around the world should consider taking them seriously and effectively utilizing them.

2.2 Audience involvement

Previous researchers defined involvement as the degree to which a person commits himself or herself to an activity, related product, place, or experience (Celsi & Olson, 1988; Gross & Brown, 2008). Involvement also refers to the strength or extent of the cognitive connection between the self and the stimulus object (Kyle & Chick, 2002). According to Zaichkowsky (1985), involvement with different objects would elicit different responses. Therefore, the definition and measures of involvement will vary depending on the various applications of the term "*involvement*". In the audience involvement regard, its concept tends to comprehend the active audience's viewing experience in a more hedonically and experientially oriented manner (Kim & Assaker, 2014).

In recent years, as researchers have studied audience involvement more in-depth, most of them have pointed out that audience involvement is a complex and multidimensional concept that should use different dimensions to measure the audience's involvement with mass media. (Fu et al., 2016; Kim, 2012a; Kim & Assaker, 2014; Sood, 2002). Most early studies on media effects regarded audience involvement as "*parasocial interaction*" (Kim & Rubin, 1997; Rubin & Perse, 1987; Sood, 2002). Horton and Wohl (1956) were the researchers who first proposed the concept of parasocial interaction and defined it as an imagined sense of intimacy that an individual audience perceived from a media persona. Previous studies have classified parasocial interaction into three dimensions: affective/emotional, cognitive, and behavioral interactions (Papa et al., 2000; Sood & Rogers, 2000). Specifically, *affective/emotional interaction* refers to the degree to which an audience identifies with characters or other salient attributes of a media program, such

as a place, storyline, and even music (Kim & Assaker, 2014; Sood, 2002). *Cognitive interaction* is the degree to which an audience thinks about its educational or informational content after attentively viewing a media program. *Behavioral interaction* is the extent to which individual audiences interact with media characters or actors during or after exposure and rearrange their agendas to free up time for watching a media program (Kim, 2012a; Sood, 2002).

However, Sood (2002) indicated that audience involvement is "*the degree to which audience members engage in reflection upon, and parasocial interaction with, certain media programs, thus resulting in overt behavior change*" (p. 156). Kim (2012a) argued that due to the complex nature of audience involvement, measuring it solely through parasocial interaction (cognitive, affective/ emotional, behavioral involvement, or any combination of these) is insufficient and suggests that incorporating a reflective element (referential and/or critical involvement) is necessary for a more accurate assessment. The degree to which audiences contemplate and integrate a media message into their own lives is referred to as the reflection (Sood, 2002). *Referential reflection* is the extent to which audiences associate a media program with their personal experiences. *Critical reflection* is the extent to which audiences' distance themselves from and engage in the aesthetic construction of a media program. In this regard, referential reflection may be more involved in emotional involvement, while critical reflection is more distant, involving such as genres, plot dynamics, and story themes (Liebes & Katz, 1986; Sood, 2002). As a result, the multidimensional construct and measurement scales of audience involvement proposed by Sood (2002) have been supported and adopted by many researchers. In the context of film tourism, extant literature has indicated that behavioral involvement, emotional involvement, and referential reflection are appropriate measurements for assessing audience involvement (Fu et al., 2016; Kim, 2012a; Kim & Kim, 2018; Kim & Wang, 2012).

According to Kim (2012a), repeated exposure and parasocial interactions between audiences and media characters, especially through long-running soap operas or TV dramas, probably lead audiences to begin to experience a sense of intimacy with the characters. As audiences invest significant time in watching episodes, viewers become more deeply involved and develop greater attention and emotional connection to the characters. Furthermore, some audiences with a high level of audience involvement will try to collect memorabilia or titbits about the characters, as well as buy products related to these media personas, such as DVDs, posters, original

soundtracks, and some of these audiences even seek personal contact to media characters (Wong & Lai, 2015).

From the perspective of film tourism, previous studies have indicated a series of terms and approaches similar to audience involvement: empathic involvement (Kim & Richardson, 2003; Zillmann, 1995), vicarious involvement/experience (Kim & Richardson, 2003; Riley et al., 1998; Riley & Van Doren, 1992; Schofield, 1996), emotional involvement (Zillmann, 1995), and celebrity involvement (Yen & Teng, 2015; Zhou et al., 2023). These concepts are important for researchers to comprehend the phenomenon of film tourism and assist in developing a theoretical framework. Some of the film tourism literature has acknowledged that affective/emotional and behavioral involvement plays an important role in building personalized memories and meanings, making new tourism spaces, and contextualizing the anticipation of visitor experiences at depicted destinations (Kim & Richardson, 2003; Kim & Assaker, 2014; Lee et al., 2008).

2.3 Destination image

Early researchers described destination image as the perceptions of an area by potential tourists (Hunt, 1975). Kim and Richardson (2003) summarized destination image as the totality of impressions, beliefs, ideas, expectations, and feelings that an individual or group accumulated about a place over time. Despite the lack of a unified theoretical definition of destination image, numerous researchers have indicated that one of the most important roles of the destination image is its influence on the tourism decision-making process (Chen & Tsai, 2007; Iwashita, 2006). Moreover, the perception of the destination and the purchase decision are positively correlated (Chen & Tsai, 2007; Chen et al., 2013). That is, the more positive people's perceptions of the image of a destination, the more likely they are to visit that destination in the future (Chen & Tsai, 2007; Reza Jalilvand et al., 2012; Zhang et al., 2014). Consequently, the destination image is generally recognized to be a key factor in destination marketing and successful tourism development because of its impact on both the supply and demand sides of marketing (Tasci & Gartner, 2007).

Most studies support the view that destination image is a multidimensional construct that encompasses both cognitive and affective dimensions (Chen, 2018; Zhou et al., 2023). As Martín and Bosque (2008) have contended, the coexistence of cognitive image and affective

image could better assist in determining the tourists' perceived image of a particular place. The cognitive image refers to an individual's perception of beliefs and knowledge related to the objective attributes of a destination, while the affective image relates to an individual's evaluation of emotional responses and feelings to the destination and environmental features (Baloglu & McCleary, 1999; Kim & Richardson, 2003). According to Gartner (1993), the interrelationship of cognitive and affective image dimensions ultimately determines the propensity to visit a destination. As a result, many researchers have examined the cognitive and affective images separately, rather than looking at the holistic destination image (Chen, 2018; Fu et al., 2016).

Given that destination image is a key variable for tourists in deciding on a holiday destination, it is crucial to understand the factors that drive its formation (Domínguez-Azcue et al., 2021). Baloglu and McCleary (1999) argued that the formation of a destination image is mostly the result of the interaction of stimulus and personal factors. Stimulus factors are those physical objects, previous experiences, and external stimuli such as information sources. Whereas personal factors refer to the perceiver's psychological characteristics (values, motivations, personality) and social characteristics (age, education, marital status, and others). According to Gartner (1989), the destination image is formed by processing information from various agents or information sources over time. Gartner (1993) has classified these information sources into eight image formation agents: overt induced I (traditional forms of advertising), overt induced II (information given by tour operators), covert induced I (second-party endorsement of products through traditional advertising), covert induced II (second-party endorsement through unbiased reports, such as newspaper articles), autonomous (news and popular culture such as films, television programs), unsolicited organic (unsolicited information from friends and relatives), solicited organic (solicited information from friends and relatives), and organic (personal actual visitation). Among them, numerous researchers have noted that autonomous agents are more influential in the formation of destination image due to their higher credibility and ability to reach mass populations than induced agents (Gartner, 1993; Hanefors & Mossberg, 2002; Lee & Bai, 2016).

2.4 Place attachment

In previous studies, attachment has been widely explored in the field of psychology (Shaver & Mikulincer, 2002). According to Hosany et al. (2017), humans can develop an attachment to different objects, situations, and entities, such as brand attachment (Park et al., 2010), destination or place attachment (Veasna et al., 2013; Wong & Lai, 2015; Yuksel et al., 2010), activity attachment (Alexandris et al., 2011), and pet attachment (Zilcha-Mano et al., 2011). In the context of tourism, the term "*place attachment*" has been used to reflect an individual's cognitive and emotional connection develop toward a destination (Morais & Lin, 2010), which is generally defined as "*a positive connection or bond between a person and a particular place*"(Williams & Vaske, 2003, p. 831).

In recent years, most researchers have confirmed theoretically and empirically that place attachment consists of two dimensions, place identity and place dependence (Gross & Brown, 2008; Lee et al., 2012; Loureiro, 2014; Williams & Vaske, 2003). Place identity refers to "*an individual's strong emotional attachment to particular places or settings*" (Proshansky et al., 1983, p. 61), including the individual's self-identification to the destination and increasing the sense of belonging to the destination (Tuan, 1980; Williams & Roggenbuck, 1989). It can be developed through a positive balance of cognitions and repeated exposure to a destination, whether that exposure is based on actual experience (Lee, 2009; Proshansky et al., 1983; Zajonc, 2001). Place dependence, also known as functional attachment (Williams & Vaske, 2003), refers to a place's behavioral exclusivity as compared to alternatives (Dwyer et al., 2019). It reflects the importance of a place in meeting an individual's functional goals or desired activities (Williams & Roggenbuck, 1989), implying that the place is unique to the visitor or/and appropriate for a particular activity (Moore & Graefe, 1994).

Previous studies have indicated that an individual's attachment to a place develops through frequent and prolonged interactions (Kyle et al., 2004; Lewicka, 2011). For example, people may develop attached to places they have lived or visited before (Anton & Lawrence, 2016; Beckley et al., 2007; Hosany et al., 2017). However, there was a growing number of researchers indicated that people also develop attachments they have not experienced or imagined places (Cheng & Kuo, 2015; Farnum et al., 2005; Hosany et al., 2020). According to Hosany et al. (2020), people can develop place attachments based on mass media storytelling. Storytelling (in oral,

written, or visual form) can act as a vehicle for stimulating attachment to a place despite the lack of previous direct contact with the place (Hosany et al., 2020; Kim, 2010; Russell, 2012). As noted by Hosany et al. (2020), the connection to a place is not strictly physical, it can be psychological. Thus, through watching a film or TV series, the audience might be elicited to develop an attachment to a destination that has not been visited.

2.5 Behavioral intentions

Behavioral intention refers to the subjective probability that a person will perform some behavior, such as purchasing a product or service (Casaló et al., 2010). In the context of tourism, behavioral intention is widely regarded as a fundamental strategic metric for assessing the popularity and success of a tourism destination (Prayag et al., 2013; Wang & Hsu, 2010). Lee et al. (2007) noted that behavioral intentions relate to desirable behaviors that tourists anticipate they will conduct in the future. According to previous studies, the most commonly utilized indicators of behavioral intentions were the intention to revisit and positive word of mouth to a destination (Chen & Tsai, 2007; Jeong et al., 2019; Williams & Soutar, 2009). However, Afshardoost and Eshaghi (2020) indicated that behavioral intention is a multi-dimensional structure, which should be divided into pre-visit and post-visit behavioral intentions. Among the most favorable metrics are intention to recommend, intention to revisit, and intention to visit. Considering that this study is focused on the pre-visit stage, the behavioral intentions were defined as the intention to visit a destination depicted in a film or TV series and the likelihood of recommending that destination to others.

2.6 The study conceptual framework and hypotheses

2.6.1 Audience involvement and behavioral intentions

Previous literature on audience involvement theory has been widely adopted and discussed in entertainment-education studies (e.g., Bae & Lee, 2004; Sood, 2002). However, over the past two decades, several researchers have emphasized the need for cross-disciplinary studies to enrich the overall understanding of film tourism (Beeton, 2010; Connell, 2012). Audience involvement theory was first introduced to film tourism literature by Kim (2012a), who also noted that this concept could help researchers better understand the connection between popular media consumption and tourism. As a result, the theory of audience involvement has attracted the attention

of a range of researchers who seek to explore its linkages with audiences' subsequent perceptions and behavioral intentions toward the depicted destination (e.g., Fu et al., 2016; Kim & Kim, 2018). Several prior studies have explored the consequences of watching films or TV series on the audiences' post-viewing behaviors (see Table 2.1). For example, Kim and Richardson (2003) indicated that a certain film could affect the audiences' intention to visit the filming location. Similarly, Kim and Kim (2018) demonstrated that greater audience involvement in Korean TV dramas can result in a stronger intention to visit the filming locations.

Table 2.1 Summary of related previous studies

Author(s) & Year	Study Focus	Key Findings	Methodology
Tooke and Baker (1996)	The effect of films and TV series on visitor numbers	Films and TV series can lead to an increase in the number of visitors to the destinations depicted	Qualitative
Riley et al. (1998)	The impact of films on destinations	The visitation increased for at least four years after the films were released.	Conceptual
Hudson and Ritchie (2006b)	Destination marketing	Film tourism can provide destinations with opportunities to increase revenue, visitor volume, and economic development.	Quantitative
Yen and Teng (2015)	Celebrity involvement, perceived value, and behavioral intentions	Celebrity involvement is significantly and positively associated with behavioral intentions.	Quantitative
Lee and Bai (2016)	Popular culture and destination image	Popular culture was an autonomous agent of destination image and had a positive influence on future behavior.	Qualitative
Kim and Kim (2018)	Audience involvement and behavioral intentions	The higher the involvement in a media program, the stronger the behavioral intention to visit the destination depicted.	Quantitative

Therefore, this study develops the following hypothesis:

Hypothesis 1: There is a positive relationship between audience involvement and behavioral intentions.

2.6.2 Audience involvement and destination image

The influence of films and TV series on their depicted destination has been of interest to numerous tourism-related researchers for many years, particularly in the aspect of the destination image. Films and TV series are popular mediums with the ability to reach millions of audiences, presenting the image of a depicted destination, either changing a previous image in a short period or creating an image for the first time (Beeton, 2005; Hahm et al., 2008). As stated by Iwashita (2006), films and TV series have a remarkable potential to promote, confirm, and reinforce a specific image, view, and identity of a destination, resulting in a strong interest in the depicted destination by potential tourists.

It should be noted that the information contained in films and TV series, unlike the information conveyed by traditional advertising, will not be perceived by individuals as intrusive (Fu et al., 2016; Hudson & Ritchie, 2006b). According to the image formation process theory presented by Gartner (1993), films and TV series can be classified as autonomous agents. Such autonomous sources of information have a distinct advantage in shaping a destination image and can influence in a powerful way the desire of potential tourists to visit that destination (Gartner, 1989; Hahm et al., 2008). In addition, audiovisual products such as films and TV series are becoming more integrated into people's daily lives, and they have a greater opportunity to achieve significant market penetration (Kim & Richardson, 2003). As Bolan and Williams (2008) mentioned, the images presented in films can captivate audiences' attention for long periods, thus films and TV series have the capability to leave a lasting impression on the destination of viewing. Although the purpose of making films and TV series is not usually to attract tourists, many researchers claim that certain works can bring a positive image to the depicted destination and have clear touristic effects (Cynthia & Beeton, 2009; Tooke & Baker, 1996). That is why more and more researchers are focusing on how films and TV series affect the audience's perception of the image of the depicted destination.

According to Kim (2012a), audience ratings and emotional involvement are crucial for the destination depicted, as the larger the audience, the more likely the place will be visited. In practice, however, determining the degree to which films and TV series have influenced the audiences' perception of a destination is difficult (Iwashita, 2006). In earlier research, Schofield (1996) indicated that tourists' organic images of destinations are formed through the vicarious consumption of film and television visuals, free of perceived bias from promotional materials. Kim and Richardson (2003) have inferred that the degree of empathic involvement with films' characters influences the audience's perception of the destination portrayed in the film. Similarly, Lee et al. (2008) proposed that celebrity involvement has a positive impact on the related destination image. Contrary to expectations, the above two assumptions were empirically examined and found that the effects of empathic involvement and celebrity involvement on destination image were not significant. Kim (2012a) argued that the multi-dimensional audience involvement concept developed by Sood (2002) can better help understand the complicated linkages between mass media consumption and film tourists in the context of film tourism. In a study investigating audiences of a popular reality show, Fu et al. (2016) found that audience involvement significantly affects both cognitive and affective images.

Table 2.2 Summary of related previous studies

Author(s) & Year	Study Focus	Key Findings	Methodology
Kim and Richardson (2003)	Destination image, familiarity, empathic involvement, and interest in visiting	Films significantly influenced destination image and interest in visiting Vienna, whereas the degree of empathic involvement with characters of films had no significant effect on destination image and familiarity.	Quantitative
Lee et al. (2008)	Celebrity involvement, familiarity, destination image, and visitation intentions	Celebrity involvement has a positive impact on the related destination image.	Quantitative

Table 2.2 Continued

Author(s) & Year	Study Focus	Key Findings	Methodology
Hahm et al. (2008)	Destination image and film tourism	Films can have a significant impact on the destination image formation process of millennial consumers.	Quantitative
Bolan and Williams (2008)	Film tourism and destination image	Destinations depicted in films can influence consumers' perceptions of the destination image, both consciously and unconsciously.	Conceptual
Fu et al. (2016)	Audience involvement, destination image, and behavioral intentions	Through the mediating role of cognitive and affective images of the destination, audience involvement influences tourists' behavioral intentions.	Quantitative
Chen (2018)	Celebrity involvement, destination image, and place attachment	Celebrity involvement has a positive effect on both cognitive and affective images. Destination image partially mediates the relationship between celebrity involvement and place attachment.	Quantitative

However, current related film tourism research has neglected to explore the relationship between audience involvement and destination image, especially for audiences who only have viewing experience but no actual visitation toward the depicted destination. Therefore, the following hypothesis is proposed:

Hypothesis 2: There is a positive relationship between audience involvement and destination image.

2.6.3 Audience involvement and place attachment

Films and TV series can entice people to travel not just because of the beautiful scenery they depict, but also for the storylines, characters, and themes associated with them, which impact audiences' feelings and emotions as well as their attitudes toward places (Iwashita, 2006). Hudson and Ritchie (2006a) have also noted that if some part of a film is extraordinary or fascinating, it might function as an icon to make the audience attach to the location depicted in the film.

Few studies have discussed the direct effect of audience involvement on place attachment, but several studies have used similar terms to indicate their relationship (see Table 2.3). Kim (2010) investigated on-site tourists at the destination featured in the Korean drama *Winter Sonata* and found that previous viewing experiences can develop personalized memories and attachment to the filming place. Furthermore, a study of purposeful film tourists indicated that celebrity involvement had a positive effect on place attachment (Chen, 2018). Moreover, Hosany et al. (2020) argued that audiences' parasocial interaction with media characters and vicarious involvement with storylines in a film or TV series elicits a sense of attachment toward the destination depicted, despite lacking previous physical contact with that place.

Table 2.3 Summary of related previous studies

Author(s) & Year	Study Focus	Key Findings	Methodology
Kim (2010)	Film tourism and place attachment	Previous TV series viewing experiences can create personalized memories and attachment to the filming place.	Qualitative
Cheng and Kuo (2015)	Emotional place bonding and place attachment	An individual's emotional attachment to a place can be considerably enhanced by adding familiar landscape elements into previously unvisited places.	Quantitative
Chen (2018)	Celebrity involvement, destination image, and place attachment	Celebrity involvement has a positive effect on place attachment. Destination image partially mediates the relationship between celebrity involvement and place attachment.	Quantitative
Hosany et al. (2020)	Place attachment, motivation, and visit intention	Mass media storytelling can stimulate place attachment. Place attachment positively influences visit intention.	Quantitative
Guo et al. (2022)	Parasocial interaction, place attachment, and behavioral intentions	Parasocial interaction has a positive effect on place attachment and audiences' behavioral intention.	Quantitative

Table 2.4 Continued

Author(s) & Year	Study Focus	Key Findings	Methodology
Zhou et al. (2023)	Celebrity involvement, destination image, place attachment, and tourist loyalty	Celebrity involvement can significantly improve destination image and place attachment, and consequently enhance tourist loyalty.	Quantitative

Although previous studies have used different terms such as celebrity involvement, parasocial interaction, and vicarious involvement to infer a positive relationship with place attachment (e.g., Guo et al., 2022; Zhou et al., 2023). As mentioned earlier, this series of terms are similar to audience involvement but still measured in different dimensions. Nonetheless, few studies have applied the multidimensional measurement scale of audience involvement to examine the linkage with place attachment, especially in the pre-visit stage. Consequently, the present study fills this research gap and develops the following hypothesis:

Hypothesis 3: There is a positive relationship between audience involvement and place attachment.

2.6.4 Destination image and place attachment

Destination image is a key determinant that influences tourists' attitudes towards a destination (Reza Jalilvand et al., 2012). There have been several empirical studies on the relationship between destination image and place attachment (see Table 2.4). Prayag and Ryan (2012) indicated that destination image is a key determinant of place attachment because destination image depicts people's cognitive and affective components of a place, while place attachment is an emotional reaction to a physical and social setting. Chen and Phou (2013) further demonstrated that destination image is one of the antecedents of place attachment. By investigating international tourists who visited skyscrapers (Taipei 101) and Angkor Wat, Veasna et al. (2013) revealed that destination image has a major impact on place attachment. Therefore, the above research findings indicate that destination image is positively correlated with place attachment. In addition, a study of purposeful film tourists found that the relationship between celebrity involvement and place attachment was partially mediated by cognitive image and affective image (Chen, 2018).

Although previous studies have explored the relationship between destination image and place attachment in various settings, this relationship has not been extensively explored in the context of film tourism. Therefore, this study will investigate the relationship between the audiences' perceived destination image and place attachment without actual visitation, under the influence of audience involvement. Thus, this study develops the following hypothesis:

Hypothesis 4: There is a positive relationship between destination image and place attachment.

Table 2.5 Summary of related previous studies

Author(s) & Year	Study Focus	Key Findings	Methodology
Prayag and Ryan (2012)	Destination image, place attachment, and loyalty	Destination image is a key determinant of place attachment.	Quantitative
Chen and Phou (2013)	Destination image, destination attachment, and destination loyalty	Destination image is one of the antecedents of place attachment.	Quantitative
Veasna et al. (2013)	Destination source credibility, destination image, destination attachment, and satisfaction	Destination image has a significant effect on destination attachment.	Quantitative
Chen (2018)	Celebrity involvement, destination image, and place attachment	Celebrity involvement has a positive effect on place attachment. Destination image partially mediates the relationship between celebrity involvement and place attachment.	Quantitative

2.6.5 Destination image and behavioral intentions

Previous studies have demonstrated that destination image is one of the critical antecedents of behavioral intentions (e.g., Chen & Tsai, 2007; Prayag, 2009; Wang & Hsu, 2010).

Destination image plays two essential functions in tourism behavior: (1) influencing the decision-making process of selecting a destination; and (2) conditioning after-decision-making behaviors of tourists, including participation (on-site experience), evaluation, and future behavioral intentions (Bigné et al., 2001; Chen & Tsai, 2007; Lee et al., 2005; Prayag, 2009). Numerous researchers have also confirmed the positive relationship between destination image and intention to visit (e.g., Afshardoost & Eshaghi, 2020; Baloglu, 2000; Chen & Tsai, 2007).

Table 2.6 Summary of related previous studies

Author(s) & Year	Study Focus	Key Findings	Methodology
Bigné et al. (2001)	Destination image and behavioral intentions	Destination image is a direct antecedent of intention to return and recommendation intention of a destination. Destination image is a key factor in destination marketing.	Quantitative
Chen and Tsai (2007)	Destination image, perceived value, satisfaction, and behavioral intentions	The image of a destination can affects behavioral intentions in both direct and indirect ways.	Quantitative
Prayag (2009)	Destination image, satisfaction, and behavioral intentions	Destination image has a direct and indirect impact on behavioral intentions.	Quantitative
Morais and Lin (2010)	Destination attachment, destination image, and patronizing intentions	Destination image and destination attachment are the important antecedents of behavioral intentions.	Quantitative
Wang and Hsu (2010)	Destination image, satisfaction, and behavioral intentions	Through tourists' satisfaction, the destination image has an indirect impact on behavioral intentions.	Quantitative
Reza Jalilvand et al. (2012)	eWOM, destination image, and visitation intentions	Destination image has a significant effect on tourists' visitation intention.	Quantitative

Table 2.5 Continued

Author(s) & Year	Study Focus	Key Findings	Methodology
Zhang et al. (2014)	Destination image and tourist loyalty	Destination image has a significant effect on tourist loyalty.	Quantitative
Fu et al. (2016)	Audience involvement, destination image, and behavioral intentions	Through the mediating role of cognitive and affective images of the destination, audience involvement influences tourists' behavioral intentions.	Quantitative
Afshardoost and Eshaghi (2020)	Destination image and behavioral intentions	Overall and affective images play an important role in impact on behavioral intentions. Behavioral intention is a multi-dimensional structure, which should be divided into pre-visit and post-visit behavioral intentions.	Quantitative

Given the importance of destination image in predicting tourism behavior, several studies have been conducted in the context of film tourism. Some researchers have indicated that popular media such as films and TV series have a positive impact on destination image and behavioral intentions (Fu et al., 2016; Iwashita, 2006; Lee et al., 2008), while the connection between popular media and destination image is established through audience involvement (vicarious experience) (Fu et al., 2016; Kim & Richardson, 2003; Kim, 2012a). Thus, it is plausible to argue that the positive image of the destination depicted can help increase the intention of the audience to visit and spread positive word of mouth about the destination. Based on the above discussion, a further hypothesis is proposed:

Hypothesis 5: There is a positive relationship between destination image and behavioral intentions.

2.6.6 Place attachment and behavioral intentions

Several previous studies have indicated that place attachment is also an important antecedent of behavioral intentions (e.g., Guo et al., 2022; Lee & Shen, 2013; Prayag & Ryan, 2012). According to Schama (1995), people visit particular destinations based on specific images,

memories, associations, and emotional attachment to the destination. Prior studies mainly focused on the impact of place attachment on post‐visit behavioral intentions, such as intention to revisit (e.g., George & George, 2004; Neuvonen et al., 2010) and intention to recommend (e.g., Hosany et al., 2017; Prayag & Ryan, 2012). Most of these studies investigated the level of attachment of experienced tourists to a place they have visited and predict their loyalty (e.g., Lee et al., 2012; Prayag & Ryan, 2012). Until recent research, Hosany et al. (2020) pointed to a lack of empirical studies to examine the relationship between place attachment and behavioral intentions during the pre‐visit stage.

Table 2.7 Summary of related previous studies

Author(s) & Year	Study Focus	Key Findings	Methodology
George and George (2004)	Place attachment and intention to revisit	Place attachment has a significant effect on future intention to revisit.	Quantitative
Morais and Lin (2010)	Destination attachment, destination image, and patronizing intentions	Destination image and destination attachment are the important antecedents of behavioral intentions.	Quantitative
Neuvonen et al. (2010)	Place attachment and intention to revisit	Place attachment has a significant effect on future intention to revisit.	Quantitative
Lee et al. (2012)	Place attachment, satisfaction, and loyalty	Place attachment mediated the relationship between festival satisfaction and loyalty.	Quantitative
Prayag and Ryan (2012)	Destination image, place attachment, and loyalty	Place attachment has a significant effect on tourists' revisit and recommendation intentions.	Quantitative
Lee and Shen (2013)	Leisure involvement, place attachment, and destination loyalty	Place attachment and leisure involvement are antecedents of destination loyalty.	Quantitative
Loureiro (2014)	Experience economy, place attachment, and behavioral intentions	Place attachment has a positive impact on behavioral intentions.	Quantitative

Table 2.6 Continued

Author(s) & Year	Study Focus	Key Findings	Methodology
Jeong et al. (2019)	Event quality, tourist satisfaction, place attachment, and behavioral intentions	Event quality, tourist satisfaction, and place attachment have a significantly positive effect on behavioral intentions.	Quantitative
Hosany et al. (2020)	Place attachment, motivation, and visit intention	Mass media storytelling can stimulate place attachment. Place attachment positively influences visit intention.	Quantitative
Guo et al. (2022)	Para-social interaction, place attachment, and behavioral intentions	Place attachment positively affects tourist behavioral intentions.	Quantitative

In the context of film tourism, Wong and Lai (2015) stated that viewing a film might develop an emotional attachment to a place, resulting in an intention to explore the destination depicted. According to the findings of a survey of Taiwanese tourists who had visited South Korea, place attachment partially mediated the relationship between celebrity attachment and behavioral intentions (Wong & Lai, 2015). Hosany et al. (2020) demonstrated by examining prospective Spanish tourists that audience attachment to media-exposed places enhances their visit intention. Based on the above discussion, audience attachment to a destination depicted in films and TV series may be positively related to future behavioral intentions. Hence, the following hypothesis is proposed:

Hypothesis 6: There is a positive relationship between place attachment and behavioral intentions.

2.6.7 Mediating role of destination image and place attachment

Given the significant role of destination image in predicting tourist behavioral intentions, several studies have been conducted in the context of film tourism. Several researchers have found that popular media, such as films, TV series, and reality TV shows, can positively influence perceived destination image and subsequent behavioral intentions toward audiences (Fu et al., 2016; Zhou et al., 2023). According to Fu et al. (2016), the connection between popular media

and the viewer's perceived image of depicted destination is established through audience involvement. Thus, it is plausible to argue that a high level of audience involvement plays a crucial role in shaping the perceived destination image, and consequently, this can have a significant impact on the audience's intention to visit the destination and spread positive word-of-mouth regarding the depicted location.

Wong and Lai (2015) indicated that place attachment partially mediated the relationship between celebrity attachment and behavioral intentions. Hosany et al. (2020) demonstrated that audience attachment to media-exposed places can enhance their visit intention. Furthermore, Zhou et al. (2023) confirmed that destination image and place attachment play a significant mediating role between celebrity involvement and film tourist loyalty. Based on the above discussion, the following hypotheses are proposed:

Hypothesis 7: Destination image and place attachment play a mediating role between audience involvement and behavioral intentions.

Table 2.8 Summary of related previous studies

Author(s) & Year	Study Focus	Key Findings	Methodology
Wong and Lai (2015)	Celebrity attachment, place attachment, and behavioral intentions	The relationship between celebrity attachment and behavioral intentions was partially mediated by place attachments.	Quantitative
Fu et al. (2016)	Audience involvement, destination image, and behavioral intentions	Through the mediating role of cognitive and affective images of the destination, audience involvement influences tourists' behavioral intentions.	Quantitative
Zhou et al. (2023)	Celebrity involvement, destination image, place attachment, and tourist loyalty	Destination image and place attachment play a significant mediating role between celebrity involvement and film tourist loyalty.	Quantitative

2.6.8 Conceptual framework

Figure 2.1 shows the conceptual framework of this study.

Figure 2.1 Conceptual framework
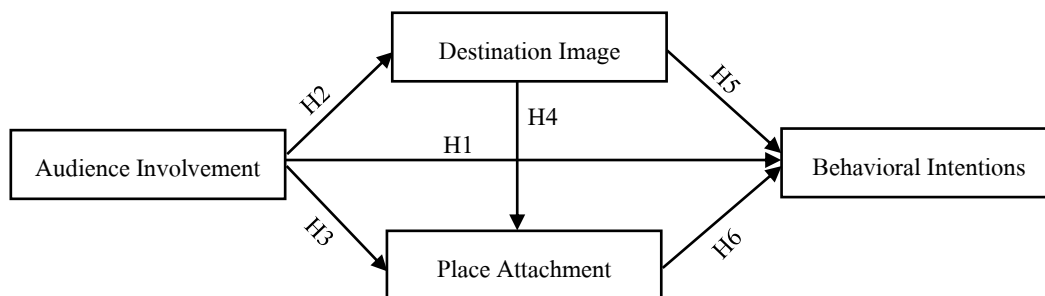
CHAPTER 3

METHODOLOGY

This chapter describes the methods used to conduct the present study. This study applied a quantitative method to achieve each objective and used a self-administered questionnaire to collect data. The chapter begins with the study setting and design, followed by, population and sample size, sampling method, research instrument, and data collection. Finally, this chapter also discusses the data analysis.

3.1 Study setting and design

According to Wen et al. (2018), many Chinese were enthusiastic about watching films and/or TV series and interested in overseas travel. In this regard, South Korea, Thailand, and the United States were once selected as the top three outbound destinations by Chinese participants who would like to visit after viewing films and/or TV series. Some researchers argued that the popularity of Thai TV series in China has helped Chinese audiences understand Thai culture and people, as well as playing a key role in promoting Thailand's tourism (Jiang et al., 2018; Shi, 2020; Wen et al., 2018). Since 2003, Chinese audiences have adored Thai TV series when they started broadcasting on Chinese television stations (Jirattikorn, 2018; Shi, 2020). Thai TV series have grown in popularity since 2014, as audiences' preferred channels have shifted from TV stations to online platforms. Subsequently, the main Chinese audience for Thai TV series has switched from older housewives to younger generations in their twenties (Shi, 2020). According to Jirattikorn (2018), the Boys Love (BL) series is one of the most popular genres of Thai TV series among the younger generation of Chinese audiences. The main reason is that the dissemination of the BL genre is restricted in China (Tian, 2020), thus viewing Thai BL series through online platforms has become the main channel for the young generation eager to watch restricted content. And besides, as Li et al. (2021) have indicated, China's millennials are becoming a generation that dominates the outbound tourism market. Therefore, the perceptions of a destination and behavioral intentions of the younger generation of Chinese tourists deserve further research in the future.

The five-episode Thai TV series "*I Told Sunset About You*" premiered in October 2020 (Global Times, 2020). Filmed mainly in Phuket, the play has been well-liked by both domestic

and international audiences and garnered several local and regional awards since it was broadcast (Muntarbhorn, 2022; Ratcliffe, 2022). President of Phuket Tourist Association Bhummikitti Ruktaengam has revealed that "*I Told Sunset About You*" has brought positive tourism trends to Phuket, especially the locations depicted in the TV series, such as Phuket Old Town and Laem Phromthep. It is worth mentioning that most of the audiences attracted to Phuket were teenagers and young adults (Techasriamornrat, 2020). "*I Told Sunset About You*" also captured the hearts of a significant number of Chinese audiences after its broadcast (Global Times, 2020). On *Douban*, a well-known media review platform in China, this TV series was rated by more than two hundred thousand people and received a high score of 9.3 out of 10 (Douban, n.d.).

In consideration of the aim of this study was to examine the effects of young audiences' involvement in film and/or TV series on their perception of destination image, place attachment, and behavioral intentions in the pre-visit stage. Hence, it is appropriate to choose the popular Thai TV series "*I Told Sunset About You*" as a case to test the conceptual framework proposed in the previous chapter of this study. Additionally, given the size of the Chinese population, a quantitative method is preferable because it allows for the recruitment of a greater number of participants to achieve the study's objectives.

3.2 Population and sample size

The present study population was Chinese audiences whose ages were between 18-30 years old and who had watched the Thai TV series "*I Told Sunset About You*" but had never visited Phuket. This study employed the Structural Equation Modeling (SEM) approach to analyze empirical data. Determining the appropriate sample size for the SEM model is a challenge for many studies, and there is an absence of generalized guidelines in the existing literature (Wolf et al., 2013). However, Tarka (2018) suggested that a sample size of 200 or fewer is acceptable for simple models. But for complex models to reduce the standard errors, preferably need at least 500 samples. Considering the intricate nature of this study, which involves a second-order model, a sample size of 500 was estimated as appropriate.

3.3 Sampling method

This study used the non-probability convenience sampling method. Because participants in this quantitative study need to meet the following criteria to be selected for the target population:

1) Chinese citizens whose ages are between 18 - 30 years old.

2) Had the viewing experience of the Thai TV series "*I Told Sunset About You*".

3) Have never visited Phuket before.

The advantages of convenience sampling included taking less time and budget, and easily observing and monitoring the information of the participants (Kivunja, 2015). The most obvious disadvantage of convenience sampling is that it has the possibility to be biased. The sample recruited by the researchers was not entirely representative of the population they were studying because it was not selected randomly (Etikan et al., 2016). Consequently, the research instrument for this study was designed through the online panel database *SoJump* (http://www. sojump.com) to reduce bias. This online questionnaire was distributed throughout a number of well-known Chinese social media platforms including *Weibo*, *Xiaohongshu*, *Douban*, and *WeChat*, in order to reach as many respondents as possible. In addition, it was determined in advance when the questionnaire link was sent that participants would be eligible to answer the questionnaire after meeting the above three criteria.

3.4 Research instrument

3.4.1 Research instrument construction

The present study designed a self-administered questionnaire consisting of two main sections as this research tool. This questionnaire was developed based on previous studies, as well as the objectives, hypotheses, and conceptual framework of this research. Section A of this questionnaire was used to collect demographic information on respondents, including asking respondents about their gender, age, marital status, education level, and monthly income. Section B of this questionnaire was developed for target respondents and was based on past related studies on the variables consisting of audience involvement, destination image, place attachment, and behavioral intentions. This questionnaire was created in the English language, then translated into

the Chinese language, and distributed to young Chinese audiences who had seen the TV series "*I Told Sunset About You*" but had never visited Phuket.

3.4.2 Measurements of the variables

The purpose of this section is to illustrate how the variables in the questionnaires were measured. Table 3.1-3.4 summarizes the measurement items and scales of the variables examined. Drawing upon previous studies including Sood (2002), Kim (2012a), and Fu et al. (2016) of audience involvement scale with a three-dimensional model (behavioral involvement, emotional involvement, and referential reflection) was adopted to measure the degree of audiences' involvement toward a TV series. Destination image was measured by both cognitive image and affective image, using items adapted from Baloglu and McCleary (1999), Fu et al. (2016), and Chen (2018). This study measured place attachment by using place identity and place dependence which is a two-dimensional model adopted by Chen (2018) and Hosany et al. (2020). Behavioral intentions were measured through intention to visit, intention to recommend, and intention to say positive things about the depicted destination, which had derived from previous studies (Afshardoost & Eshaghi, 2020; Fu et al., 2016).

Table 3.1 The variables of audience involvement

Dimensions	Variables	Sources	Measurement
Behavioral involvement	- I found my favorite character(s)/actor(s) in this TV series to be attractive. - If my favorite character(s)/actor(s) of this TV series appeared on another program, I would watch that program. - If there was a story about this TV series or my favorite character(s)/actor(s) on the Internet, in a newspaper or magazine, I would read it. - I looked forward to watching this TV series and my favorite character(s)/actor(s) in each episode. - I felt sad for my favorite character(s)/actor(s) when they made a mistake or when bad things happened to them.	Fu et al. (2016); Kim (2012a); Sood (2002)	A five-point Likert scale (1=strongly disagree to 5=strongly agree)

Table 3.1 Continued

Dimensions	Variables	Sources	Measurement
Emotional involvement	- I would like to meet my favorite character(s)/actor(s) from this TV series in person. - I feel comfortable when watching this TV series as if the character(s)/actor(s) were my friends. - When watching this TV series, I felt that I was a part of the story. - I arranged my daily/weekly schedule around this TV series to have a regular relationship with the program. - I feel this TV series and my favorite character(s)/actor(s) keep me company. - I like hearing the voice(s) of my favorite character(s)/actor(s) of this TV series in my home.	Fu et al. (2016); Kim (2012a); Sood (2002)	A five-point Likert scale (1=strongly disagree to 5=strongly agree)
Referential reflection	- I feel that this TV series presented things as they really are in life. - I feel that this TV series portrayed real life lessons and practices that I can personally relate to. - This TV series seemed to understand and cover the kinds of issues that I wanted to know more about.		

Table 3.2 The variables of destination image

Dimensions	Variables	Sources	Measurement
Cognitive image	- Beautiful scenery/natural attractions - Interesting cultural/historical attractions - Unpolluted/ Unspoiled environment - Good climate - Appealing local food - Good value for money - Interesting and friendly local people - Personal safety	Baloglu and McCleary (1999); Chen (2018); Fu et al. (2016)	A five-point Likert scale (1=strongly disagree to 5=strongly agree)

Table 3.2 Continued

Dimensions	Variables	Sources	Measurement
Affective image	- Pleasant	Baloglu and McCleary	A five-point
	- Exciting	(1999); Chen (2018);	Likert scale
	- Relaxing	Fu et al. (2016)	(1=strongly
	- Arousing		disagree to
			5=strongly
			agree)

Table 3.3 The variables of place attachment

Dimensions	Variables	Sources	Measurement
Place identity	- Phuket means a lot to me.	Chen (2018);	A five-point
	- I am very attached to Phuket.	Hosany et al.	Likert scale
	- I identify strongly with Phuket.	(2020)	(1=strongly
	- Phuket is a very special destination to me.		disagree to
Place dependence	- I will enjoy visiting Phuket more than any other place.		5=strongly agree)
	- I will get more satisfaction from visiting Phuket than any other place.		
	- Visiting Phuket is more important to me than visiting any other place.		
	- I would not substitute any other place for the experience I want to have in Phuket.		

Table 3.4 The variables of pre-visit behavioral intentions

Variables	Sources	Measurement
- I will visit Phuket in the next 3 years. - I will recommend Phuket to others. - I will say positive things about Phuket to others.	Afshardoost and Eshaghi (2020); Fu et al. (2016)	A five-point Likert scale (1=strongly disagree to 5=strongly agree)

3.4.3 Validity of instrument

Expert judgment is a practical method for assessing content validity, so the content validity of this instrument was judged by the Index of Item Objective Congruence (IOC) (Rovinelli & Hambleton, 1977). The average IOC score for each item must have a consistency value equal to or above 0.50. Three lecturers from the Faculty of Hospitality and Tourism, Prince of Songkla University, independently assessed the degree whether each item in this questionnaire measured the expected attribute. Finally, the Index of IOC values of all items were between 0.67 and 1.00, which were above the acceptable score of 0.50.

3.4.4 Pilot test and reliability of instrument

Before actual data collection on the target population, the questionnaire was also pilot tested to ensure its clarity and reliability. In this study, questionnaires were pretested by distributed to a sample of 30 eligible Chinese audiences in September 2022 to determine whether all respondents were able to answer the questions completely and recheck the questionnaire for any errors. The results of the pilot study were analyzed using IMB SPSS version 25.0, and a Cronbach's alpha coefficient was employed to measure reliability. The Cronbach's alpha was calculated to verify that all of the individual statements and constructs were valid. The coefficient Alpha is limited to a range of 0.00 to 1.00, and an adequate value should be in the range of 0.70 to 0.95 (Schmitt, 1996; Tavakol & Dennick, 2011). In this pilot study, audience involvement which has 14 items got Cronbach's alpha value at 0.939, destination image which has 12 items got 0.914, place attachment which has 8 items got 0.939, and behavioral intentions which has 3 items got 0.930. The Cronbach's alpha values for each variable were all within acceptable ranges, indicating that this instrument was reliable.

3.5 Data collection

The data collection was conducted on January 2023 among Chinese audiences who had viewed the TV series "*I Told Sunset About You*" but had never been to Phuket before. Non-probability convenience sampling method was applied to recruit participants. To reach the target participants, the online questionnaire was distributed through several popular Chinese social media platforms including *Weibo*, *Xiaohongshu*, *Douban*, and *WeChat*. This study collected data from January to February 2023. During this period, a total of 607 respondents returned the questionnaires. After careful screening, 564 valid questionnaires were retained for further analysis, following the exclusion of incomplete answers and missing data.

3.6 Data analysis

The data analysis for this study was conducted in three stages. Firstly, descriptive statistics analysis with SPSS 25.0 was performed to identify the participants' demographic profiles. Secondly, to assess the level of audience involvement, the extent of the audiences' perceptions of destination image and place attachment, as well as their behavioral intentions, descriptive statistics were employed to derive the mean scores and standard deviations for each item. The ranking method utilized for this study arranged the items from the highest mean score to the lowest, which were interpreted according to the following categories: strongly disagree, which fell within the range of 1.00‑1.80; disagree, 1.81‑2.60; neutral, 2.61‑3.40; agree, 3.41‑4.20; and strongly agree, 4.21‑5.00. Thirdly, confirmatory factor analysis (CFA) with AMOS 24.0 was performed to figure out if the proposed measurement model exists the posited relationship between observed variables and the latent constructs. Finally, after assessing the validity of the measurement model through CFA, the relationships among audience involvement, destination image, place attachment, and behavioral intentions were empirically assessed using the structural equation modeling (SEM) procedure implemented in AMOS 24.0.

CHAPTER 4

RESULTS

This chapter presents the results of data analysis of valid empirical data. Firstly, the demographic profiles of the participants are summarized. Secondly, the results of descriptive statistics analysis of the level of audience involvement in the TV series "*I Told Sunset About You*", their perceptions of destination image, place attachment, and behavioral intentions toward Phuket. Thirdly, a confirmatory factor analysis is conducted to assess the reliability and validity of the measurement model. Finally, a structural equation model is employed to examine the hypotheses proposed in this study.

4.1 Demographic profiles

Descriptive statistics were run in the SPSS program to obtain the frequency and percentage of respondents' demographic profiles. A total of 564 valid questionnaires were collected. As Table 4.1 shows, most respondents were females (74.6%). Since the study focuses on young audiences aged 18-30, the highest percentage of participants who responded was aged 20 (11.70%), and the age with the lowest percentage of respondents was 27 years old (3.70%). There were 92.40% of respondents were single. The greater part of respondents had a bachelor's degree (68.60%). The largest number of respondents earned monthly income lower than 2,000 RMB (40.10%).

Table 4.1 Demographic Profiles of Respondents

Demographic Profile	Frequency	Percentage (%)
Gender		
Male	143	25.40
Female	421	74.60
Age		
18	60	10.60
19	63	11.20
20	66	11.70
21	59	10.50
22	50	8.90

Table 4.1 Continued

Demographic Profile	Frequency	Percentage (%)
23	51	9.00
24	43	7.60
25	40	7.10
26	39	6.90
27	21	3.70
28	23	4.10
29	26	4.60
30	23	4.10
Marital Status		
Single	521	92.40
Married	42	7.40
Separated	1	0.20
Education Level		
High school or below	107	19.00
Bachelor's degree	387	68.60
Master's degree	65	11.50
Doctoral degree	5	0.90
Monthly Income (RMB)		
⩽ 2,000	226	40.10
2,001-4,000	106	18.80
4,001-6,000	102	18.10
6,001-8,000	60	10.60
8,001-10,000	33	5.90
> 10,000	37	6.60

4.2 Descriptive analysis of audience involvement, destination image, place attachment, and behavioral intentions

4.2.1 Results of descriptive analysis of audience involvement

Table 4.2 shows the degree of audience involvement after watching the Thai TV series "*I Told Sunset About You*" among young Chinese participants. The top three involvement attributes of respondents had about this TV series were "I found my favorite character(s)/actor(s)

in this TV series to be attractive" (Mean = 4.87, SD = 0.441), "I looked forward to watching this TV series and my favorite character(s)/actor(s) in each episode" (Mean = 4.82, SD = 0.542), and "I would like to meet my favorite character(s)/actor(s) from this TV series in person" (Mean = 4.81, SD = 0.540). The three attributes with the lowest scores were "I arranged my daily/weekly schedule around this TV series to have a regular relationship with the program" (Mean = 4.08, SD = 0.958), "I feel that this TV series portrayed real life lessons and practices that I can personally relate to" (Mean = 4.10, SD = 1.006), and "When watching this TV series, I felt that I was a part of the story" (Mean = 4.30, SD = 0.909). Overall, the level of audience involvement in this TV series among participants was found to be highly favorable, with a mean value of 4.54 and a standard deviation of 0.737.

Table 4.2 Results of descriptive analysis of audience involvement

Constructs	Mean	SD	Min	Max	Level of Agreement	Rank
Behavioral Involvement						
- I found my favorite character(s)/actor(s) in this TV series to be attractive.	4.87	0.441	1	5	Strongly agree	1
- If my favorite character(s)/actor(s) of this TV series appeared on another program, I would watch that program.	4.68	0.669	1	5	Strongly agree	5
- If there was a story about this TV series or my favorite character(s)/actor(s) on the Internet, in a newspaper or magazine, I would read it.	4.79	0.524	2	5	Strongly agree	4
- I looked forward to watching this TV series and my favorite character(s)/actor(s) in each episode.	4.82	0.542	1	5	Strongly agree	2
- I felt sad for my favorite character(s)/actor(s) when they made a mistake or when bad things happened to them.	4.65	0.616	2	5	Strongly agree	6

Table 4.2 Continued

Constructs	Mean	SD	Min	Max	Level of Agreement	Rank
Emotional Involvement						
- I would like to meet my favorite character(s)/actor(s) from this TV series in person.	4.81	0.540	2	5	Strongly agree	3
- I feel comfortable when watching this TV series as if the character(s)/actor(s) were my friends.	4.60	0.707	2	5	Strongly agree	7
- When watching this TV series, I felt that I was a part of the story.	4.30	0.909	1	5	Strongly agree	12
- I arranged my daily/weekly schedule around this TV series to have a regular relationship with the program.	4.08	0.958	1	5	Agree	14
- I feel this TV series and my favorite character(s)/actor(s) keep me company.	4.48	0.844	1	5	Strongly agree	9
- I like hearing the voice(s) of my favorite character(s)/actor(s) of this TV series in my home.	4.54	0.826	1	5	Strongly agree	8
Referential Reflection						
- I feel that this TV series presented things as they really are in life.	4.48	0.835	1	5	Strongly agree	10
- I feel that this TV series portrayed real life lessons and practices that I can personally relate to.	4.10	1.006	1	5	Agree	13
- This TV series seemed to understand and cover the kinds of issues that I wanted to know more about.	4.34	0.897	1	5	Strongly agree	11
Total	**4.54**	**0.737**			**Strongly agree**	

Note: SD = standard deviation; Min = minimum; Max = maximum.

4.2.2 Results of descriptive analysis of destination image

Table 4.3 presents how Chinese young audiences perceived the image of Phuket after watching the Thai TV series "*I Told Sunset About You*". The top three image attributes which perceived the image of Phuket among participants were that Phuket has "beautiful scenery/natural attractions" (Mean=4.88, SD=0.403), Phuket is "relaxing" (mean = 4.84, SD = 0.453), and Phuket is "pleasant" (Mean=4.82, SD=0.462). The three attributes with the lowest scores among participants were that Phuket could guarantee "personal safety" (Mean=4.07, SD=0.907), Phuket has an "unpolluted/ unspoiled environment" (Mean=4.47, SD=0.762), and Phuket has "interesting and friendly local people" (Mean=4.49, SD=0.755). In general, participants perceived the image of Phuket very positively, with a mean value of 4.60 and a standard deviation of 0.653.

Table 4.3 Results of descriptive analysis of destination image

Constructs	Mean	SD	Min	Max	Level of Agreement	Rank
Cognitive image						
- Beautiful scenery/natural attractions	4.88	0.403	2	5	Strongly agree	1
- Interesting cultural/historical attractions	4.61	0.671	2	5	Strongly agree	5
- Unpolluted/ Unspoiled environment	4.47	0.762	1	5	Strongly agree	11
- Good climate	4.59	0.651	2	5	Strongly agree	6
- Appealing local food	4.53	0.745	2	5	Strongly agree	9
- Good value for money	4.58	0.647	2	5	Strongly agree	8
- Interesting and friendly local people	4.49	0.755	2	5	Strongly agree	10
- Personal safety	4.07	0.907	1	5	Agree	12
Affective image						
- Pleasant	4.82	0.462	1	5	Strongly agree	3
- Exciting	4.71	0.643	1	5	Strongly agree	4
- Relaxing	4.84	0.453	1	5	Strongly agree	2
- Arousing	4.59	0.738	1	5	Strongly agree	7
Total	**4.60**	**0.653**			**Strongly agree**	

Note: SD = standard deviation; Min = minimum; Max = maximum.

4.2.3 Results of descriptive analysis of place attachment

Table 4.4 shows the place attachment of young audiences to Phuket after watching the Thai TV series "*I Told Sunset About You*". The top three attributes of participants' place attachment to Phuket were "Phuket is a very special destination to me" (Mean=4.67, SD=0.638), "Phuket means a lot to me" (Mean=4.41, SD=0.850), and "I will enjoy visiting Phuket more than any other place" (Mean=4.39, SD=0.847). The three attributes with the lowest scores were that "visiting Phuket is more important to me than visiting any other place" (Mean=4.21, SD=0.960), "I will get more satisfaction from visiting Phuket than any other place" (Mean=4.28, SD=0.915), and "I identify strongly with Phuket" (Mean=4.33, SD=0.848). Overall, participants exhibited a highly favorable perception of place attachment to Phuket, with a mean value of 4.38 and a standard deviation of 0.851.

Table 4.4 Results of descriptive analysis of place attachment

Constructs	Mean	SD	Min	Max	Level of Agreement	Rank
Place identity						
- Phuket means a lot to me.	4.41	0.850	1	5	Strongly agree	2
- I am very attached to Phuket.	4.37	0.847	1	5	Strongly agree	4
- I identify strongly with Phuket.	4.33	0.848	1	5	Strongly agree	6
- Phuket is a very special destination to me.	4.67	0.638	1	5	Strongly agree	1
Place dependence						
- I will enjoy visiting Phuket more than any other place.	4.39	0.847	1	5	Strongly agree	3
- I will get more satisfaction from visiting Phuket than any other place.	4.28	0.915	1	5	Strongly agree	7
- Visiting Phuket is more important to me than visiting any other place.	4.21	0.960	1	5	Strongly agree	8
- I would not substitute any other place for the experience I want to have in Phuket.	4.37	0.903	1	5	Strongly agree	5
Total	**4.38**	**0.851**			**Strongly agree**	

Note: SD = standard deviation; Min = minimum; Max = maximum.

4.2.4 Results of descriptive analysis of behavioral intentions

Table 4.5 presents the behavioral intentions of young Chinese audiences towards Phuket subsequent to viewing the Thai TV series "*I Told Sunset About You*". Among these items, the participants expressed strong agreement with the statements "I will visit Phuket in the next 3 years" (mean = 4.70, SD = 0.660), "I will say positive things about Phuket to others" (mean = 4.68, SD = 0.641), and "I will recommend Phuket to others" (mean = 4.61, SD = 0.735).

Table 4.5 Results of descriptive analysis of behavioral intentions

Constructs	Mean	SD	Min	Max	Level of Agreement	Rank
- I will visit Phuket in the next 3 years.	4.70	0.660	1	5	Strongly agree	1
- I will recommend Phuket to others.	4.61	0.735	1	5	Strongly agree	3
- I will say positive things about Phuket to others.	4.68	0.641	2	5	Strongly agree	2
Total	**4.66**	**0.679**			**Strongly agree**	

Note: SD = standard deviation; Min = minimum; Max = maximum.

4.3 Confirmatory factor analysis

This study employed a second-order latent variable model to investigate the relationships among audience involvement, destination image, place attachment, and behavioral intentions. Before conducting the structural equation modeling (SEM) procedure, a confirmatory factor analysis (CFA) was performed to evaluate the reliability and validity of measurement indicators and latent constructs.

The results of the CFA demonstrated a good model fit, with X^2 = 1816.85, degrees of freedom (*df*) = 613, and the normed chi-square statistic (X^2/df) = 2.964 which is less than the criteria value of 3 suggested by Hair et al. (2010). Moreover, the incremental fit index (IFI) was 0.919, which is higher than the recommended level of 0.9. The Tucker-Lewis index (TLI) was 0.912 and the comparative fit index (CFI) was 0.919 both of them over the cutoff value of 0.9. In addition, the root mean square error of approximation (RMSEA) value should be lower than 0.08.

The result of this study's RMSEA was 0.059, which also indicates a good model fit (Hair et al., 2010; Marsh et al., 2004; Xia & Yang, 2019).

As shown in Table 4.6 and 4.7, the standardized factor loadings of all the items were between 0.538 and 0.980 and significant (p < 0.01), which satisfied the recommended criterion of 0.5 (Hair et al., 2010). The composite reliability (CR) and average variance extracted (AVE) were applied to establish construct and convergent validity. The measurement model comprised eight constructs of the first-order latent variables and three constructs of the second-order latent variable (see Table 4.6 and 4.7). The CR values for each construct exceeded the recommended value of 0.7, indicating that the measurement model is considered reliable and the construct validity is satisfactory. The AVE values exceeded the recommended value of 0.5 on all the constructs, thus confirming the high level of convergent validity of the measurement scales used in this study (Fornell & Larcker, 1981; Hair et al., 2010).

Table 4.6 Results of confirmatory factor analysis for first-order model

Constructs	Items	Factor loadings	CR	AVE
Behavioral Involvement	- I found my favorite character(s)/actor(s) in this TV series to be attractive.	0.772		
	- If my favorite character(s)/actor(s) of this TV series appeared on another program, I would watch that program.	0.740		
	- If there was a story about this TV series or my favorite character(s)/actor(s) on the Internet, in a newspaper or magazine, I would read it.	0.793	0.854	0.541
	- I looked forward to watching this TV series and my favorite character(s)/actor(s) in each episode.	0.741		
	- I felt sad for my favorite character(s)/actor(s) when they made a mistake or when bad things happened to them.	0.619		

Table 4.6 Continued

Constructs	Items	Factor loadings	CR	AVE
Emotional Involvement	- I would like to meet my favorite character(s)/actor(s) from this TV series in person.	0.712	0.858	0.504
	- I feel comfortable when watching this TV series as if the character(s)/actor(s) were my friends.	0.720		
	- When watching this TV series, I felt that I was a part of the story.	0.632		
	- I arranged my daily/weekly schedule around this TV series to have a regular relationship with the program.	0.606		
	- I feel this TV series and my favorite character(s)/actor(s) keep me company.	0.814		
	- I like hearing the voice(s) of my favorite character(s)/actor(s) of this TV series in my home.	0.753		
Referential Reflection	- I feel that this TV series presented things as they really are in life.	0.726	0.832	0.623
	- I feel that this TV series portrayed real life lessons and practices that I can personally relate to.	0.790		
	- This TV series seemed to understand and cover the kinds of issues that I wanted to know more about.	0.847		
Cognitive Image	- Beautiful scenery/natural attractions	0.538	0.887	0.501
	- Interesting cultural/historical attractions	0.646		
	- Unpolluted/ Unspoiled environment	0.650		
	- Good climate	0.679		
	- Appealing local food	0.738		
	- Good value for money	0.815		
	- Interesting and friendly local people	0.854		
	- Personal safety	0.692		
Affective Image	- Pleasant	0.948	0.882	0.656
	- Exciting	0.747		
	- Relaxing	0.881		
	- Arousing	0.625		

Table 4.6 Continued

Constructs	Items	Factor loadings	CR	AVE
Place Identity	- Phuket means a lot to me.	0.876		
	- I am very attached to Phuket.	0.907	0.912	0.723
	- I identify strongly with Phuket.	0.846		
	- Phuket is a very special destination to me.	0.766		
Place Dependence	- I will enjoy visiting Phuket more than any other place.	0.885		
	- I will get more satisfaction from visiting Phuket than any other place.	0.936	0.933	0.776
	- Visiting Phuket is more important to me than visiting any other place.	0.912		
	- I would not substitute any other place for the experience I want to have in Phuket.	0.784		
Behavioral Intentions	- I will visit Phuket in the next 3 years.	0.781		
	- I will recommend Phuket to others.	0.895	0.886	0.721
	- I will say positive things about Phuket to others.	0.868		

Note: CR = composite reliability; AVE = average variance extracted.

Table 4.7 Results of confirmatory factor analysis for second-order model

Constructs	Items	Factor loadings	CR	AVE
Audience Involvement	Behavioral Involvement	0.776		
	Emotional Involvement	0.980	0.885	0.722
	Referential Reflection	0.776		
Destination Image	Cognitive Image	0.818	0.761	0.615
	Affective Image	0.749		
Place Attachment	Place Identity	0.949	0.903	0.823
	Place Dependence	0.863		

Note: CR = composite reliability; AVE = average variance extracted.

Discriminant validity refers to the extent to which the latent variable is different from other latent variables (Taherdoost, 2016). To assess discriminant validity, it is necessary to ensure that the square root of the AVE for each construct is greater than the correlation coefficients between that construct and other constructs (Fornell & Larcker, 1981). In Table 4.8, the square root of the AVE values for each construct can be found on the main diagonal of the correlation matrix. These values indicate that the square root of the AVE for each construct exceeded the AVE values for the other constructs, supporting the discriminant validity of the measurement model of this study.

Table 4.8 Results of discriminant validity

Constructs	Mean	S.D.	AI	DI	PA	BIs
AI	4.54	0.74	**0.850**			
DI	4.60	0.65	0.728	**0.784**		
PA	4.38	0.85	0.747	0.746	**0.907**	
BIs	4.66	0.68	0.714	0.701	0.784	**0.849**

Note: The bold numbers on the diagonal represent the square roots of the AVE; AI = Audience Involvement;

DI = Destination Image; PA = Place Attachment; BIs = Behavioral Intentions.

4.4 Structural equation model and hypothesis testing

To examine the consistency of the hypothesized theoretical model with the empirical data, a structural equation model was developed using the maximum likelihood method of estimation. A structural model has been developed to assess the relationships between audience involvement, destination image, place attachment, and behavioral intentions (see Figure 4.1). The overall model demonstrated an acceptable level of fit, as supported by $X^2 = 1816.85$, $df = 613$, and $X^2/df = 2.964$. Other fit indices, including IFI = 0.919, TLI = 0.912, CFI = 0.919, RMR = 0.030, and RMSEA = 0.059 also indicate a good model fit. These indicators imply that the proposed model adequately fits the empirical data (Hair et al., 2010).

As shown in Table 4.9, the path from audience involvement to behavioral intentions ($\beta = 0.221$, $t = 3.414$, $p < .001$) was significant, thus H1 was supported. The paths from audience involvement to destination image ($\beta = 0.728$, $t = 9.524$, $p < .001$) and from audience involvement to place attachment ($\beta = 0.434$, $t = 5.927$, $p < .001$) were both significant. Therefore,

H2 and H3 were supported. Furthermore, the path from destination image to place attachment (β = 0.430, t = 5.553, p < .001) was significant, thus H4 was supported. Finally, the paths from destination image to behavioral intentions (β = 0.178, t =2.420, p < .05) and from place attachment to behavioral intentions (β = 0.486, t =6.830, p < .001) were also significant. Hence, H5 and H6 were supported.

Figure 4.1 presents the results with the path coefficient and the squared multiple correlations R^2 of the structural model. The R^2 of destination image was 0.567, indicating that 56.7% of the variance in destination image can be attributed to the audience involvement. The R^2 of place attachment was 0.653, predicting 65.3% of the variance. Audience involvement had a stronger direct effect on place attachment than destination image. The R^2 of behavioral intentions was 0.668, explaining 66.8% of the variance. Place attachment had a stronger direct effect on behavioral intentions than destination image.

Figure 4.1 The structural equation model
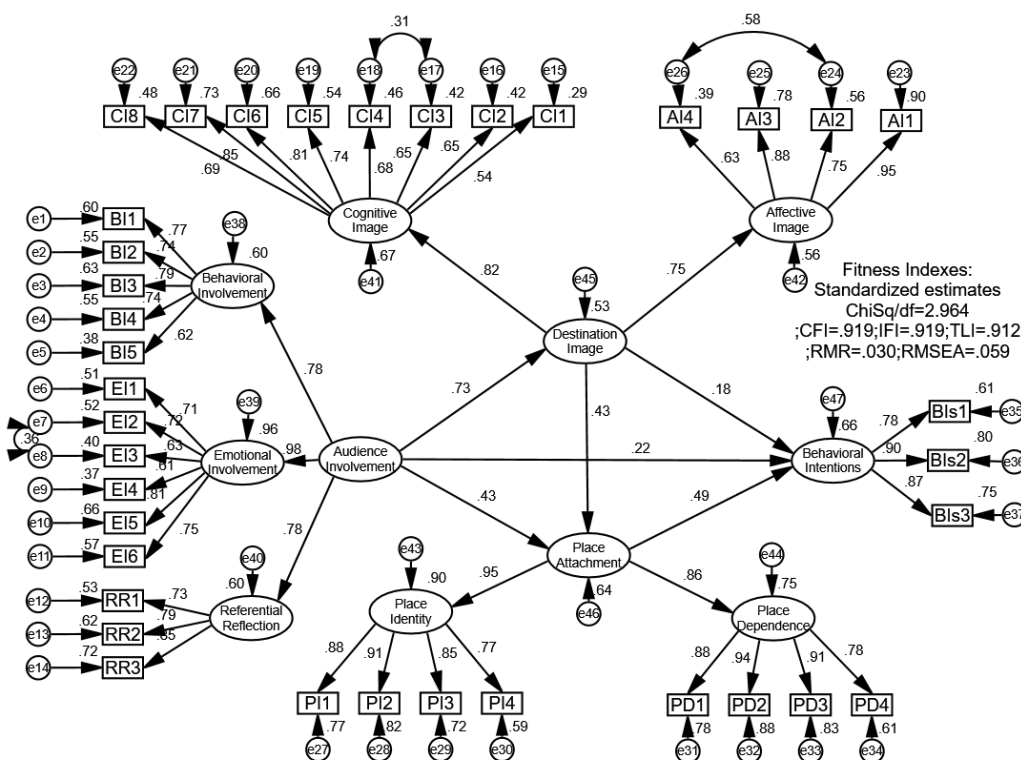
Table 4.9 Results of structural model analyses and hypotheses testing

Hypothesis	Regression path	β	t-value	Decision
H1	Audience Involvement ---> Behavioral Intentions	0.221	3.414***	Accept
H2	Audience Involvement ---> Destination Image	0.728	9.524***	Accept
H3	Audience Involvement ---> Place Attachment	0.434	5.927***	Accept
H4	Destination Image ---> Place Attachment	0.430	5.553***	Accept
H5	Destination Image ---> Behavioral Intentions	0.178	2.420*	Accept
H6	Place Attachment ---> Behavioral Intentions	0.486	6.830***	Accept

Note: ***$p < 0.001$; **$p < 0.01$; *$p < 0.05$; β = Standardized Path Coefficient.

Table 4.10 summarizes the standardized direct, indirect, and total effects of all the variables. Audience involvement has a direct effect on destination image and both direct and indirect effects on place attachment. Destination image has a direct effect on place attachment and both direct and indirect effects on behavioral intentions. Place attachment has a direct effect on behavioral intentions. In terms of the total effect, there is no significant difference in the contribution of the effect of audience involvement on destination image and place attachment, 0.728 and 0.747, respectively. The effect of destination image on behavioral intentions (0.387) is lower than the effect of place attachment on behavioral intentions (0.486). The results also suggest that audience involvement has an indirect effect on behavioral intentions (0.492), which indicates that destination image and place attachment act as a mediator between audience involvement and behavioral intentions. Hence, H7 was supported.

Table 4.10 Standardized direct effect, indirect effect, and total effect of relationships

Path	Direct effect	Indirect effect	Total effect
H1: Audience Involvement ---> Behavioral Intentions	0.221	0.492	0.713
H2: Audience Involvement ---> Destination Image	0.728	—	0.728
H3: Audience Involvement ---> Place Attachment	0.434	0.313	0.747
H4: Destination Image ---> Place Attachment	0.430	—	0.430
H5: Destination Image ---> Behavioral Intentions	0.178	0.209	0.387
H6: Place Attachment ---> Behavioral Intentions	0.486	—	0.486

CHAPTER 5

DISCUSSION AND CONCLUSION

This chapter summarizes the key findings of this study and discussion the results based on the objectives of this study. Additionally, this chapter provides theoretical and managerial implications. In the end, some limitations of this study and recommendations for future research are offered.

5.1 Conclusion

Film tourism has become an increasingly popular phenomenon worldwide, with tourists often visiting destinations featured in popular films and TV series. As such, there has been significant research undertaken in this field to comprehend how films and TV series influence the perceptions of depicted destination and their travel behavioral intentions. However, the relationships between audience involvement, destination image, place attachment, and behavioral intentions are not yet fully understood. This study sought to address this gap in the literature by investigating how audience involvement with a TV series affects their perceptions of the depicted destination and their behavioral intentions in the pre-visit stage. The structural equation modeling (SEM) technique was employed to assess the relationship between audience involvement, destination image, place attachment, and behavioral intentions. To evaluate the proposed theoretical model, an online survey was conducted among young Chinese audiences who had watched the Thai TV series "I Told Sunset About You" and had no prior experience of visiting Phuket, Thailand. Participants were recruited using non-probability convenience sampling through various popular Chinese social media platforms, resulting in 564 valid questionnaires for analysis.

The results of this study indicate that audience involvement has a direct positive effect on behavioral intentions toward the depicted destination in a TV series. There is a significant direct and positive relationship between audience involvement and destination image. Audience involvement has a direct and indirect effect on place attachment, suggesting that destination image plays a mediating role between audience involvement and place attachment. Additionally, the results show that destination image has a significant direct and positive effect on place attachment. Furthermore, the findings also suggest that destination image has a direct and indirect effect on

behavioral intentions, indicating that place attachment acts as a mediator between destination image and behavioral intentions. Moreover, there is a significant direct and positive relationship between place attachment and behavioral intentions. Last but not least, from the results of the SEM analysis, audience involvement also has an indirect effect on behavioral intentions. The relationship between audience involvement and behavioral intentions can therefore be mediated by destination image and place attachment.

As far as the existing literature is concerned, there have been no prior investigations into the relationships between audience involvement, destination image, place attachment, and behavioral intentions in the pre-visit stage within the context of film tourism. Therefore, this study provides a unique perspective on the interrelationships among these variables and elucidates the underlying mechanisms that drive potential tourists' behavior in the film tourism context.

5.1.1 Demographic profiles

Based on the demographic profiles of the participants, the majority were under 25 years old, with most of them being female (74.60%). The findings are consistent with past research, which indicates that Thai TV series Chinese audiences are generally in their twenties, with females being the primary audience for BL series (Jirattikorn, 2018; Shi, 2020). The genre of Boys' Love originated from the Japanese "*yaoi*" genre, which is created by female manga artists in Japan and marketed towards female audiences (Wong, 2021). The primary audience for the BL series consists of young women and teenagers who are captivated by the romantic relationships depicted between male characters, reflecting desires and fantasies not typically found in everyday life (Koaysomboon, 2020). Thai BL series have experienced explosive growth in Asia, particularly in East and Southeast Asia, and have become one of the significant cultural exports for Thailand, exerting influence on the tourism industry (Komsantortermvasana et al., 2022).

Furthermore, the vast majority of participants were Single (92.40%), which may be attributed to the average age of first marriage of Chinese people being 28.67 years old (Chinadaily, 2022). In addition, due to many participants being under 25, their educational level predominantly has a bachelor's degree (68.60%). As most participants may still be in school or have just graduated from university, a portion of them had a monthly income of lower than 2,000 yuan (40.10%), followed by 2,001-4,000 yuan (18.80%).

5.1.2 Descriptive analysis of audience involvement, destination image, place attachment, and behavioral intentions

This study employed descriptive analysis to calculate the mean scores and standard deviations for each variable, including the level of audience involvement, the extent of audience perception of the destination image and place attachment toward the depicted place, as well as their behavioral intentions. The results indicated that young Chinese audiences had highly positive attitudes toward each variable, despite the fact that they had not physically visited the depicted destination. This suggests that through a high degree of involvement with a TV series, audiences can develop a strong positive perception of an unvisited place and even induce their future behavioral intentions.

5.1.3 Confirmatory factor analysis

Confirmatory factor analysis (CFA) was performed to validate the theoretical model. The results of the CFA indicated that the proposed theoretical model had a good model fit, with X^2 (613) = 1816.85, X^2/df = 2.964, IFI = 0.919, TLI = 0.912, CFI = 0.919, and RMSEA = 0.059. The factor loadings for all the constructs were found mostly above 0.6, indicating that each item in the measurement model had a strong association with its corresponding construct. In the first-order model and second-order model, the CR values for the constructs exceeded the recommended value of 0.7, and the AVE values ranged from 0.501 to 0.823, exceeding the recommended threshold of 0.5 for convergent validity. Furthermore, the results showed that the square root of AVE for each construct was greater than the correlations between the construct and its fellow constructs, providing evidence for discriminant validity. These results suggest that the proposed theoretical model of this study is both reliable and valid in explaining the relationships between audience involvement, destination image, place attachment, and behavioral intentions in the context of film tourism.

5.1.4 Structural equation model and hypothesis testing

Structural equation modeling (SEM) was used to analyze the empirical data collected from the survey. The results of the study supported all the hypotheses proposed in this study, with all the paths between the constructs being statistically significant. Specifically, the standardized regression coefficients (β) were 0.221 for the effect of audience involvement on

behavioral intentions, 0.728 for the effect of audience involvement on destination image, 0.434 for the effect of audience involvement on place attachment, 0.430 for the effect of destination image on place attachment, 0.178 for the effect of destination image on behavioral intentions, and 0.486 for the effect of place attachment on behavioral intentions.

The findings of this study demonstrated that audience involvement with film or TV series has a positive impact on their perceptions of the depicted destination, as well as their place attachment to it. Moreover, destination image has a positive effect on place attachment. Additionally, both destination image and place attachment significantly influence tourists' behavioral intentions in the pre-visit stage of film tourism. Furthermore, this study revealed that destination image and place attachment played a mediating role in the relationship between audience involvement and behavioral intentions.

5.2 Discussion

5.2.1 Objective 1: To investigate the level of audience involvement of young Chinese people after watching the Thai TV series "*I Told Sunset About You*".

This study adopted three dimensions of audience involvement, which were behavioral involvement, emotional involvement, and referential reflection, to examine the level of audience involvement after watching the Thai TV series "*I Told Sunset About You*" among young Chinese people. After conducting a descriptive analysis of the audience involvement, this study discovered that the young Chinese audiences exhibited a strongly positive level of involvement toward the Thai TV series "*I Told Sunset About You*", as indicated by an overall mean value of 4.54. The plot of this TV series includes storylines depicting the main characters struggling with the university admission exam, learning the Chinese language, and the emotional confusion of teenage boys. These storylines are important factors that may induce young Chinese audiences to identify with and empathize with the characters and storyline of the TV series. In particular, the TV series "*I Told Sunset About You*" featured several scenes showcasing Phuket's historical attraction *Phuket Old Town*, the scenic beauty of *Laem Phromthep*, and the characters enjoying Phuket's local cuisine together. This perfect integration of the characters and storyline with the featured destination is inferred to have helped generate a high level of audience involvement among young Chinese audiences toward this TV series. This finding is consistent with the study conducted by Kim

(2012a), which suggested that repeated exposure and parasocial interactions between audiences and media characters, particularly through long-running TV series, may lead the audiences start to generate a sense of intimacy with the characters and demonstrate higher levels of audience involvement.

Therefore, the results of the descriptive analysis of audience involvement in this study provide empirical evidence that the young Chinese audiences had a strong level of involvement with the Thai TV series "*I Told Sunset About You*". The participants' high level of involvement with the TV series suggests that they not only had behavioral and emotional involvement with the characters and storyline of this series but also engaged in referential reflection by connecting the stories to their personal lives.

5.2.2 Objective 2: To identify the young Chinese audiences perceived destination image, place attachment, and their behavioral intentions of Phuket after they watched the Thai TV series "*I Told Sunset About You*".

Based on the descriptive analysis of the destination image, this study found that the young Chinese audiences held a highly positive perception of Phuket as a tourist destination after watching the Thai TV series "*I Told Sunset About You*". The majority of image attributes were rated with a high level of agreement, indicating that the participants regard Phuket to be an attractive destination. For instance, participants perceived Phuket has "beautiful scenery/natural attractions" (mean = 4.88), "interesting cultural/historical attractions" (mean =4.61), and "appealing local food" (mean =4.53). Furthermore, the participants described Phuket as a "relaxing"(mean =4.84) and "pleasant" (mean =4.82) place to visit, indicating a positive affective evaluation of the destination. The possible reason for the strongly positive destination image perceived by the participants after watching the Thai TV series "*I Told Sunset About You*" might be the frequent appearance of beautiful and historical attractions, such as *Laem Phromthep* and *Phuket Old Town* in the scenes. Additionally, Phuket's local food *Hokkien mee* and signature Phuket local dessert *O-aew* were also featured many times in this TV series, which contributed to the positive perceptions of Phuket's local cuisine. These repeated exposures to the destination's attractions and cuisine through the TV series could have reinforced positive perceptions of Phuket among the young Chinese audiences, thus contributing to the favorable destination image observed in the study. Thus, the findings of this study provide empirical support for the notion that a high degree of audience involvement with

a particular TV series can lead to a positive perception of the depicted destination, even in the absence of an actual visitation experience. This finding aligns with the results of a previous study on reality TV which demonstrated that audience involvement could have a positive effect on both cognitive and affective images (Fu et al., 2016). As noted by Hahm et al. (2008), prolonged exposure to films can assist audiences in forming a mental image of the depicted destination, regardless of whether or not they have visited the location in person.

Regarding place attachment, the participants expressed a highly positive perception of place attachment to Phuket. The two most favorable attributes of place identity were "Phuket is a very special destination to me" (mean = 4.67) and "Phuket means a lot to me" (mean = 4.41), indicating that the young Chinese audiences considered Phuket to be a unique and meaningful destination to them. Additionally, in terms of place dependence, the participants expressed that "I will enjoy visiting Phuket more than any other place" (mean = 4.39) and "I would not substitute any other place for the experience I want to have in Phuket" (mean = 4.37), suggesting that the young Chinese audiences believed that Phuket would satisfy them more than other destinations. Hence, the findings further empirically confirmed the argument of Hosany et al. (2020), people can develop a sense of place attachment to an unvisited place based on parasocial interaction with media characters and vicarious involvement with storylines in a film or TV series. This is consistent with the statement of Russell (2012), people could feel a great attachment to an imagined place even though they have never visited it. Therefore, this study demonstrates that a high degree of involvement with a film or TV series could enhance the audiences' perceived positive place attachment towards a depicted place, even if they did not have physical contact with that place.

According to the results of the descriptive analysis of behavioral intentions, it was found that participants exhibited highly positive behavioral intentions toward Phuket after they watched the Thai TV series "*I Told Sunset About You*". Despite lacking actual visitation experience, participants strongly agreed with statements such as "I will visit Phuket in the next 3 years" (mean = 4.70), "I will say positive things about Phuket to others" (mean = 4.68), and "I will recommend Phuket to others" (mean = 4.61).

5.2.3 Objective 3: To assess the relationships between audience involvement, destination image, place attachment, and behavioral intentions.

This study conducted the SEM approach to assess the relationship between audience involvement, destination image, place attachment, and behavioral intentions. The present study's findings suggest that a high level of audience involvement is an important antecedent to potential tourists' behavioral intentions toward the depicted destination in the context of film tourism, and this relationship is mediated by destination image and place attachment. The reason behind this may be that messages conveyed through the TV series help shape a positive destination image and emotional connection toward the depicted destination, which in turn encourages the audience's intention to visit the destination or say positive words about it. This finding corresponds to a study by Zhou et al. (2023), which investigated the relationship between celebrity involvement, destination image, place attachment, and tourist loyalty. They found that celebrity involvement positively impacts destination image and place attachment, which subsequently affects tourist loyalty. Similarly, Guo et al. (2022) found that film-induced tourists' behavioral involvement has a positive effect on place attachment, which also enhanced their behavioral intentions.

The findings of this study also suggest that audience involvement has a significant positive effect on both destination image and place attachment, and destination image acts as a mediator between audience involvement and place attachment. That is, young Chinese audiences who had greater involvement in the Thai TV series "*I Told Sunset About You*" could perceive a more positive destination image of Phuket, which ultimately leads to their attachment to the depicted destination. These findings are consistent with previous research that has indicated celebrity involvement can positively impact place attachment, in which destination image has a mediating role in the relationship between celebrity involvement and place attachment (Chen, 2018; Zhou et al., 2023).

It is worth noting that, instead of previous research that mainly examined the impact of celebrity involvement, this study adopted the audience involvement theory to investigate the effect of TV series on tourists' perception of a destination. Audience involvement not only encompasses identifying with and generating empathy for characters and celebrities but also includes measuring the audience's immersion in storylines and behavioral involvement with the TV series (Kim, 2012a). Therefore, audience involvement can provide a more comprehensive

explanation for how viewers of a film or TV series perceive the rich and diverse images of the destination depicted on screen, compared to the narrow focus on celebrity involvement in prior studies. As suggested by Fu et al. (2016), audience involvement is a comprehensive concept that captures perceptions, knowledge, and feelings toward a destination in both behavioral and psychological terms. Thus, this study provides a unique insight into the context of film tourism and suggests that beyond celebrity involvement, audience involvement can also positively impact the audiences' perception of a depicted destination.

The findings of this study further evidence that destination image has a direct and positive effect on place attachment, which is consistent with the prior literature. For example, Prayag and Ryan (2012) found that destination image is a key determinant of place attachment among tourists who visited Mauritius island. Similarly, Veasna et al. (2013) revealed a positive correlation between destination image and place attachment among those who visited Angkor Wat and Taipei 101. In particular, the empirical evidence from this study suggests that the positive destination image of Phuket perceived through the Thai TV series "*I Told Sunset About You*" can lead young Chinese audiences to develop a strong place attachment towards Phuket, even though this effect was observed in the absence of actual visitation experience. This result may be attributed to the fact that perceptions of the image of Phuket are not limited to mere impressions, beliefs, or feelings about this destination, but also encompass its integration with the main contents of the TV series, such as the characters, the storyline, and even the theme songs. These various factors could help audiences develop cognitive and emotional connections towards Phuket, leading to the generation of place attachment.

Moreover, the study's findings correspond with several previous studies on film tourism that have investigated the relationship between destination image and place attachment among experienced film tourists. For instance, Chen (2018) conducted a study on film tourists who had visited filming locations in Korea and found that both cognitive and affective images have a positive relationship with place attachment. Similarly, a study investigating the influence of celebrity involvement on destination image, place attachment, and loyalty suggested destination image positively affected place attachment among tourists who visited Hengdian, a famous Chinese film studio (Zhou et al., 2023).

However, this study offers unique evidence that a positive destination image has a positive effect on place attachment in the context of film tourism even though these various perceptions toward an unvisited place were established through the high level of audience involvement with a TV series. This highlights the importance of understanding the influence of films and TV series in shaping the destination image and subsequently affecting the place attachment of potential visitors.

The findings of this study reveal that both destination image and place attachment contribute significantly to behavioral intentions in the pre‑visit stage. This result is not surprising since a large body of research has established that both destination image and place attachment are key antecedents of behavioral intentions (e.g., Fu et al., 2016; Lee et al., 2008; Lee & Shen, 2013; Prayag & Ryan, 2012). However, prior research has mainly focused on investigating the tourists' behavioral intentions during or after the visitation, to test the impact of destination image or place attachment on destination loyalty.

This study goes beyond that by demonstrating that even without actual visitation experience, young Chinese audiences who perceived positive perceptions about Phuket through the Thai TV series "*I Told Sunset About You*" still display strong positive behavioral intentions toward Phuket, such as expressing their intention to visit Phuket in the next three years or would like to recommend it to others. These findings support the argument of Hudson et al. (2011) that a film has the potential to change the audiences' perceptions of a depicted destination and motivate them to visit that place. Additionally, this study highlights the significance of place attachment in shaping behavioral intentions. This aligns with the assertions of Hosany et al. (2020), place attachment can be developed through vicarious experiences with characters and the storylines, which can positively influence the viewers' intention to visit a depicted destination, even if it has not been visited before.

In summary, this study provides unique insights into the existing film tourism literature by offering empirical evidence on the impact of audience involvement, destination image and place attachment on shaping the behavioral intentions of potential tourists during the pre‑visit stage.

5.3 Implications

5.3.1 Theoretical Implications

The present study contributes to the film tourism literature by incorporating the concept of audience involvement in investigating the relationship between destination image, place attachment, and behavioral intentions. A theoretical structure model was established, conducted empirical data to examine the relationships among the above variables. The study confirms the dimensions of each variable and provides a better understanding of how a film or TV series shapes audiences' perceptions and subsequent behaviors toward the depicted destination.

As suggested by previous studies (e.g., Fu et al., 2016; Kim, 2012a; Kim & Assaker, 2014), audience involvement is a crucial factor in understanding a person's engagement with media content, particularly in relation to the characters and storyline. In the context of film tourism, audience involvement plays an important role in helping to understand popular media consumption associated with a destination (Kim, 2012a). The present study further confirms that audience involvement is a multi-dimensional construct, composed of behavioral involvement, emotional involvement, and referential reflection. These dimensions were determined to be valid and reliable through performed confirmatory factor analysis.

Previous studies have primarily focused on the impact of a film or TV series on audiences' perceptions of the destination among those who have had travel experience in the filming location (e.g., Kim, 2012b; Kim & Assaker, 2014; Kim & Kim, 2018). In contrast, this study extends the film tourism research by examining the influence of audience involvement on both destination image and place attachment during the pre-visit stage. Specifically, this study investigated the power of the popular Thai series "*I Told Sunset About You*" on shaping the perceptions of Phuket, Thailand among potential young Chinese tourists who have not yet physically visited this depicted destination. The result shows audience involvement can positively affect both destination image and place attachment. In addition, this study further demonstrates that destination image has a positive effect on place attachment, which is consistent with the results of previous studies (Chen, 2018; Prayag & Ryan, 2012; Veasna et al., 2013). Furthermore, the results also show that both destination image and place attachment significantly contribute to the behavioral intentions of potential tourists in the pre-visit stage. These findings confirm the assertion

by Cheng and Kuo (2015) and Hosany et al. (2020) that people can build an emotional connection with a place they have never visited based on viewing narrative media.

Overall, this study contributes to the literature by highlighting the significant role of audience involvement in film tourism research. This provides a better understanding of the complex relationships among audience involvement, destination image, and place attachment, which are essential factors in triggering potential tourists' intentions to visit the depicted destination in a film or TV series.

5.3.2 Managerial Implications

This study provides valuable insights into the impact of films or TV series on potential tourists' perceptions of the depicted destination and their behavioral intentions. The findings from this study not only support and expand upon previous research, and also could offer some significant managerial implications for destination marketing organizations (DMOs) and tourism practitioners.

Firstly, the marketers of destinations should notice the soft power of films and TV series to attract potential tourists. Thereby, DMOs need to seize the opportunity to collaborate with film or TV producers to promote the destination. For example, local government institutions or DMOs could consider providing several incentives to film or TV production companies to attract cooperation, such as offering them suitable shooting locations, logistical support, and tax breaks. To enhance the effect of cooperation, it is crucial to focus on presenting some distinctive destination attributes such as beautiful scenery, appealing local food, and interesting culture in a film or TV series. By adopting these approaches, it might be possible to spark the audiences' interest and enhance their positive perceptions of the destination. With reference to Phuket, the DMOs in Phuket and related tourism practitioners should focus on promoting the destination's natural beauty and delivering enjoyable and interesting activities to attract young Chinese travelers. Additionally, initiatives to promote Phuket's local cuisine should be encouraged, such as partnerships with local restaurants and food establishments to offer visitors a distinctive gastronomic experience. However, this should not be done to the detriment of other key aspects, such as personal safety and value for money, as these qualities may still be significant to different audiences. As such, it would help enhance a positive perception of Phuket among the young Chinese if Phuket's DMOs or tourism practitioners took the above marketing measures.

Secondly, the findings of this study empirically indicate that audience involvement can significantly influence the audiences' perceptions toward the depicted destination during the pre-visit stage. Therefore, DMOs should consider how to increase the degree of audience involvement when they decide to utilize a film or TV series to promote their destination. According to Tal-Or and Cohen (2010), compelling storylines and identification with characters can induce audiences to invest in a greater degree of emotional involvement in films and TV series and be more easily affected by the messages conveyed in films and TV series. As demonstrated in this study that emotional involvement was found to carry the most weight in audience involvement (see Figure 4.1, standardized regression weights: behavioral involvement = 0.78; emotional involvement = 0.98; referential reflection = 0.78). The reason may be that the TV series "*I Told Sunset About You*" has a well-crafted plot and frequent depictions of emotional entanglements between the characters in attractive locations in Phuket, such as *Phuket Old Town* and the beautiful beaches. These factors could help the audiences of this TV series to be more involved and perceive positive destination information about Phuket. Thus, collaborating with a well-established and experienced film or TV producer may be an appropriate strategy. In the making process, paying attention to interact the storyline and characters in the film or TV series with the destination the DMOs plan to expose could help to improve audience involvement. If necessary, utilizing the power of celebrities is also crucial to add opportunities to increase the exposure of the destination (Yen & Croy, 2016).

Thirdly, this study emphasizes the importance of place attachment in shaping behavioral intentions. Tourists who have a strong emotional connection to the destination are more likely to visit and revisit that destination (Hosany et al., 2020). Therefore, DMOs need to focus on creating experiences that foster emotional connections with the destination. This can be achieved by promoting cultural activities, local food, and other unique experiences that help tourists establish a connection with the place (Tsai, 2016; Wong & Lai, 2015). Taking Phuket as an example, incorporating elements that recall the plot and characters of the TV series "*I Told Sunset About You*" in some depicted attractions that wanted to be promoted. This could include offering one-day trips that follow in the footsteps of the characters and selling related souvenirs to evoke a sense of nostalgia and maintain emotional connections with film tourists.

Fourthly, DMOs and tourism practitioners should recognize the potential of the popular BL genre TV series in attracting young audiences to the depicted destinations. Understanding the preferences and interests of BL enthusiasts can aid in developing tailored marketing activities and onsite experiences that resonate with this target group. By leveraging the advantages of the BL series, destinations can tap into a promising niche market and position themselves as ideal travel destinations for BL enthusiasts.

Fifthly, while this study highlights the potential of a destination image developed through some particular contents featured in a TV series that may significantly impact behavioral intentions, it is important to note that the information presented about the destination in films or TV series should remain accurate and unbiased. According to Yilmaz and Yilmaz (2020), the destination image changes over time, especially after the personal visit experiences toward the destination. Once tourists' actual visit experience has discovered the image deviation and their satisfaction is lower than expected, it may cause an unfavorable image that is difficult to reverse. Tourists with negative images are unlikely to become loyal tourists and recommend the destination to others (Smith et al., 2015). Therefore, it is essential to pay attention to how these attributes will be present in a film or TV series and ensure the contents can be compellingly and accurately depicted to enhance the positive image of the destination. As Cynthia and Beeton (2009) argued, a well-executed portrayal of some destination attributes in film production can serve as a powerful marketing and promotional tool to entice potential tourists to explore and experience the depicted destination. With reference to Phuket, DMOs and related tourism practitioners should ensure that the scenery, attractions, and local food of Phuket remain nearly identical to those featured in the scenes of the TV series "*I Told Sunset About You*".

Lastly, this study also can provide some unique managerial implications for other destinations looking to target the young Chinese market. Previous studies have revealed that social media is a major source of information for young Chinese customers, influencing their purchasing decisions (Qi, 2020). In addition, young Chinese audiences like to discuss and share the contents of films or TV series with friends or netizens through popular Chinese social media such as Weibo and WeChat (Shao et al., 2016). Thus, the DMOs should consider utilizing social media to enhance interest in films or TV series among young Chinese audiences. Some strategies which DMOs could

apply include sharing some posts related to attractions that were depicted in the TV series to spark discussions or posting some travel tips on social media about the destination plan to be promoted.

5.4 Limitations and recommendations for future study

Although the findings of this study contribute to the literature on film tourism, there are still some limitations. Firstly, the study only focused on the young generation and neglected the perceptions and behavioral intentions of other potential tourists towards the destination depicted in films or TV series. Future research can expand the scope of the study to include a more diverse range of participants, such as the middle-aged market, to explore different groups of film tourists. Furthermore, since this study was conducted in China, the applicability of the empirical data collected is limited to the Chinese population. Therefore, it is advisable to conduct further research in more diverse countries to provide empirical evidence to support the theoretical framework this study has proposed.

Secondly, the present study focused on a particular genre of Thai BL series as a case study, which may not be representative of the effects of all genres of films and TV series on film tourism. Furthermore, the previous studies and the results of this study suggest that the primary audience of the Thai BL series is female, which may limit the generalizability of the results to other demographics. To address this limitation, future research could examine the genre of film or TV series with a wider audience to better understand the impact of film and TV series on the perception and behavioral intentions of different group audiences.

Lastly, it should be noted that this study only collected behavioral intentions during the pre-visit stage, which cannot reflect actual on-site behaviors or post-visit stage behavioral intentions. Furthermore, the results from this study were conducted using a cross-sectional research design. Future research should consider a longitudinal design to investigate subsequent perceptions toward the depicted destination and monitor whether the relationships between constructs are still significant or not after the film tourists have the actual visitations.

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APPENDIX A

Questionnaire (English version)

Questionnaire

The influence of Chinese young audiences' involvement, perceived destination image, place attachment on their behavioral intentions to Phuket, Thailand: A case study of Thai TV series "*I Told Sunset About You*"

The purpose of this questionnaire is to investigate young Chinese audiences' perceptions of Phuket's destination image and place attachment, as well as their subsequent behavioral intentions after watching the Thai TV series "*I Told Sunset About You*". You have been invited to participate as you are the audience of this TV series and the age range of 18-30 years old. Please carefully read this information provided before indicating your agreement to participate (if you wish to) by ticking the "yes" box below. If you have any questions, please feel free to contact the researcher using the details provided below.

The Principal Researcher is Dongqi Shi, who is an MBA student attached to the Faculty of Hospitality and Tourism, Prince of Songkla University, Phuket Campus. This project is being completed under the supervision of Assoc. Prof. Dr. Panuwat Phakdee-auksorn. If you have any questions, you can contact this email: caiwutsl@gmail.com

This questionnaire consists of two sections and will take about five minutes of your time. Please be assured that all information provided will be treated with strict confidentiality and solely used for research purposes. No personally identifiable information will be collected, including your IP address. Reasonable measures will be taken to maintain the confidentiality of data. Please note that participation in this study is entirely voluntary.

Agree to be a participant   ☐ Yes

    * This questionnaire is intended for a Chinese citizen whose age is between 18-30 years old, who had watched the Thai TV series "*I Told Sunset About You*" but has never traveled to Phuket. Please answer the following three questions to ensure your eligibility to complete this questionnaire prior to formally responding to all questions.

1. Are you Chinese between the ages of 18 and 30?

   ☐ Yes   ☐ No

2. Have you ever watched the Thai TV series "*I Told Sunset About You*"?

   ☐ Yes   ☐ No

3. Have you ever visited Phuket before?

   ☐ Yes   ☐ No

Section A: Personal Profile

1. Gender:

   ☐ Male   ☐ Female

2. Age: _____ years old

3. Marital Status:

   ☐ Single   ☐ Married

   ☐ Divorced ☐ Separated

4. Education Level:

   ☐ High school or below ☐ Bachelor's degree

   ☐ Master's degree   ☐ Doctoral degree

5. Monthly Income (RMB):

   ☐ ≤ 2,000 ☐ 2,001-4,000 ☐ 4,001-6,000

   ☐ 6,001-8,000 ☐ 8,001-10,000 ☐ > 10,000

Section B: Please refer to your watching experience of "I Told Sunset About You" and choose the corresponding number for each statement below to indicate your agreement or disagreement.

   1=Strongly Disagree 2=Disagree 3=Neutral 4=Agree 5=Strongly Agree

Statement	Level of Agreement				
Part 1: Audience involvement of "*I Told Sunset About You*"					
I found my favorite character(s)/actor(s) in this TV series to be attractive.	1	2	3	4	5
If my favorite character(s)/actor(s) of this TV series appeared on another program, I would watch that program.	1	2	3	4	5
If there was a story about this TV series or my favorite character(s)/actor(s) on the Internet, in a newspaper or magazine, I would read it.	1	2	3	4	5
I looked forward to watching this TV series and my favorite character(s)/actor(s) in each episode.	1	2	3	4	5
I felt sad for my favorite character(s)/actor(s) when they made a mistake or when bad things happened to them.	1	2	3	4	5
I would like to meet my favorite character(s)/actor(s) from this TV series in person.	1	2	3	4	5
I feel comfortable when watching this TV series as if the character(s)/actor(s) were my friends.	1	2	3	4	5
When watching this TV series, I felt that I was a part of the story.	1	2	3	4	5
I arranged my daily/weekly schedule around this TV series to have a regular relationship with the program.	1	2	3	4	5
I feel this TV series and my favorite character(s)/actor(s) keep me company.	1	2	3	4	5
I like hearing the voice(s) of my favorite character(s)/actor(s) of this TV series in my home.	1	2	3	4	5
I feel that this TV series presented things as they really are in life.	1	2	3	4	5
I feel that this TV series portrayed real life lessons and practices that I can personally relate to.	1	2	3	4	5
This TV series seemed to understand and cover the kinds of issues that I wanted to know more about.	1	2	3	4	5

Part 2: Destination image of Phuket					
After watching "I Told Sunset About You" I think Phuket has...					
beautiful scenery/natural attractions	1	2	3	4	5
interesting cultural/historical attractions	1	2	3	4	5
unpolluted/ unspoiled environment	1	2	3	4	5
good climate	1	2	3	4	5
appealing local food	1	2	3	4	5
good value for money	1	2	3	4	5
interesting and friendly local people	1	2	3	4	5
personal safety	1	2	3	4	5
After watching "I Told Sunset About You" I think Phuket is...					
pleasant	1	2	3	4	5
exciting	1	2	3	4	5
relaxing	1	2	3	4	5
arousing	1	2	3	4	5
Part 3: Place attachment of Phuket after watching "*I Told Sunset About You*"					
Phuket means a lot to me.	1	2	3	4	5
I am very attached to Phuket.	1	2	3	4	5
I identify strongly with Phuket.	1	2	3	4	5
Phuket is a very special destination to me.	1	2	3	4	5
I will enjoy visiting Phuket more than any other place.	1	2	3	4	5
I will get more satisfaction from visiting Phuket than any other place.	1	2	3	4	5
Visiting Phuket is more important to me than visiting any other place.	1	2	3	4	5
I would not substitute any other place for the experience I want to have in Phuket.	1	2	3	4	5
Part 4: Behavioral intentions after watching "*I Told Sunset About You*"					

I will visit Phuket in the next 3 years.	1	2	3	4	5
I will recommend Phuket to others.	1	2	3	4	5
I will say positive things about Phuket to others.	1	2	3	4	5

APPENDIX B

Questionnaire (Chinese version)

调查问卷

中国年轻观众的参与度、对目的地形象的感知以及目的地依恋对泰国普吉岛行为意向的影响——以泰国电视剧《以你的心诠释我的爱》（第一季）为例

本问卷旨在调查中国的年轻观众在观看泰国电视剧《以你的心诠释我的爱》之后，对普吉岛目的地形象和目的地依恋的感知，以及随后的行为意向。由于您的年龄在 18-30 岁之间且是该电视剧的观众，因此特邀请您参与此调研。在勾选下方的"是"框表示您同意参与之前（如果您愿意），请仔细阅读以下的信息。如有您有任何问题，请随时通过以下联系方式与研究人员联系。

首席研究员史冬琦是宋卡王子大学普吉校区酒店与旅游学院的 MBA 学生。该项目正在 Assoc. Prof. Dr. Panuwat Phakdee-auksorn 的监督下完成。如果您有任何问题，可以联系此邮箱：caiwutsl@gmail.com

本问卷由两部分组成，预计占用您大约五分钟的时间。 请放心，您所提供的所有信息都将严格保密并仅用于研究目的。 不会收集包括您的 IP 地址在内的任何个人身份信息。本研究将采取合理措施确保数据的机密性。 请注意，参与本研究完全是自愿的。

<div align="center">同意参加请勾选 　□是</div>

* 本问卷适用于 18-30 岁之间，曾看过泰国电视剧《以你的心诠释我的爱》，但从未到过普吉岛的中国公民。在正式回答所有问题之前，请回答以下三个问题以确保您有资格完成此问卷。

1.您是否是年龄在 18 至 30 岁之间的中国公民？

□ 是 □ 否

2.您是否曾经观看过泰国电视剧《以你的心诠释我的爱》？

□ 是 □ 否

3.您是否曾经去过普吉岛？

□ 是 □ 否

A 部分：个人资料

1.性别： □ 男性 □ 女性

2.年龄： ＿＿ 岁

3.婚姻状况：

□ 单身 □ 已婚

☐ 离异　　　　　　　　☐ 分居

4. 教育程度：

☐ 高中或以下　　　　　☐ 学士学位

☐ 硕士学位　　　　　　☐ 博士学位

5. 月收入（RMB）：

☐ ≤2,000　　　　☐ 2,001-4,000 ☐ 4,001-6,000

☐ 6,001-8,000　　☐ 8,001-10,000　　☐ >10,000

B　部分：请参考您观看《以你的心诠释我的爱》的经历，并为下面的每个陈述选择相应的数字以表示您同意或不同意的程度。

1=非常不同意 2=不同意　3=中立 4=同意 5=非常同意

陈述	同意程度				
1.　对《以你的心诠释我的爱》的观众参与度					
我发现这部电视剧中我最喜欢的角色/演员很有吸引力。	1	2	3	4	5
如果这部电视剧中我最喜欢的角色/演员出现在另一个节目中，我会观看那个节目。	1	2	3	4	5
如果互联网、报纸或杂志上出现有关于这部电视剧或我最喜欢的角色/演员的故事，我会阅读它。	1	2	3	4	5
我曾期待观看这部电视剧的每一集和我最喜欢的角色/演员。	1	2	3	4	5
当我最喜欢的角色/演员犯错或发生不好的事情时，我为他们感到难过。	1	2	3	4	5
我想亲自见到这部电视剧中我最喜欢的角色/演员。	1	2	3	4	5
我在看这部电视剧的时候感觉很舒适，就好像角色/演员是我的朋友一样。	1	2	3	4	5
看这部电视剧的时候，我觉得自己仿佛也是故事的一部分。	1	2	3	4	5
我围绕这部电视剧安排了我的每日/每周时间表，以便与该节目保持常规的关系。	1	2	3	4	5
我觉得这部电视剧和我最喜欢的角色/演员一直陪伴着我。	1	2	3	4	5
我喜欢在家里听到这部电视剧中我最喜欢的角色/演员的声音。	1	2	3	4	5
我觉得这部电视剧呈现了生活中的真实情况。	1	2	3	4	5
我觉得这部电视剧描绘出了可与我个人相关的现实人生课程和实践。	1	2	3	4	5
这部电视剧似乎理解并涵盖了我想更多了解到的各种问题。	1	2	3	4	5

陈述	同意程度				
2. 看完《以你的心诠释我的爱》后感知到的普吉岛目的地形象					
我认为普吉岛拥有					
美丽的风景/自然景点	1	2	3	4	5
有趣的文化/历史景点	1	2	3	4	5
未受污染/未受破坏的环境	1	2	3	4	5
好的气候	1	2	3	4	5
吸引人的当地食物	1	2	3	4	5
物有所值	1	2	3	4	5
有趣和友好的当地人	1	2	3	4	5
人身安全性	1	2	3	4	5
我认为普吉岛是					
令人愉快的	1	2	3	4	5
令人兴奋的	1	2	3	4	5
令人放松的	1	2	3	4	5
振奋人心的	1	2	3	4	5
3. 看完《以你的心诠释我的爱》后对普吉岛的目的地依恋					
普吉岛对我来说意义重大。	1	2	3	4	5
我十分钟爱普吉岛。	1	2	3	4	5
我十分认同普吉岛。	1	2	3	4	5
普吉岛对我来说是一个非常特别的目的地。	1	2	3	4	5
比起其他任何目的地我将更喜欢访问普吉岛。	1	2	3	4	5
访问普吉岛将会比其他任何目的地都更让我满意。	1	2	3	4	5

陈述	同意程度				
访问普吉岛对我来说比访问任何其他地方都更重要。	1	2	3	4	5
我不会用任何其他目的地来代替我想在普吉岛获得的体验。	1	2	3	4	5
4. 看完《以你的心诠释我的爱》后的行为意图					
我会在未来三年内去普吉岛旅行。	1	2	3	4	5
我会向他人推荐普吉岛。	1	2	3	4	5
我会向他人讲述关于普吉岛的正面信息。	1	2	3	4	5

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Educational Attainment

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Bachelor of Management	Bohai University	2015

Work – Position and Address (If Any)

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List of Publication and Proceeding (If Any)

Shi, D. Phakdee-auksorn, P. (2023) *Exploring the Impact of the Thai Television Series on Young Chinese Viewers' Perceptions of Phuket, Thailand as a Holiday Destination and Their Behavioral Intentions*. Proceedings of Kasetsart Journal of Social Sciences. Manuscript ID: KJSS-2023-0015