

Effects of Korean television dramas on the flow of Japanese tourists

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Abstract

This study investigated the effects of the Korean television (TV) drama series titled, *Winter Sonata*, on the potential or actual Japanese tourist flow to Korea. More specifically, this research explored the reasons for the popularity of the Korean TV drama series, the change of perceived image as an impact of the melodrama, and the preferred products of soap opera-induced tourism. The objectives of this study were achieved through two ways: (1) review of articles in newspapers, magazines, and reports; (2) analyses of a survey of Japanese tourists visiting featured locations of the *Winter Sonata* TV drama series. The results of this study indicated that this Korean TV series had a variety of impacts in relation to Korea and Japan. Interestingly, Japanese respondents in their 40s and over-preferred Korean TV dramas and indicated a stronger desire to take a *Hallyu* trip. Additionally, a high level of interest and empathy for leading actors and actresses were the key reasons for their preference for Korean dramas. Results of the canonical analysis indicated that respondents preferred the Korean TV dramas due to all five reason dimensions which demonstrated higher levels and agreement for the development of five out of the eight product types from this study.

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1. Introduction

Television (TV) is one of the most popular and influential vehicles for attracting people's attention among diverse visual media alternatives. A significant percentage of people are inclined to watch TV upon returning home from work or school. The rapidly developed multichoice cable TV, which includes sports, romance, comedy, home shopping, foreign language, religion, leisure, and travel, acts not only as a provider of worldwide news and information, but has become a significant part of our leisure life (Butler, 1990; Couldry, 2001; Dahlgren, 1998). Meanwhile, among other TV programmes, a popular TV drama series is one of the most addictive providers of spurring gossip and discussion that encourage viewers to

ponder the stories and the motives of the actors with family, friends, and neighbours (Couldry & McCarthy, 2004a, b). The affect of TV media on our daily routine is exceptionally significant.

Among the various studies which have mentioned the power of TV programmes affecting contemporary social life, some studies have focused on the impacts that TV programmes have on a location from a tourism marketing standpoint (Beeton, 2001a, 2005; Busby & Klug, 2001; Connell, 2005a, b; Couldry, 1998; Frost, 2006; Kim & Richardson, 2003; Riley, Baker, & Van Doren, 1998; Riley & Van Doren, 1992; Schofield, 1996; Tooke & Baker, 1996). There is a wealth of magazine and newspaper articles on the effects of movies and TV programmes which provide a number of film-induced tourism cases. As initial academic contributors to this field, Riley and Van Doren (1992) suggested the use of film to format new images of tourism destinations as an effective tool for destination promotion. Likewise, they indicate that movies can be a beneficial vehicle for vicarious satisfaction for tourists

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without the tourist having to incur the costs related to travel, time, health, and distance. The effects of film on tourist flow in tourism literature have been discussed with issues of economic impacts, intangible benefits, negative impacts, and symbolic meaning and value (e.g., Beeton, 2001a, 2005; Busby & Klug, 2001; Connell, 2005a, b; Couldry, 1998; Frost, 2006; Kim & Richardson, 2003; Riley et al., 1998; Riley & Van Doren, 1992; Schofield, 1996; Tooke & Baker, 1996).

This study primarily deals with a case study that examines the effects of a Korean TV series on attracting foreign tourists to Korea. Korean TV programmes are spreading, via export, to other countries and cultures. In recent years, Korean TV dramas have been exported to the United States, Mexico, and a number of African countries as well as countries in Asia such as Japan, China, Taiwan, Vietnam, Thailand, and Mongolia. Interestingly, the popularity of these TV shows has made them a smash hit throughout numerous countries in Asia despite the programmes being steep in Korean culture and history. The popularity of the Korean TV dramas is elevating a higher level of interest in a wide range of fields such as music, film, food, fashion, and other culturally inspired products shown on the TV programmes. The wave of Korean pop culture was first called *Hallyu* by the Chinese mass media in 2002 (Korea Times, 2005), in reference to the pace of the culture's impact on neighbouring countries as the winds of the Korean pop culture swept across China beginning in 1996. The interest in *Hallyu* was reinforced by the 'soccer syndrome' of the 2002 World Cup as well as the development of advanced Korean electronic products.

In Japan, a fever was created by a 26-part Korean TV drama series titled *Winter Sonata* which led to a variety of economic and socio-cultural impacts. The induced flow of Japanese tourists has been rapidly increasing, indicating the number of visitors to Korea in 2005 compared to those of 2003 and 2004 reported a raise of 35.5% and 35.4%, respectively (KNTA, 2006). As the number of Japanese tourists visiting Korea increases, this flow is closing the cognitive distance between the two countries, known as 'close in distance but far in mind' (Korea Times, 2004a). A goal of this study was to examine the effects of the Korean wave, specifically those induced by *Winter Sonata*, on Japanese society, in particular Japanese tourists' perceptions and behaviour. More specifically, this study identified the economic and social impacts of *Winter Sonata* on Japanese society through a review of magazines and news reports. Furthermore, this study investigated the reasons for the popularity of the Korean TV series, the change in perception induced by the melodrama, and the preferred products of TV programme-induced tourism. The second objective was investigated through an analysis of Japanese tourists who were surveyed while visiting featured locations of the TV drama series, *Winter Sonata*.

This study's findings are expected to offer an Asian case study of film-induced tourism. In particular, the diplomatic relationship between Korea and Japan has recently faced a

number of challenges. Thus the results of this study will offer a clue to whether or not TV dramas and film-induced tourism act as a favourable force to stimulate peace through reducing tension and mistrust between the two countries cultures.

2. Impact of the 'Korean wave' on Japanese society

Throughout the history of the two countries, Japan has invaded Korea numerous times, including one large-scale war (1592–98). More recently, Korea experienced Japanese colonial rule from 1910 through 1945. During that period, the Chosun Dynasty was forcefully usurped by Japan, and Koreans felt poignant remorse over their lost sovereignty. For example, Korean identity and tradition were forfeited through being forced to take Japanese names, prohibiting use of the Korean language in schools, and eventually, during the last years of World War II, the urging to change one's nationality from Korean to Japanese.

During the colonial rule period, many Korean historical monuments and relics were destroyed or moved to Japan. Furthermore, the partition of the Korean peninsula occurred in the process of the disarmament of Japanese troops residing in Korea at the end of WWII. The historical relations of the two countries have been filled with alienation even though they are geographically close. Recent events, including a distorted history textbook in reference to the World War II for Japanese students, the Japanese government's claim of ownership of the currently Korean-controlled Dokdo islet, and Japanese Prime Minister Koizumi's ongoing annual visits to the Yasukuni shrine, a burial place of World War II criminals, have stimulated an anti-Japan movement in Korea. These complicated international situations are intermingled with the *Hallyu* wave.

Among the few gaijin or foreign (Agrusa, 2000) TV series which have run in Japan, *Winter Sonata* is the most popular with the Japanese public and mass media. The programme was first aired by the Nippon Hoso Kyokai (NHK) broadcast company in 2002, then rerun three times. The export and broadcast of this love story drama has been extended to Egypt, Ghana, Thailand, Taiwan, Hong Kong, China, and United States. The plot of the TV programme is a touching love story between a young man and a young woman. The romantic story has a convoluted plot involving unrealistic and ideal love and self-sacrifice, complicated family matters, the hero's amnesia from a car accident, heartrending separation, unexpected reunion before the heroine's wedding with another man, a fateful break-up due to blood relations between the couple, the hero's suffering from a disease, a romantic love triangle, false information concerning the half-blood relationship, an unexpected meeting 3 years after the break-up, and finally a happy ending.

The scenes of the TV series are enhanced by touching melodies and beautiful scenic backgrounds, including a ski resort, a cabin in a forest, a lake with towering straight

large pine trees lining both sides, a fishing village alongside a white sandy beach with seagulls, a pastoral house and an island with beautiful sunsets and flora. The contents of *Winter Sonata* are totally different from those of modern Japanese TV drama's pop culture, which are often rooted in the subjects of violence, crime, pornography, incest, materialism, corruption, scandals of celebrities, and non-human topics such as robots or machines in cartoon movies (Korea Times, 2004a). The *New York Times* (2004) commented that the main reason for the booming popularity of Korean TV series rests on stimulating emotional bonds and nostalgia that many Japanese women feel is lost in the current Japanese society where uncertainty and pessimism seem to prevail.

The two characters who played the lead roles in *Winter Sonata*, Yong-Jun Bae, and Ji-Woo Choi (see Fig. 1) have been called 'Yon sama' and 'Ji-Woo hime,' respectively (sama and hime in Japanese mean 'prince' and 'princess') by the Japanese mass media and the public in honorific reference to them. In particular, the spectacled actor is extremely popular with middle and elderly aged Japanese women who are 40 years and older, and who have pleasant memories of their own first and unconditional love. According to a 2004 article in the *New York Times*, 'Yon sama', the 31-year-old Korean actor became one of the most famous people in Japan (Chung, 2005; Korea Times, 2005). The Japanese newspaper company, Asahi, reported that 'Yon sama' was ranked as the most popular word of the year in 2004 in Japan (Korea Times, 2004b). His striking popularity outdid all other Japanese persons including the Prime Minister and baseball hero, Ichiro Suzuki, as well as Western celebrities such as Tom Cruise and David Beckham (Korea Times, 2004b). The reasons for the acclamations towards him by middle and elderly aged Japanese women include the correspondence of his image to their traditional standard of a man having courtesy, dreamy good looks, devoted care for woman, and warm-hearted humanity (Brasor, 2004; Faiola, 2006).

The success of the TV series has also produced positive economic effects to a featured location. Nami Island in Gangwon province is where the leading actor and actress are portrayed as enjoying their time together in *Winter Sonata*. Additionally, the Yongpyong resort which is in the same province became an attractive winter tourism destination since the showing of this K-drama. From January through March 2005, charter flights departed weekly from Osaka to Yongpyong which brought Japanese tourists to track the two stars' romantic love. In 2004, Gangwon province, which is the main featured location for the *Winter Sonata* TV series, received 1,435,000 foreign tourists mainly from Japan, China, and Taiwan (Donga Ilbo, 2005), an increase of 40.4% compared to 2003 the year prior to the showing of the TV drama. Thus, the Korean wave can be considered a vehicle for improving the image of Korea and Korean tourist destinations. Photos of Japanese tourists enjoying themselves at the featured locations of *Winter Sonata* are shown in Figs. 1–3.



Fig. 1. Pure romance scene of a star actor and a star actress.



Fig. 2. Japanese tourists strolling at the featured location.

A *Winter Sonata* festival held in a small city of Japan for one and a half months in late 2004 attracted more than 700,000 visitors, whose direct expenditures amounted to US\$21.7 million (Miller, 2005). More than 1.12 million Japanese-translated books of the TV programme were sold in Japan and the sales of video tapes, DVDs, CDs, and photos exceeded US\$370 million (KBS News, 2005). According to a report by the Hyundai Economic Research



Fig. 3. Japanese tourists before a statue of hugging on the drama scene.

Institute (2004), the economic impact of *Winter Sonata* reached US\$1 billion in Korea and US\$2 billion in Japan.

Asian tourists flocked to see the two celebrities in a variety of fan service ceremonies such as hand printing, photo exhibitions, and autograph sessions organized for their vehement fans. For example, hundreds of Asian fans visited Seoul to see Yong-Jun Bae in a film festival on November 19, 2004 (Japan Today, 2004; Korea Times, 2004a). Ji-Woo Choi participated in 'Ji-Woo Choi Meets with Asian Fans,' an event that drew 1500 enthusiastic fans from Japan, Taiwan, and other Asian countries to the location where the TV series was filmed (Korea Times, 2005). In addition, Yong-Jun Bae was designated as 'the second most popular hit product' in Japan in the first half of 2004 because of the significant contribution to the Japanese economy from fields such as film, tourism, and book sales.

Along with the economic impact, benefits resulting from the *Winter Sonata* boom extended to evidence of socio-cultural impacts as well. First, according to a survey completed in September 2004 by the NHK Broadcasting Culture Institute, the proportion of Japanese households who watched the romance programme reached 38%, and half of the respondents indicated they became familiar with Korean culture en route (Modung Ilbo, 2005). In the report, 26% of the respondents answered that their image of Korea was changed, and 22% of them responded that their interest in Korea was enhanced (Modung Ilbo, 2005). The sensational success of the programme promoted a boom for people wanting to understand Korean culture through learning Korean language via the melodrama's script, purchasing Korean music discs and books, watching Korean movies, and tasting Korean food (Modung Ilbo, 2005). For instance, the number of universities in Japan offering lectures on Korean language increased from 143 in 1995 to 335 in 2004 (Hyundai Economic Research Institute, 2004). Furthermore, it has even been suggested that Japanese women tend to prefer to marry Korean men

(Faiola, 2006; Hyundai Economic Research Institute, 2004).

Second, *Winter Sonata* evoked the importance of pure and self-sacrificing love partly missing from Japanese people living in a seemingly self-centred and materialistic industrial society. Thus Japanese people became infatuated through the vicarious medium of melodrama by rediscovering the nostalgia, reminiscent of their first love. In addition, 'Yon sama' stimulates the emotional bond of family relations, often lacking in modern Japanese society (Hyundai Economic Research Institute, 2004). Third, while there is existed substantial or unconscious discrimination against Korean-Japanese people, after this TV romantic drama was broadcast, the discriminatory atmosphere against both Korean-Japanese and Korean residents in Japan eased to some extent (Brasor, 2004; Faiola, 2006). Furthermore, general interest in Korean culture increased the awareness of the legal barriers, such as limited voting rights and limited access to public sector employment, which keep Korean-Japanese outside the mainstream of Japanese society (Brasor, 2004). This TV programme is contributing to the perception of Korea as a friendlier and more attractive nation (Korean Times, 2004b).

3. Literature review

Visual media influences perceptions of what is fashionable, interesting, and attention grabbing. Likewise, to the extent that portrayals of actors' behaviours and emotions, whether romantic or violent are consistent with viewers' ideal self-images or prototypes of the ideal group member, viewers may emulate the on-screen behaviour of the stars. A TV programme or a motion picture in a prime destination not only brings in money to the location during the actual filming, which could be quite significant, it can also inspire people to visit the location for years afterwards. According to Beeton (2001b), there is ample anecdotal evidence that tourists look for film sites and even reenact fantasies portrayed in movies and TV programmes at those film locations. According to a thorough review of the tourism literature, the effects of film tourism can be classified by four themes: (1) the economic impact; (2) enhancement of intangible value in the host community; (3) negative impacts; and (4) the perspective of post-modernism.

There are a number of studies that relate to film tourism which have reported evidence of the economic impact on the film destination (e.g., Beeton, 2001b; Busby & Klug, 2001; Connell, 2005a, b; Riley et al., 1998; Ross, 2003; Tooke & Baker, 1996). According to Tooke and Baker (1996), the number of US tourists to Australia between 1981 and 1988 increased by 20.5% annually due to various reasons including the impact of the Australian movies, *Mad Max*, *The Man from Snowy River*, and *Crocodile Dundee*. In Riley et al.'s (1998) study that analysed visitation to 12 US film locations, according to their comparison of the 12 tourism featured locations, visitation

showed an estimated 43% increase 5 years after the movie release compared to pre-release history. In addition, the film locations were introduced by organized tour groups, hosted local festivals, and observed an increase of memorabilia sales.

Numerous local governments and tourism officials are trying to entice Hollywood to film a TV series and make movies in their areas since the economic impact to a community is immense. In California alone, the film industry generates over \$20 billion a year (The Economist, 1998). In the state of Illinois in 1997, the TV and film industry spent over \$100 million dollars. It was reported that “an Arthur Andersen study of a single film with a \$14 million local production budget found that the project generated \$21 million in local economic impact, created the equivalent of 183 full-time jobs, and generated nearly \$800,000 in state, county, and city taxes” (The Economist, 1998, p.1). Similarly, the ‘Frodo Economy’, built up from the making of the *Lord of the Rings* films in New Zealand, is worth £2 billion a year and is now worth more than the dairy industry in New Zealand (Ross, 2003).

Beeton’s (2001b) study on the economic benefit of a TV series reported that prior to the screening of the *Sea Change* on TV in Australia, the featured location had shops vacant and closing, then after the screening, a robust environment developed with tourists and lucrative shops. Thus the community which was filmed received a substantial economic gain in the tourism sectors and raised the status of the town (Beeton, 2005). The success of this TV series led to the establishment and the implementation of a community management action plan including upgrading the featured location, the Barwon Heads Park and renovation of facilities (Beeton, 2001a). In an empirical investigation of visitors to the featured site of the movie, *Notting Hill*, Busby and Klug (2001) found that about 75% of 150 respondents showed a level of agreement on the question of whether TV programmes and films encourage tourism to an area.

Along with economic benefits to the featured community, Connell (2005a, b) investigated the effects of a children’s TV programme, *Balamory*, as a force that attracts families with young children to Tobermory, Isle of Mull, Scotland. She reported an increase in profitability for businesses at the featured location—thanks to increases of family visitors and average per capita spending, which increased 43.3% 5 months after the programme was released compared to the same season 1 year before the broadcast of the children’s programme. The researcher also reported that the effect of the TV programme release contributed to reducing a problem of seasonality in the tourism destination.

The state of Georgia is an example of the economic impact in which TV and the motion picture industry supports hundreds of businesses and thousands of industry-specific professionals and crafts people. In addition to the significant direct economic impact that comes with a production, the TV and film industry provides a tremen-

dous economic boost through the tourism recognition that comes with a production that is filmed in the state (Perdue, 2005). Tourists have flocked to the city of Savannah, Georgia since the release of movies such as *The Legend of Bagger Vance* and the *Midnight in the Garden of Good and Evil*. According to the President of the Savannah Area Chamber of Commerce, the number of times Bagger Vance said the word Savannah in the movie creates recognition and intrigue for Savannah and prompts curiosity in the potential visitor’s minds (Poole, 2001).

According to an article in The Economist (1998), tourists still show up in Savannah, Georgia looking for Forrest Gump’s park bench years after the release of the movie, *Forrest Gump*. In 2004, Georgia was home to 252 productions including movies, TV episodes, commercials and music videos which accounted for \$123.5 million being injected into the state of Georgia’s economy (Perdue, 2005). Over the past 32 years, Georgia has developed a tradition of filmmaking and TV production with more than 450 major films and TV shows produced that includes such hits as ‘Driving Miss Daisy’ and ‘Forrest Gump’ and TV drama series such as ‘In the Heat of the Night’ and the ‘Dukes of Hazard.’ As a result, more than \$3 billion has been generated for the state’s economy (Poole, 2001).

As for England’s example of the economic impact of the film industry on tourism, the TV and movie industry have been a blessing for Britain’s tourism industry. According to the Associated Press of London, “tourism officials estimate that around one-fifth of the 28 million people who come to Britain each year do so after seeing the country depicted on screen. The report suggests that up to US\$2.8 billion of tourism spending is linked to films shot here” (AP London, 2005, p.1).

A BBC series titled *Monarch of the Glen* is based on a fictional country estate and was watched by more than 50 million viewers in 23 countries worldwide and has brought a huge boost in tourism to the Badenoch and Strathspey areas of Scotland where the series is filmed. Thus, Scotland has seen the economic benefits from the global appeal of the TV tourism phenomenon, which has brought tourists in search of Scotland’s charm (Chisholm & Lawson, 2003).

In the second research direction of the literature on film tourism, some studies have discussed that movies or TV programmes provide intangible benefits to a local community or country such as image enhancement or an increase in the level of awareness of the host city. Connell (2005a, b) found that roughly 40% of the local tourism operators responded that a TV programme for children presented a positive image of the locale to visitors. In addition, 80.8% and 52.7% of respondents of these two studies believed that the pre-school soap contributed to converting the city to a tourist destination and enhanced awareness of the city as a tourism destination, respectively. A study by Kim and Richardson (2003) found that those who are exposed to a destination’s image in a movie or film, reported more favourably on the destination’s image of the featured location city than those not exposed to it. These findings

are consistent with those of image studies that show the effects of visual media's promotional efforts on potential tourists' image (Gunn, 1972; Jenkins, 1999; Perry, Izraeli, & Perry, 1976). Thus TV programmes act as the powerful tourism destination brand-building vehicles because the mass media can develop a new brand image or reinforce the already-established brand image (Crockett & Wood, 2003).

An intriguing benefit of filming a TV show or movie in a location may occur after the stars have packed up and gone home. The result of people coming to visit the location they viewed on TV or in the movies is known as film-induced tourism. One of the most recent destinations that has benefited from film-induced tourism is New Zealand, which has capitalized on being the backdrop of the three *Lord of the Rings* films. Malta is another destination that added a new dimension to their tourism marketing product by advertising the filming of such epic movies as *Troy* and *Gladiator*. Using its landscape and historical buildings as a backdrop, the Malta Tourism Authority recently created a new product for tourists: an online 'Malta Movie Map' (Naudi, 2005).

Unlike movies, TV series provide weekly reinforcements of a destination's appeal and local tourism boosters state that top-of-mind awareness can do wonders for tourism (Bly, 2004). Hawaii is one destination that has capitalized on TV-induced tourism. The TV series, *Hawaii Five-O* in 1968 was the first TV series to bring images of Hawaii to the world. Although a number of Hawaii's tourism officials feared that the police drama would expose a negative side of Hawaii, more than 35 years later tourists still send emails to the Hawaii Tourism Commissioner requesting specific locations of where the show was filmed (Bly, 2004). More recently, the hit TV series, *Lost* is shot on the Hawaiian island of Oahu and the state pulled in a record \$161 million in production revenue last year, nearly twice 2003s revenue of \$84 million (Majendi, 2005).

As a means of enhancing a destination through film, Scotland, has not only capitalized on its movie popularity, but has also cashed in with an upmarket TV reality series. The TV reality series titled *The Edwardian Country House* is boosting the number of people touring the site of the filming in Manderston, Berwickshire, Scotland by 40% since it was shown on British screens last year (Chisholm & Lawson, 2003).

The third research direction of this film tourism study is to examine the negative effects on a film location. According to Tooke and Baker (1996) some of the negative impacts to a featured location include increased tourism, which result in vehicle traffic and pedestrian congestion as well as commercialization. Similarly, Riley et al. (1998) reported adverse effects such as exploitation of locals or visitors, locals' imitation of tourists, degradation of satisfaction level by the gap between local appearance on screen and real appearance, a raise of product prices in a featured location, and over-commercialization. Beeton (2001b) discussed that as the real estate value in the featured destination of *Sea Change* significantly increased,

tenants may have a concern about rental fees. Additionally, she reported that the town residents experienced trespass or privacy invasion by campers, photographers, and out-of-towners. Likewise, Connell (2005b) showed concerns about commercialization including merchandizing from TV programmes for children and the shortage of pre-existing businesses that catered to this tourism market combined with a substantial increase in visitor expenditures resulting in a rise in the number of new businesses owned by non-residents of the local community.

Another example of film-induced tourism having negative effects on a location is that of Honolulu, Hawaii. Honolulu is a city of 899,000 people, the 47th largest city in the United States (US Census Bureau, 2004). However, many people have a perception of Honolulu that comes from TV or movies and believe that residents live in bamboo huts and walk around in grass skirts doing the hula. Likewise, in the movies of yesteryear, many myths were portrayed. For example, images of Jerry Lewis, Bing Crosby, and John Wayne on Waikiki Beach were good enough to elicit desires for others to visit Hawaii (Brown, 1982). As Luis Reyes (1995) alludes, some plots may have seemed far-fetched to be considered reasonably possible, but it is still important to point out that they are myths just in case there are those that truly believe in them. Princesses were not sacrificed in volcanoes, cannibalism was not actively practiced, Hawaiians were not necessarily free-loving nor lazy people, the main industry in Hawaii was not pearl-diving, white people did not bring prosperity nor enhance the lives of natives, and sleek Hawaiian women did not always wear sexy sarongs (Reyes, 1995). Rothman's book stated "genuinely negative results occur when touristic reality is constructed mostly by purveyors and consumers and when tourism develops without substantive, informed, empowered involvement of the 'host' population" (Rothman, 2003, p. 165).

As the last category of this film tourism research, some studies have viewed the role of film and TV in post-modern society (Riley et al., 1998; Schofield, 1996). Schofield (1996) discusses that the deconstruction of space by film or TV and its reconstruction of the image of place, occurs as a post-tourist experience at a boundary between authentic and unauthentic worlds. He indicates that hyper-reality and simulacra, which dominate visual media, influence viewers to accept scenes and historic events portrayed within film and TV programmes through the process of soft filtering. Finally, he expects media-induced tourism to rapidly become 'in fashion' as more viewers become cinematographic history interest seekers through actual tour experience. Defining a movie icon as a movie's symbolic meaning or theme, Riley et al.'s (1998) indicated that movie scenes expressing intimate and humane storyline themes, dramatic conversion, and the attractiveness of characters in movies all induce travel to featured sites seen on the movie screen.

The role of nostalgia in characteristics of post-modernism extends to nostalgia-induced tourism. As Pretes (1995)

discussed, designation of the Santa Clause Village Land in Finland successfully stimulates nostalgia and commercialization of consuming intangible concepts of Santa Clause. The concept of nostalgia in tourism can also be supported by assertions of Horne (1984) and Urry (1990) which showed a warning of the 'potential conservative function' of tourist nostalgia and commodification of the past. Likewise, since the Korean drama *Winter Sonata* is a love story between young people, this is a typical case of nostalgia-induced tourism since the love affair is pure and true which helps TV viewers bring back memories of their youth or first romance.

In sum, these studies have in common the idea that a movie or TV drama can be a medium to attract tourists to featured, actor-related, or original work-related locations. The popularity of backdrop destinations shown in visual programmes is similar to the phenomenon of artistic and literary places as tourist attractions (Busby & Klug, 2001; Herbert, 1996; Newby, 1981; Seaton & Hay, 1998; Square, 1994). Furthermore, marketing featured destinations are closely linked to the concept of destination branding because the featured locations can be considered to be a product with brand loyalty, brand image, and brand equity (Cai, 2002; Gnoth, 1998; Kim & Agrusa, 2005; Williams & Palmer, 1999).

4. Methods

4.1. Measurement

Previous studies on movie-induced tourism were reviewed in order to determine if items could be identified relating to the reasons for visiting a movie-tourism destination which could be used or modified in developing a research questionnaire for this study. However, since most of the previous studies did not use a structured questionnaire there was a lack of appropriate instruments to measure items consisting of 'reasons of preference for Korean dramas,' 'drama-induced tourism items,' and 'development of effective products to attract drama-induced tourists.' In addition, since this study focused on the Korean cultural wave, there was a need to develop an instrument with study-specific items.

Thus this study attempted to develop an appropriate research instrument for use in this study. In order to develop the structured questionnaire relating to 'reasons of preference for Korean dramas,' 'drama-induced tourism,' and 'preferable *Hallyu* products,' there were 10–20 min in-depth interviews with 10 Japanese tourists who were visiting Nami Island, Korea, one of the featured destinations of *Winter Sonata*, a Korean drama, that swept into vogue in the spring of 2004. These in-depth interviews of Japanese tourists were implemented during the week of May 10 through 17, 2004.

As a result of the interview process, 17 items were attained and developed as 'reasons of preference for Korea dramas', which included a mix of cognitive and affective

attitude attributes. Examples of cognitive items were 'because Korean culture provides homogeneity compared to those of other countries' and 'because of the appeal of the Korean traditions,' whereas those of affective items included 'because the scenic backgrounds are beautiful' and 'because the dramas are lyrical.'

In order to confirm the validity of the content of the questionnaire, a pilot study of ten drama-induced Japanese tourists was undertaken in a hotel restaurant in Seoul. This pilot study took place approximately 1 month after the in-depth interview process from June 20 through 21, 2004. At this stage, participants were asked whether the items were appropriate for the questionnaire. As a result, two items relating to the content of the drama story, 'Korean dramas show advanced culture of Korea' and 'contents or topics of Korean TV dramas are family-centred,' were ruled out because the respondents who participated in the pilot study process indicated that these items were ambiguous or duplicated. A set of 15 items were finally selected to measure the reasons why Korean TV dramas attract Japanese TV viewers. In the same procedure, seven TV drama-induced tourism items and eight other items requesting information in reference to the development of effective products to induce Japanese tourists were also selected.

One item inquiring about the change in image of Korea after viewing a Korean TV drama was worded as "after watching a Korean TV drama how was your perception of the image of Korea changed?" Respondents answered on a 5-point Likert-type scale where 1 = image became strongly unfavourable, 2 = image became somewhat unfavourable, 3 = neutral, 4 = image became somewhat favourable, and 5 = image became strongly favourable. Responses to items, except for respondents' demographic variables and image change, were measured on a 5-point Likert-type scale where 1 = strongly disagree, 2 = somewhat disagree, 3 = neutral, 4 = somewhat agree, and 5 = strongly agree. In all stages of scale development, two Korean Japanese graduate students and a Korean professor whose area of study is Japanese were involved with the interviews and questionnaire development.

4.2. Sample size and data collection

An on-site survey was administered to inbound tourists who were visiting Nami Island in Gwangwon province during seven weekdays and five weekends from June 5, 2004 to September 20, 2004. The study site is a famous featured destination for *Winter Sonata* and is one of the most significant must-see sites listed in itineraries for the Korean wave tourists. Convenience sampling was the method of choice for the study since it was not physically possible to control for the visitors' passage through an open space on the island. Since most drama-induced tourism products are packaged by a travel agency, interviewers first received permission from the tour guides before personally contacting Japanese tourists who were

strolling around the featured town. The respondents selected for this study consisted of only Japanese tourists. A total of 320 questionnaires were collected. However, there were 12 incomplete questionnaires which were deleted and the final sample size for statistical analyses was 308.

4.3. Data analyses

The first objective of this study was to identify the economic and social impacts of *Winter Sonata* on Japanese society through a review of magazine and news reports. To achieve this objective, a thorough review of magazines, newspapers, reports, and academic research journals was conducted. The following quantitative research methods were used to achieve the second objective of this study. Factor analysis was initially conducted to identify the underlying dimensions to understand the reasons for preference of Korean dramas. Next, reliability coefficients with extracted domains were calculated to measure the internal consistency among the items.

To examine the overall difference between levels of age in the preference reasons domains, a multivariate analysis of variance (MANOVA) procedure was conducted. If statistical significance was found, one-way analysis of variance (ANOVA) tests were subsequently undertaken to examine the significant differences between age groups on the extracted reasons domains. When significant differences were found, Duncan's multiple range tests were used to examine the source of the differences across the respondent subgroups.

The reason for considering age to be a grouping variable is that age has been found to be the most differentiating indicator in preference reasons, drama-induced tourism, and development of effective tourism products. This hypothesis originated from the review of literature linked to *Hallyu* and from personal interviews with Japanese tourists during the questionnaire development process. In addition, one-way ANOVA methods also identified mean differences of TV series-induced tourism items and development of effective products to attract drama-induced tourists among the five age groups. Age was used as a grouping variable since relations between Korea and Japan have been dramatically developed through the passage of time since the early 1900s and thus Japanese individuals of different age groups are likely to distinctively perceive Korea and the effects of the Korean TV dramas on Japanese society differently.

A multiple regression analysis was used to identify factors contributing to image change of Korea as a soap-opera tourism destination. Canonical correlation analysis, on the other hand, was performed to examine the relationship between two sets of variables, the five dimensions of reasons of preference for Korean TV dramas, and eight effective *Hallyu* product items. Thus results of the statistical methods were expected to reveal if

and how the two sets of variables relate to each other (Tabachnick & Fidell, 1996).

5. Results

5.1. Respondents characteristics and factor analyses

This study's findings demonstrated that the characteristics of the respondents were female (59.6%), married (40.3%), working as company employee (30.4%), having an educational level of some college or college degree (73%), and had participated in 2–3 Korean tours (56.2%). The characteristics of respondents' past tours were for a duration of 3–4 days (72.8%), travel cost of US\$1000–\$3000 (55.1%), and information sources were friends/relatives (34.1%), fraternity groups (25.9%), and family (24.4%). Respondents' years of age consisted of 20–24 (23.3%), 25–29 (30.7%), 30–39 (27.7%) and 40 and over (18.3%).

As Table 1 demonstrates, the factor analysis using the 15 items indicating reasons of preference for Korean dramas identified five underlying domains where eigen values were greater than 1.0. The rotation method used in this study was 'varimax' which seeks to maximize variances of the loadings in a certain predetermined fashion. A principal components method was employed to extract factors. In the scree plot test, the eigen value for the first factor was highest but decreasing for the next four factors which had an eigen value greater than 1.0. The factor structure accounted for 65.68% of the variance. Since KMO measure of sampling adequacy was .83, the factor analysis was considered a useful validation of the factor model. Bartlett's test of sphericity which evaluates all factors together and each factor separately against the hypothesis that there are no factors was 757.9 ($p = .000$), indicating that one or more factors exists. The reliability alphas within the five domains were .70, .69, .80, .69, and .71, which indicate adequacy in meeting the criterion recommended by Nunnally (1978). Thus the values indicate the internal consistency of items on each domain.

Factor loadings which measure correlation between the observed measurements and the factors ranged from .40 to .72 on the five domains. According to Comrey and Lee (1992), loadings in excess of .45 can be classified as fair or above, whereas Tabachnick and Fidell (1996) suggested that only variables with loadings of .32 and above can be interpreted. Thus since the cut-off for size of loading and its interpretation depend on the researcher's preference (Tabachnick & Fidell, 1996, p. 677), this study set .32 as the cut-off size of loadings. Meanwhile, communalities for each variable which show the variances accounted for by the factors were from .77 to .88, indicating each variable contributes in establishing the factor structure. These domains were labelled: (1) Korean traditional culture, (2) humanistic topics, (3) empathy to star actors or actresses, (4) lyrical/beautiful scene background and music, and (5) new contents and curiosity.

Table 1
Results of factor analysis and its four dimensions

Reasons of preference to Korean dramas	Factor loadings					Communalities	Item means
	1	2	3	4	5		
<i>Korean tradition culture</i> (Dimension 1)							
Because Korean cultures provide homogeneity compared to those of other countries	.68					.81	3.24
Because of appeals of Korean traditions	.64					.86	3.28
Because contents and topics of the dramas are oriented to family togetherness	.42					.88	3.38
Because the dramas show Korean traditional culture or mental structure	.40					.82	3.23
<i>Humanism</i> (Dimension 2)							
Because contents and topics of the dramas are focused on human life or society		.72				.86	3.20
Because the dramas are centred to humanism		.52				.88	3.31
Because the dramas do not show much commercialism		.50				.88	3.23
<i>Empathy to star actors or actresses</i> (Dimension 3)							
Because customs of star actors or actresses are attractive				.59		.82	3.26
Because appearances of drama star actors or actresses provide friendly image to TV viewers				.40		.80	3.29
Because drama star actors or actresses provide friendly image to TV viewers				.40		.86	3.34
<i>Lyrical/beautiful scene background and music</i> (Dimension 4)							
Because the dramas are lyric				.66		.88	3.26
Because background music and theme song are good				.60		.80	3.29
Because scene backgrounds are beautiful.				.49		.82	3.24
<i>New contents and curiosity</i> (Dimension 5)							
Because contents and topics of the dramas are fresh						.64 .82	3.28
Because of curiosity about exotic foreign country						.60 .77	3.24
Eigen value	7.50	2.19	1.72	1.15	1.06		
Variance explained	36.46	10.45	8.16	5.62	4.99		
Reliability coefficient	.70	.69	.80	.69	.71		

5.2. Results of ANOVAs to identify differences of perceptions on reasons of preference for Korean TV drama-induced tourism, and development of effective Hallyu tourism products by age groups

The differences in the importance of the reasons for preference towards Korean dramas in the four age groups were first examined using a MANOVA procedure. According to results of the homogeneity of variance tests for individual dependent variables, Box's M test statistics reported no significance even at the .1 level. It indicates that variance-covariance matrices within each cell of the design were sampled from the same population variance-covariance matrix. In this analysis, the five domains of reasons for preference towards the TV dramas were dependent variables (i.e., multivariate) and age used as the independent variable. The results indicated that age had a significant effect on all the five domains (Wilks' $\Lambda = .02$, Pillai's criterion = .98, Hotelling's trace criterion = 49.7, $p < .001$). Based on this result, follow-up univariate analyses, was undertaken. The mean scores in the five age groups on the dependent variables are given in Table 1 along with the outcome of the univariate tests.

Mean differences in perceptions of reasons of preference for Korean dramas were identified by using a one-way ANOVA and are illustrated in Table 2. The ANOVA tests found that three motivational factors exhibited significant

differences between four age groups. When significant differences were found, Duncan's multiple range tests were conducted to investigate the source of the differences across the four age groups. A significant difference was found between age groups on the Korean traditional culture and humanistic topics domains. Regarding the empathy for actors or actresses domain, those in their early 20s, and 40s and over, showed the highest mean scores.

On the seven drama-induced tourism items, five items were significant at the .05 level of significance. Concerning "I came here because I wanted to see the beautiful scenic backgrounds of the featured destinations," respondents aged 20–24 and 40 and over-reported the highest mean scores. Younger age groups showed higher mean scores on "I'd like to meet actors or actresses first-hand," "I'd like to partake in activities relating to star fan clubs or internet fan association," "I'd like to purchase discs, novels, DVDs or VCDs directly," and "I'd like to see concerts of theme songs or background music." The oldest generation age category agreed with most items of development of drama-induced tour products such as 'experiential tourism package,' 'longer stay tourism programmes at the featured destinations,' 'fan clubs,' 'regular Hallyu performance in Korea,' and 'Korean language TV programmes'. In regard to 'honeymoon tour packages,' those in their late 20s indicated the highest level of support for the development of a honeymoon package.

Table 2
Results of ANOVAs by age groups

Dependent variables	20–24 (N = 70)	25–29 (N = 92)	30–39 (N = 83)	40 and over (N = 55)	F-value	P-value
<i>Reasons of preference for Korean TV dramas</i>						
Korean traditional culture (Dimension 1)	3.19ab	3.16a	3.38b	3.70c	9.49	.000
Empathy to star actors and actresses (Dimension 2)	3.57b	3.23a	3.26a	3.59b	7.14	.000
Humanistic topics (Dimension 3)	3.11a	3.18a	3.23a	3.66b	8.13	.000
Lyrical/beautiful scene background and music (Dimension 4)	3.21	3.19	3.31	3.35	.97	.406
New contents and curiosity (Dimension 5)	3.28	3.17	3.32	3.21	.85	.467
<i>Drama-induced tourism items</i>						
I came here because I wanted to have feelings like actors or actress in the featured locations	3.29	3.27	3.27	3.42	.50	.686
I came here because I wanted to see the beautiful scene backgrounds of the featured destinations	3.44b	3.11a	3.25a	3.50b	3.27	.022
I came here because I wanted to visit the featured destinations	3.26	3.28	3.33	3.33	.03	.994
I'd like to meet actors or actresses first-hand	3.33b	3.34b	3.06ab	2.85a	4.50	.004
I'd like to partake in activities relating to star fan clubs or internet fan association	3.21b	3.23b	2.92ab	2.87a	2.85	.038
I'd like to purchase discs, novels, DVDs or VCDs directly	3.34b	3.02a	2.85a	2.74a	6.33	.000
I'd like to see concerts of theme songs or background music	3.27c	3.15bc	2.94ab	2.76a	4.80	.003
<i>Development of effective products to attract TV drama-induced Japanese tourists</i>						
Experiential tourism package rather than once-see	3.23a	3.15a	3.26a	3.56b	2.81	.040
Longer stay tourism programs at the featured destinations	3.28ab	3.03 a	3.09a	3.48b	3.13	.026
Honeymoon tour package	3.32b	3.53c	3.11a	3.31b	2.77	.046
Mobile phone text service	3.29	3.10	3.28	3.28	1.18	.318
Imitations of actors' belongings and clothes	3.12	3.19	3.34	3.32	1.23	.300
Support for fan clubs	3.26a	3.11a	3.15a	3.50b	2.81	.040
Regular 'Hallyu' performance in Korea	3.10a	3.11a	3.14a	3.48b	2.78	.041
Korean language TV programs which teach Korean in TV series script and offer tourism information	3.07a	3.18a	3.09a	3.47b	3.03	.030

Note: a, b, and c indicate the source of significant mean differences ($c > b > a$).

5.3. Results of a multiple regression analysis to predict image change

A multiple regression was used to predict or explain a dependent variable using two or more independent variables. Results of the multiple regression analysis to predict image change of Korea after watching Korean TV dramas using independent variables such as reasons of preference for Korean TV dramas, socio-demographic variables, and behavioural involvement with Korean TV dramas are reported in Table 3. In the independent variable selection method, all independent variables were entered. Tolerance and variance inflation factors were used to diagnose whether or not there were problems of multicollinearity which can occur when independent variables are too highly correlated. Two values for each independent variable were greater than 7 and lower than 1.0, respectively, indicating that levels of multicollinearity were met within acceptable limits. That is, it indicates that redundant variables in the analysis are not included.

The final regression equation revealed an adjusted R^2 of .28, which means that the independent variables explained only 28% of the variance of a dependent variable. Among the five domains referring to reasons for preferring Korean TV dramas, the Korean traditional culture domain was a

significant contributor in predicting image change of Korea ($\beta = .15$, $p < .05$). In addition, age ($\beta = .23$, $p < .05$), membership ($\beta = -.20$, $p < .05$), educational level ($\beta = .15$, $p < .05$), and level of enjoyment when viewing Korean TV dramas ($\beta = .32$, $p < .00$) were significant at the .05 level of significance. Those who were older and more highly educated, joined in associations relating to actors or actresses, and showed a higher level of enjoyment viewing Korean TV dramas indicated that their image of Korea after they watched Korean TV dramas was changed positively.

5.4. Results of the canonical correlation analysis to identify a relationship between a set of reasons of preference for Korean TV dramas and a set of effective products to attract TV drama-induced Japanese tourists

Canonical correlation analysis was undertaken between a set of reasons of preference for Korean TV dramas and a set of effective products to attract TV drama-induced Japanese tourists. The results are reported in Table 4. Since one canonical correlation was significant at the .05 level, it was considered for further interpretation. The canonical variate pair extracts 66% of variance from the five dimensions relating to the reasons of preference for Korean

Table 3
Regression analysis for predicting image change

Independent variables	β	T-value	p-value	Adj. R^2
Empathy to star actors or actresses (Dimension 2)	.047	.577	.565	.28
Humanistic topics (Dimension 3)	-.083	-1.045	.298	
Korean traditional culture (Dimension 1)	.152	1.967	.050	
Lyrical/beautiful scene background and music (Dimension 4)	.024	.246	.806	
New contents and curiosity (Dimension 5)	.003	.028	.978	
Age	.232	2.621	.010	
Membership for a movie star association (1 = no ownership, 0 = ownership)	-.202	-2.494	.014	
Sex (1 = female, 0 = male)	.130	1.856	.065	
Educational level	.152	2.233	.027	
Income level	-.032	-.432	.667	
Frequency of viewing Korean TV dramas	.094	1.192	.235	
Level of enjoyment with viewing Korean TV dramas	.323	4.145	.000	

Note: The tolerance and VIF values were over .7 and less than 1.0, respectively.

Table 4
Results of a canonical correlation analysis

Variables	Canonical variate	
	Canonical correlation	Standardized canonical coefficient
<i>Reasons of preference for Korean TV dramas</i>		
Korean traditional culture (Dimension 1)	(-.50)	-.26
Empathy to star actors and actresses (Dimension 2)	(-.43)	-.11
Humanistic topics (Dimension 3)	(-.49)	-.29
Lyrical/beautiful scene background and music (Dimension 4)	(-.54)	-.23
New contents and curiosity (Dimension 5)	(-.60)	-.45
Percent of variance	.66	
Redundancy	.27	
<i>Development of effective products to attract Japanese TV series-induced tourists</i>		
Experiential tourism package rather than once-see	(-.41)	-.20
Longer stay tourism programs at the featured destinations	-.24	-.03
Honeymoon tour package	-.37	-.24
Mobile phone text service	(-.41)	-.23
Imitations of actors' belongings and clothes	(-.45)	-.30
Support for fan clubs	(-.46)	-.30
Regular 'Hallyu' performance in Korea	-.39	.02
Korean language TV programs which teach Korean in a TV series script and offer tourism information	(-.50)	-.33
Percent of variance	.45	
Redundancy	.18	

TV dramas and 45.4% of variance from the effective products variables. Redundancies for the canonical variates were .27 and .18. That is, 27% of the five reason dimensions variance could be recovered by the effective products variables, whereas, the effective products variance that could be recovered from the five reason dimensions was 18%.

With a cut-off correlation of .40, all five dimensions of reasons (correlations greater than -.43) were positively associated with 'experiential tourism package rather than once-see' (-.41), 'mobile phone text service' (-.41), 'imitations of actors' belongings and clothes' (-.45), 'support for fan clubs' (-.46), and 'Korean language TV programmes which teach Korean in a TV series script and

offer tourism information' (-.50). Results of the canonical analysis indicated that the higher the respondents' reasons of preference for the Korean TV drama in all five reason dimensions, the higher the agreement for the development of five effective products to attract TV-induced Japanese tourists.

6. Conclusion and implications

The purpose of this study was to identify the socio-cultural and economic influence of a Korean TV series on the potential or actual Japanese tourists' attitudes or behaviours through investigating recently published magazine articles and media reports. Additionally, an empirical

study was developed to determine how the Korean TV drama series, *Winter Sonata* influenced Japanese tourists' perceptions of Korean TV series-induced tourism and investigated marketable product developments for Japanese tourists; assess change of perceived image after viewing Korean TV soap operas; and the relationship between reasons of preference for Korean TV dramas and potentially profitable *Hallyu* tourism products.

Based on the review of magazines and reports in reference to *Hallyu*, it was determined that *Winter Sonata* has greatly influenced Japanese society in a variety of fields including economic, social, and cultural facets. This supports the notion that TV programmes are a very effective vehicle in attracting tourists to a destination while boosting the economic impacts (e.g., Beeton, 2001b; Busby & Klug, 2001; Connell, 2005a, 2005b; Riley et al., 1998; Ross, 2003; Tooke & Baker, 1996) and reinforcing positive images of a destination (e.g., Bly, 2004; Chisholm & Lawson, 2003; Connell, 2005a; Crockett & Wood, 2002; Majendi, 2005; Naudi, 2005). Although other research has reported on the negative impacts from film tourism, most of the impacts of *Winter Sonata* on a bilateral relationship between Korea and Japan were revealed to be favourable. The results of this research are very interesting considering the numerous unsavoury historical events between Korea and Japan which have widened the cognitive distance between the two countries.

This study's results indicated that a change of image on a tourism destination is attributed to TV dramas. The findings also extend those of previous studies on image change by the impact of promotional campaigns (Perry et al., 1976), seasonality and environmental change (Gartner, 1986), unfavourable event (Gartner & Shen, 1992), favourable event (Kim & Morrison, 2005), and tour experience (e.g., Andreu, Bigne, & Cooper, 2000; Chon, 1991). As a result, the study's findings indicate that the roles of TV drama-induced tourism are consistent with notions proposed by many studies that tourism is likely to act as a positive force to stimulate peace by reducing tension and suspicion (D'Amore, 1988, 1989; Hall, 1984; Hobson & Ko, 1994; Jafari, 1989; Matthews, 1978; Matthews & Ritcher, 1991; Richter, 1989; Var, Brayley, & Korsay, 1989; Var, Schluter, Ankomah, & Lee, 1989).

The role of tourism could be more effective at the level of civilian exchange, a notion backed by the importance of an unofficial channel for a people-to-people relationships rather than an official level of government-to-government relations to alleviate tensions between hostile nations (Butler & Mao, 1995; Kim & Crompton, 1990). Thus film-induced tourism supports being part of a world peace industry.

Additionally, those in this study who were in their 40s and over-preferred the Korean TV drama series and demonstrated a more active desire to make a *Hallyu* trip. Compared to younger generations, older Japanese people are more likely to consider Korea to be a poor and less progressive country because Korea experienced coloniza-

tion by Japan, the Korean War, and infamous conflicts between North and South Korea. However, this study's results reported that perceptions of Korea by older Japanese people were changed more favourably due to the Korean TV soap operas than that of younger Japanese people. Thus, the aftermath of filming is certain to be most influential for the older Japanese generation. The results of this research are consistent with reports from magazine articles and newspaper articles that herald the strong influence of the *Hallyu* on middle-aged and older females.

A result of this study determined that the respondents' high level of interest and empathy for leading actors and actresses was a key reason for their preference for Korean TV soap operas. This suggests that celebrities shown in movies and on TV can act as positive push factors for tourism. This cultural behaviour is understandable when we observe fans who are obsessed with famous singers, movie stars or sports stars. Thus the popularity of a TV soap opera can be increased by the cast of actors as well as their stories, impressive featured locations, and the musical background.

Regarding the current tourism preferences of the younger Japanese people visiting Korea, they tended to seek participation in more activities such as joining fan clubs or associations, attending concerts, and purchasing music-related items. This indicates that those of the younger generations are more likely to prefer more active tourism product programmes. The results imply that from the film locations' viewpoint as a host of Japanese tourists, there is a need to promote dynamic events such as concerts, fan meetings, and imitating gestures or lyrics of the TV drama stars to induce young Japanese tourists to visit Korea. Regarding items related to the development of effective products to attract drama-induced tourists, older generations showed a higher level of mean scores which suggest they are more likely to purchase these products. This result suggests that older Japanese citizens are likely to provide a greater economic impact than other age groups. From the perspective of a featured destination marketer, there is a need to develop hybrids of new products or simulacra copying of the TV programme's characteristics. An example of an effective tourism product to attract older Japanese citizens includes hosting their silver wedding anniversary event in the traditional Korean wedding style.

In conclusion, as an Asian case study, it was found that TV series-induced tourism is a type of new cultural tourism that has great potential to advance cultural exchange and understanding. That is, contemporary Japanese people who are tired of the mechanical, materialism, and inhumane factors of much of their TV programming, are likely to seek the humanistic interest, nostalgic affection, and vicarious satisfaction through TV dramas. Thus the viewers' desire to visit a location can be naturally linked to tourism as well as to visit the featured destination in order to reminisce about pure love and to retrace nostalgia which they viewed on the TV drama. From the viewpoint of a featured destination in a TV drama, the programme helps

to provide publicity and to create an identity for the location. Film-induced tourism, on the other hand, may be a temporary or flickering phenomenon which can easily evaporate with the ending of a drama broadcast. Thus future research is needed to investigate whether or not the cultural exchange of film-induced tourism is popular over a longer period of time. Additionally, this study is limited to focusing on the effort to identify the impact of a Korean drama series on Japanese society. Thus there is a need to compare the impact of this TV drama series on Japan as well as on other Asian countries. Finally, a future study which identifies whether Japanese tourists' preference for Korean TV dramas is different according to their lifestyle or lifestage would also be beneficial.

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