

MOVIES' IMPACT ON PLACE IMAGES AND VISITATION INTEREST:
A PRODUCT PLACEMENT PERSPECTIVE

By

Fang Yang

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of requirements
for the degree of

DOCTOR OF PHILOSOPHY

Communication Arts and Sciences-Media and Information Studies

2011

ABSTRACT

MOVIES' IMPACT ON PLACE IMAGES AND VISITATION INTEREST: A PRODUCT PLACEMENT PERSPECTIVE

By

Fang Yang

In the field of destination branding, the biggest challenge for marketers is how to build close emotional ties between the potential visitors and the locations. Among all the possible media channels to promote destinations, movies are believed to be important motivators for mass tourism. The emotionally based images from movies can provide some essential differentiation of places, and help them to compete in a crowded marketplace. This study explored how entertainment movies, as autonomous image formation agents, influence viewers' perceptions of the places portrayed and consequent visitation interest.

First, this study looked at the embedded places as products placed in the movies. On the basis of the Adapted Meaning Transfer Model, it explored whether movie genre will have any influence on people's place perceptions and visitation interest. On one hand, the study found that the violent crime movie had a significant negative impact on the viewers' affective and cognitive place images immediately after the movie exposure. On the other hand, the results demonstrated that, contrary to the expectations, the romantic drama did not generate any significant positive impact on the viewers immediately after the movie exposure.

Secondly, based on the Transportation Theory, this study explored movie transportation's role in the relationship between movie watching and tourism. Movie transportation is defined as the state of immersion into a movie. The results indicated that

movie transportation had a significant impact on the viewers' affective place images, cognitive places images, and visitation interest. Particularly, regardless of movie genre, the more the movie viewers were transported, the more favorable impressions they had for the featured tourism sites and consequently the more interested they were in traveling to the target place.

Moreover, this study explored which was more powerful: the movie genre's effect or the movie transportation's impact. The findings demonstrated that movie transportation did, to a large degree, weaken movie genre's influence. Particularly, for the highly transported audience, there were no significant differences between the movie groups in terms of their perceptions of place pleasantness, tourism attraction, and community quality. However, significant differences were found among the audience that was not well transported. This suggests that movie transportation is an essential mechanism by which movies can influence place perceptions and visitation interest. The effect of movie transportation is more powerful than the effect of movie genre. Dark movies still have the potential to enhance place images if they can transport the audience well.

In addition, movie transportation's influence was evaluated when the variance of initial place familiarity was considered. The results indicated that initial place familiarity generally had a significant positive impact on the audiences' cognitive place images and visitation interest, regardless of movie genre. Moreover, it also found that movie transportation is a significant moderator of initial place familiarity's influence on affective place images.

Last but not least, this study made an attempt to explore movies' long-term impact. The results showed that movie genres' main effect, movie transportation's main effect, and movie transportation's moderation effect were all meaningful on a long-term basis.

This dissertation is dedicated to my husband, Zhangwei, and my daughter, Shirley, for their love, support, and encouragement.

ACKNOWLEDGEMENTS

I would like to acknowledge and thank the following people, without whom I could not have completed the Ph.D. program:

Dr . Bruce Vanden Bergh, committee chair, and my mentor for four years. He always strongly stood behind me for financial and mental support. His affection toward teaching and research always motivated and inspired me.

Dr. Hairong Li, a member of my dissertation committee. He provided exceptional direction and critical review of my research. Thanks to his vision, I was lucky to have movie-induced tourism and place branding as my dissertation topic.

Dr. Richard Cole, a member of my dissertation committee. He not only provided encouragement and direction, but also expanded my understanding of movies' impact from a relatively objective point of view, while most of the studies in the literature took a positive perspective.

Dr. Tom Page, a member of my dissertation committee. He has for years unflaggingly withstood all my persistent questions and inquiries. My research skills grew thanks to his lectures, advice, and feedback.

Moreover, I also owe thanks to my professors, Dr. Mira Lee, Dr. Janice Bukovac, Dr. Franklin Boster, and Dr. Tim Levine, for their assistance with research design, data collection, and statistical analysis.

Last, but not least, I would like to thank my fellow graduate students, Hyun Ju Jeong, Jing Zhao, Dan Lake, Caitlin McLaughlin, Suzanna Hill, Jie Li, Christy Lee, and Mike Friedman who shared their knowledge, support, and friendship.

TABLE OF CONTENTS

LIST OF TABLES	viii
LIST OF FIGURES	xi
CHAPTER 1: INTRODUCTION	1
CHAPTER 2: LITERATURE REVIEW	5
Place Branding	5
Movie-Induced Tourism	9
Destination as Product Placed in Movies	11
Conceptual Frame Work	12
Relevant Theories	15
The Transportation Theory	15
The Adapted Meaning Transfer Model	18
Relevant Constructs	19
Movie Transportation	19
Movie Genre	20
Place Image and Visitation Interest	23
Initial Place Familiarity	26
Hypotheses and Research Questions	27
CHAPTER 3: METHOD	33
Design	33
Stimuli	34
Procedure	37
Measures	39
CHAPTER 4: RESULT SUMMARY	48
Hypothesis 1	48
Hypothesis 2	56
Hypothesis 3	58
Hypothesis 4	68
Research Question 1	69
Hypothesis 5	83
Hypothesis 6	92
Hypothesis 7	93
Hypothesis 8	100
Research Question 2	102
CHAPTER 5: DISCUSSION	135
Findings	135

Practical Implications	142
Limitations and Future Studies	144
APPENDIX 1: Pretest Questionnaire 1	148
APPENDIX 2: Posttest Questionnaire 1 for the Experimental Groups	151
Kill Bill	151
Lost in Translation	159
APPENDIX 3: Posttest Questionnaire 1 for the Control Group	167
APPENDIX 4: Posttest Questionnaire 2	173
REFERENCES	178

LIST OF TABLES

Table 1: Respondent Characteristics	33
Table 2: Most Frequently Mentioned Movies and Locations	35
Table 3: Infrequently Mentioned Movies and Locations	35
Table 4: Descriptive Statistics of Transportation Scale Items	40
Table 5: Descriptive Statistics of Initial Place Familiarity Items	41
Table 6: Factor Analysis of Cognitive Place Image Items	43
Table 7: Measures of Affective Place Image	45
Table 8: Descriptive Statistics of Earthquake's Impact Items	47
Table 9: H1 Test Result for Affective Image-Pleasant/Unpleasant	49
Table 10: H1 Test Result for Affective Image-Sleepy/Arousing	51
Table 11: H1 Test Result for Cognitive Image-Tourism Attraction	53
Table 12: H1 Test Result for Cognitive Image-Community Quality	55
Table 13: H2 Test Result for Visitation Interest	57
Table 14: H3 Test Result for Affective Image-Pleasant/Unpleasant	59
Table 15: H3 Test Result for Affective Image-Sleepy/Arousing	62
Table 16: H3 Test Result for Cognitive Image-Tourism Attraction	65
Table 17: H3 Test Result for Cognitive Image-Community Quality	67
Table 18: H4 Test Result for Visitation Interest	69
Table 19: RQ 1 Result for Affective Place Image-Pleasant/Unpleasant	70
Table 20: RQ 1 Result for Affective Place Image-Sleepy/Arousing	73

Table 21: RQ 1 Result for Cognitive Place Image-Tourism Attraction	76
Table 22: RQ 1 Result for Cognitive Place Image-Community Quality	78
Table 23: RQ 1 Result for Visitation Interest	81
Table 24: H5 Test Result for Affective Image-Pleasant/Unpleasant	84
Table 25: H5 Test Result for Affective Image-Sleepy/Arousing	87
Table 26: H5 Test Result for Cognitive Image-Tourism Attraction	90
Table 27: H5 Test Result for Cognitive Image-Community Quality	91
Table 28: H6 Test Result for Visitation Interest	92
Table 29: H7 Test Result for Affective Image-Pleasant/Unpleasant	94
Table 30: H7 Test Result for Affective Image-Sleepy/Arousing	96
Table 31: H7 Test Result for Cognitive Image-Tourism Attraction	98
Table 32: H7 Test Result for Cognitive Image-Community Quality	99
Table 33: H8 Test Result for Visitation Interest	101
Table 34: Genre's Long-Term Effect on Affective Image-Pleasant/Unpleasant	103
Table 35: Genre's Long-Term Effect on Affective Image-Sleepy/Arousing	105
Table 36: Genre's Long-Term Effect on Cognitive Image-Tourism Attraction	106
Table 37: Genre's Long-Term Effect on Cognitive Image-Community Quality	108
Table 38: Genre's Long-Term Effect on Visitation Interest	110
Table 39: Transportation's Long-Term Effect on Affective Image -Pleasant/Unpleasant	112
Table 40: Transportation's Long-Term Effect on Affective Image -Sleepy/Arousing	115

Table 41: Transportation's Long-Term Effect on Cognitive Image -Tourism Attraction	118
Table 42: Transportation's Long-Term Effect on Cognitive Image -Community Quality	121
Table 43: Transportation's Long-Term Effect on Visitation Interest	123
Table 44: Transportation's Long-Term Moderation Effect on Affective Image-Pleasant/Unpleasant	126
Table 45: Transportation's Long-Term Moderation Effect on Cognitive Image-Tourism Attraction	129
Table 46: Transportation's Long-Term Moderation Effect on Cognitive Image-Community Quality	132

LIST OF FIGURES

Figure 1: Interaction between Movie Transportation and Initial Place Familiarity on Affective Place Image-Pleasant/Unpleasant	95
Figure 2: Interaction between Movie Transportation and Initial Place Familiarity on Affective Place Image-Sleepy/Arousing	97

Introduction

In today's globalized world, cities, regions, and countries are faced with fierce competition for resource, foreign investment, and visitors (Kotler et al., 1999). In response to the demands of the competition, place administrators are interested in applying marketing theory and practice to place marketing. For example, Mark Leonard, the author of the book *Britain*, stated that people will tend to pay more attention to a place that has a strong image. People will even be willing to pay more for goods and services from a place that has established a powerful and attractive identity (Crane, 1998). Tony Blair, the former British Prime Minister, took the idea of "branding" Britain quite seriously and argued that it is time to reposition Britain as "one of the world's pioneers rather than one of its museums" (Crane, 1998).

The challenge that place marketers are faced with is how to make an effective impression in the competitive world. They have been looking for efficient ways to convince consumers that their products and services are of leading-edge quality. They also have attempted to persuade tourists that their places are great destinations to visit. According to Ashworth and Kavaratzis (2007), place branding should go beyond logos and slogans. In essence, relevant "stories" need to be built into the places. In the field of destination branding, the biggest challenge is building close emotional ties between the potential visitors and the locations, as it is how the places make the customers feel that will ultimately determine their reputations and values.

Among all the possible media channels to promote destinations, movies are believed to be important motivators for mass tourism. Schofield (1996) suggested that

contemporary tourists' autonomous images of places are shaped through the vicarious consumption of movies and television programs without the perceptual bias of promotional materials. Sue Beeton (2005) stated that movies can contribute to viewers' fantasies and dreams, which in turn will influence their perceptions of places. This means that emotionally based images from movies can provide some essential differentiation of places, and help them to compete in a crowded marketplace.

The movie industry is a huge business all over the world and contributes to the growth of movie-induced tourism worldwide. According to the Motion Picture Association of America (MPAA), the global box-office receipts for all films released last year reached a high of \$31.8 billion (Verrier, 2010). Based on the theatrical market statistics report compiled annually by MPAA, ticket sales in the U.S. and Canada reached \$10.6 billion last year. Despite a weak economy, the largest growth occurred in Latin America and the Asia Pacific region, which grew 25% and 21%, respectively, and accounted for \$10.8 billion in box-office revenue (Verrier, 2010).

Thanks to the booming movie market, movie-induced tourism is a rapidly growing sector of the tourism industry with increasing economic importance. According to Tetley (1997), filming not only can provide short-term employment and publicity for the chosen location, but also can create long-term tourism opportunities. For example, *The Lord of the Rings* trilogy was filmed in New Zealand and the movie has continuously helped with visitor arrival in the South Pacific island country. As reported by Marco in *The Washington Times* (2003), New Zealand had more than 2 million visitors from November 2001 to November 2002, which doubled international arrivals in the past decade.

Moreover, Cardy stated in *The Dominion Post* (2006) that tourists were still going to New Zealand because of the movie, even more than 2 years after the last movie in the trilogy was released. It was found that many visitors would take friends and family to revisit the featured places several times.

In the literature on movie-induced tourism, a number of studies have found that movies appear to alter visitation to tourism areas in terms of tourist numbers (Riley & Van Doren, 1992; Riley, Baker, & Van Doren, 1998; Tooke & Baker, 1996), but there are few empirical investigations of the ways that movies affect place images and visitation interest. In other words, although evidence has been found that movies can have a significant impact on visitation trends at the macro level, it is still unclear how movies influence viewers' perceptions of places and visitation interest at the micro level. Kim and Richardson (2003) conducted a study to explore whether empathy with characters works as a linkage between movie viewing and visitation interest, but they failed to find the expected relationship. In this regard, Hudson and Ritchie (2006) claimed that more research is required into psychological and behavioral aspects of movie-induced tourism.

The objective of this study is to start to fill in the gap in the literature by exploring how entertainment movies, as autonomous image formation agents, influence viewers' perceptions of the places portrayed and consequent visitation interest. The study will focus on elements that have not yet been addressed or have received little attention in the literature. First, the study will explore whether movie genre will have any influence on people's place perceptions and visitation interest. The major questions are: Do feel-good movies improve the embedded place images and increase people's visitation interest? Do dark movies tend

to attract visitors or drive away visitors?

Secondly, this study will explore movie transportation's role (i.e., movie immersion's role) in the relationship between movie watching and tourism. Based on Transportation Theory, I propose that movie transportation is a key linkage between movie viewing, perception changes of depicted places, and visitation interest. Particularly, the more the viewers can be transported by movies, the more positive place images they will have, and the more interested they will be in visiting the embedded locations.

Moreover, this study will explore if the movie genre's effect is more powerful or if the movie transportation's impact is more powerful. The major questions are: Will the viewers who are highly transported by dark movies tend to generate more favorable place images or more unfavorable place images? Will the viewers who are highly transported by dark movies tend to be more interested or less interested in visiting the embedded place?

In addition, movie transportation's influence will also be evaluated when the variance of initial place familiarity is considered. The questions are: Does initial place familiarity have a positive linear relationship with place images and visitation interest? Will movie transportation moderate initial place familiarity's influence on people's place perceptions and visitation interest?

Finally, as movies' effects over time have not yet been addressed in the literature, this study will explore whether movies' impact on tourism is merely an instant effect, or whether it is something that can last on a long-term basis.

Literature review

Place Branding

From the perspective of marketers, places are seen as mega-products (Florek, Insch, & Gnoth, 2006). According to Zenker and Braun (2010), a place brand is “a network of associations in the consumers’ mind based on the visual, verbal, and behavioral expression of a place, which is embodied through the aims, communication, values, and the general culture of the place’s stakeholders and the overall place design” (p.3). It is believed that places can satisfy functional, symbolic, and emotional needs just like general product brands (Rainisto, 2003). In this sense, place branding is regarded as a good starting point for place marketing and it is a solid framework by which to manage the place’s image (Kotler, Asplund, Rein, & Heider, 1999). The goal of place branding is to maximize the efficient social and economic functioning of an area and to promote a place’s values and image so that potential users are fully aware of its distinctive advantages.

In recent years, the branding of places has gained popularity, which is illustrated by the development of city brand rankings such as the Anholt-GMI City Brand Index (Anholt, 2006). Places increasingly compete with each other in an effort to attract tourists, investors, companies, and new citizens (Kavaratzis, 2005). As a result, they invest a considerable amount of taxpayers’ money on their marketing activities. For example, Michigan had a total tourism marketing budget of \$28 million in 2009 (Hampson, 2010), Australia invested \$20 million for a three-year nation brand campaign since 2010 (Lee, 2009), and Berlin maintained a marketing budget of five million euros per year (Jacobsen, 2009).

Place branding is a complex subject and according to Kavaratzis (2005), there are at

least three major distinct trends of discussion, including nation branding, city branding, and destination branding. The first school of studies is nation branding (e.g., Anholt, 2002; Ham, 2001), which deals with the positive branding of the nation to help develop tourism and attract foreign investment. Simon Anholt coined the phrase *nation brand* in the 1990s and when he associated “brand” with places, the metaphor was used to describe how places compete with each other in the global marketplace for products, services, events, ideas, visitors, talent, and investment.

According to Anholt (2010), nation branding is more about public policy than marketing communication. He stated that a policy approach for nation branding will enable nations to improve the efficiency and effectiveness with which they achieve deserved images. As he said, there are five key ideas for nation branding. First, places must engage with the outside world in a clear, coordinated and communicative way if they are to influence public opinion. Second, the notion of brand image is critical, and reputation is an essential factor that underpins every transaction between the place brand and the consumers. Thirdly, the notion of brand equity is important, and place reputation is a huge valuable asset that needs to be managed. In addition, the notion of brand purpose needs to be clearly defined and the idea of uniting groups of people around a common strategic vision can create a powerful dynamics for progress. Finally, if public opinion will be influenced, it is important that sustained and coherent innovations need to take place in all sectors of the national activities.

Based on the idea of nation brand, place brand as a public diplomacy and marketing concept has been gradually applied to counties, cities, and regions. The second steady-growing study trend in place branding is city branding, which explores the

possibilities of branding as an approach to integrate and guide place management. According to Anholt (2007), a city's international status and standing can be evaluated based on six image dimensions, including *the presence*, *the place*, *the potential*, *the pulse*, *the people*, and *the prerequisites*. The dimension of *the presence* refers to a city's popularity among the people and its significance in the contribution to the world in terms of culture, science, and so on. The dimension of *the place* is about the people's perceptions of the physical aspect of a city, such as outdoor pleasantness, natural beauty, and climate. The dimension of *the potential* refers to a city's capacity to provide economic and educational opportunities for visitors, businesses, and immigrants. The dimension of *the pulse* is about how exciting the city is and how easy it is to find interesting things to do. The dimension of *the people* refers to the friendliness of the inhabitants and diversity of the community. Finally, the dimension of *the prerequisites* refers to the basic qualities of the city, including affordable accommodations and public amenities.

As for city branding, Baker (2007) stated that when practices of branding and marketing are introduced to a place, the very close emotional ties between the people (both the residence and the visitors) and the places are something unique that the marketers need to consider. He said that place is an experiential product and it is how the place makes the customers feel that will ultimately determine its reputation and value. The goal for place branding is to make an experience of a place as memorable, different, and exceptional as it can possibly be. In a sense, when applied to branding cities, it is a good idea to rely on an intangible umbrella brand rather than a tangible umbrella brand. For example, the idea of "good living" will open opportunities for fine dining, quality entertainment, boutique stories,

spas, resorts, and galleries. If a city merely focuses on the tangible attributes, the competitors can easily copy, weaken, or match the claims of superiority.

In addition, Ashworth and Kavaratzis (2007) discussed the possibility of applying the concept of corporate branding and specific methodologies developed in this field to city branding. According to them, people will understand cities in the same way as brands. It is in the people's minds that the city takes form through the processing of perceptions and images. The process is the same as followed in the formation of images of other entities like products or corporations, which have long been managed as brands. As they stated, a city brand resembles a corporate umbrella brand in many ways. For example, like corporate brands, a place brand's image needs both the tangible "service" characteristics and the intangible brand personality. However, from the perspective of brand architecture, they stated that it is not a good idea to create an umbrella nation brand, under which city brands will be managed. This is because an umbrella nation brand will be too heterogeneous (i.e. non-brand), too bland (i.e. appealing to no one in particular), and too skewed (i.e. focusing on certain activities at the expense of others).

Finally, the most developed trend in the place branding literature is destination branding. The studies in this area focus on the investigation of the role of branding in the marketing of tourism destinations (e.g. Morgan, Pritchard, & Pride, 2002). Among the destination branding studies, the exploration of movie-induced tourism has generated great interest in recent years. The basic purpose for movie-induced tourism studies is to explore the image enhancement opportunities that exist through the medium of movies. According to Urry (1990, p.3), the tourist gaze is "...constructed and sustained through a variety of

non-tourist practices, such as film, TV, literature, magazines, records, and video”. What Urry advocated was that the image consumers have of a place in today’s world is strongly formed and influenced by such media forms as movie and television. In the following section, I will provide a detailed introduction of the movie-induced tourism studies.

Movie-induced tourism

Movie-induced tourism has been defined by Hudson and Ritchie (2006) as “tourist visits to a destination or attraction as a result of the destination being featured on television, video, or the cinema screen” (p.317). Movies have received special attention from destination marketers due to the belief that they can “generate and sustain interest in a destination in a way which destination marketers cannot afford to do” (Tooke and Baker 1996, p. 87). Since movies are perceived to be more reliable and trustworthy than biased promotions and advertisements, they have a better chance at influencing destination images.

A growing body of knowledge shows that movies and television programs can induce a meaningful increase in the number of visitors to areas which were at the center of movies or television programs. For example, Riley, Baker and Van Doren (1998) investigated visitation to 12 U.S. cities depicted in movies, by compiling visitation data 10 years before and 5 years after movie releases for each location. The results of their study showed that movies increased visitation to study locations for at least 4 years after their releases. Similarly, Tooke and Baker (1996) investigated the effect of British television films on the popularity of movie destinations, manifested by visitor numbers. They analyzed the literature in academic research, journals, and newspapers regarding four U.K. destinations depicted in four dramas and claimed that movies can cause an increase in visitor numbers at the movies’ locations.

Although popular movies appear to impact visitation to tourism areas, it is still unclear how movies influence viewers' perceptions of places and visitation interest and why the positive impact happens. As Beeton (2005) stated, the promotional capability of movies is not equal; for example, some movies may have little impact, while others may be both influential and memorable. In the literature, there are many intuitive explanations for what movie factors can impact place perceptions and visitation interest. For example, Riley, Baker, and Van Doren (1998) stated that a movie needs to have an "icon" component to generate visitor interest. An "icon" implies a movie's symbolic content, a single event, a favorite performer, a location's physical features, or a theme which can represent all that is popular and compelling about the movie. Riley and Van Doren (1992) suggested that the audience's empathetic involvement with movie characters and vicarious experience of a place might be the linkage between movie viewing and place impression. Hudson and Ritchie (2006) suggested that a variety of movie-specific factors can influence the visitor's interest in destinations, including identifiable and accessible locations, relevance of the story to the locations, untainted environment, and so on.

A very limited number of empirical studies on how movies influence viewers' perceptions of places have been conducted so far. For example, Kim and Richardson (2003) did a study to test the mediating role of character attachment between movie viewing and place impression, but they failed to find the expected relationship. In addition, Tasci (2009) explored whether the change in audience's concept of social distance can relate movie watching to visitation interest. The results show that movie exposure does change the social distance concept among the audience along with place impression, but a direct relationship

cannot be established.

To better understand the relationship between movies and tourism, the current study explores the underlying psychological mechanism within individuals. The findings from this study will offer theoretical insight to understand at the micro level as to how and why movies could influence the perception of place images and visitation interest.

Destination as product placed in movies

According to Morgan and Prichard (1998), placing a destination in a movie is the ultimate in tourism product placement. Product placement is an emerging phenomenon, and has been defined as the planned entries of products into movies or television shows that may influence viewers' product beliefs and/or behaviors favorably (Balasubramanian, 1994). According to Karrh, McKee, and Pardum (2003), marketers have recently discovered that communications via product placement can be more sophisticated, more targeted, and more widely seen than traditional advertising methods. Of the dozens of studies in product placement in the literature, so far none of them have looked at placement of destinations in movies and its influence on tourism. However, some of the findings will provide helpful insights for movie-induced tourism research.

First of all, in most of the studies, respondents have a positive view toward product placement. A number of research projects have provided strong support for the positive impact of placement on memory (Babin & Carder, 1996; Gupta & Lord, 1998; Ong & Meri, 1994; Vollmers & Mizerski, 1994). For example, Gupta and Lord (1998) examined the nature of brand appearances in movies and used a two-dimensional approach to categorize different types of product placement, including the mode of presentation and level of prominence.

They found that people have stronger memories for brands and claims that are placed than those that are advertised.

Moreover, the product placement literature indicates that product placement can have a positive impact on the audience's brand attitude. Russell and Puto (1999) proposed that the audience's connectedness to the television show will be positively related to the placed brand attitude. The concept of connectedness refers to the higher relationship that a viewer develops with the characters and contextual settings of a program in the parasocial television environment. Following this logic, Russell and Stern (2006) conducted an empirical study in sitcom context and found that consumers will align their product attitudes with the characters' product attitudes and this process is driven by the consumers' attachment to the characters.

Just as product placement will influence the viewer's attitude toward a brand, so too will the movie have an impact on the destination image if the location plays a part in the movie. Since Russell and Puto (1999) stated that the concept of transformational function of placement in entertainment programs is important, then movie-evoked experiential feelings about places should work in a similar way to influence the movie viewer's perception of destination images. The current study examines how movies impact place images and visitation interest from the perspective of product placement.

Conceptual Framework

Exploring how movies impact place images is somewhat similar to trying to explain how advertisements influence brand images. When a place is embedded in a movie, the movie can be seen as a transformational ad or a drama ad about the place. As a result, understanding how advertisements work to improve brand images can provide helpful

insights to understand how movies influence place images.

Puto and Wells (1984) proposed that transformational ads are highly affect based. Transformational ads can make the experience of using the product more exciting and enjoyable than that obtained solely from an objective description of the advertised brand. They can connect the experience of the ad so tightly with the experience of using the brand that consumers cannot remember the brand without recalling the experience generated by ad.

Similarly, Deighton, Romer and McQueen (1989) contended that drama is one of the important paths for advertising to persuade. In drama advertising, the claim is framed as subjective, appeals to personal experience, and is not open to objective testing. Effective drama advertising is found to influence belief by evoking more expression of feelings and verisimilitude, less counterargument, and less direct elicitation of belief. When drama advertising is successful, the audience becomes “lost” in the story and experiences the concerns and feelings of the characters.

In addition, Boller and Olson (1991) have called empathic projection onto advertising characters the heart of the dramatic advertisement persuasion process. They stated that any theoretical account of drama ad processing must start by describing how viewers “process” the ad characters. They also stated that viewers generally process drama ads by building empathic relationships with the ad characters. Through their empathy with ad characters, viewers can vicariously experience the personal relevance of the advertised brand.

Although movie-place relationship is analogous to ad-brand relationship, there are some fundamental differences. First, the primary message in a movie is usually the story and place relevant information is of secondary importance. In most cases, only when place has

something to do with a story can it be followed with interest. Otherwise, place would only be regarded as a general setting where the story happens. Second, movie persuades in a more complex way than drama ads do. As Tooke and Baker (1996) mentioned, movies usually involve three basic influential features, including characters, logic/reasoning, and emotions. Similarly, Iawashita (2010) proposed that places can be transformed by movies by storyline themes, exciting sequences, actual physical landscapes, major characters, or any combination of these. This means that the underlying mechanism that works for drama ads might not be enough to explain how movies work for place image enhancement. In other words, merely focusing on empathy with characters might not be adequate to locate the effective linkage between movie viewing and place image perceptions. The underlying mechanism may simultaneously involve a number of factors, including empathy with characters, connections with story plot, identification with specific human relationships, attention to particular physical settings, and so on. This might be the reason why Kim and Richardson (2003) did not find empathy with characters a significant mediator between movie viewing and place perception changes.

In order to have a theoretical understanding of the mechanism under which movies influence place images and visitation interest, the current study explores whether meaning transfer and movie transportation are the missing links between movie viewing and place perception. This study is theoretically based on the Transportation Theory and the Adapted Meaning Transfer Model. A conceptual framework that describes the relationships between movie watching and selected relevant constructs is proposed and tested. These constructs are movie transportation, movie genre, place image (affective place image and cognitive place

image), visitation interest, and initial place familiarity.

Relevant Theories

The Transportation Theory

Transportation into a narrative world is a state of immersion into a story (Green & Brock, 2000). It was proposed as a mechanism whereby narratives can affect beliefs. Transportation entails imagery, affect, and attention focus. It has three main components, which are cognitive engagement, emotional engagement, and mental imagery.

Green and Brock (2000) demonstrated how persuasive influence in literature is a function of transportation and relies on a narrative world with plot and characters. In particular, they found that transportation could augment story-consistent beliefs and favorable evaluations of protagonists. Highly transported readers will find fewer inconsistencies in the story than less-transported readers. Transportation and the corresponding beliefs were generally unaffected by labeling a story as fact or as fiction.

Moreover, Green and Brock (2004) explored the theoretical linkage between transportation and media enjoyment and suggested that the experience of being immersed in a narrative world can create an increase in enjoyment. According to their study, it is believed that transportation somewhat resembles the experience of flow, which is brought about by absorption in an activity and is often marked by a deep sense of enjoyment. Since individuals are often drawn into stories that are frightening, the enjoyment of transportation experience does not necessarily have to happen in the positive narrative context.

Transportation is conceived as a convergent process (Green & Brock 2000; Green & Brock, 2002), where all mental systems and capacities become focused on events occurring

in the narrative. The first consequence of transportation is that the audience loses access to real-world facts in favor of accepting the narrative world that the author has created. The second consequence is that the transported audience may experience strong emotions, even though they know the events in the story are not real. The third consequence is that people who return from being transported will be somewhat changed by that experience.

Conceptually, the state of transportation is equivalent to the extent of engagement with a narrative and is similar to Krugman's (1965) situational media involvement. Involvement is an important definition in psychology and has also received attention in marketing and consumer science. In the literature of advertising and marketing, there are three major types of involvement concepts, including product involvement, outcome involvement, and situational media involvement.

The concept of product involvement is based on perceived personal relevance of an object to an individual (Zaichkowsky, 1985; Zaichkowsky, 1986; Celsi & Olson, 1988). The definition illustrates the extent to which people intrinsically devote themselves to a product. Involvement can be explained as the degree or strength of the psychological correlation between an individual and a stimulus object. It emphasizes the extent of an object's relatedness, correlations, or commitment to an individual's self-concept, needs, and/or values.

Outcome involvement is a motivational state of an individual. According to Johnson and Eagly (1989), outcome involvement focuses on the mental state evoked by stimuli. It does not require enduring personal relevance or the arousal of central values as a necessary prerequisite for involvement. It indicates the amount or state of perceived importance, interest, emotional attachment, arousal, drive, activation, and/or motivation.

Krugman (1965) described situational media involvement as, “By this we do not mean attention, interest, or excitement but the number of conscious bridging experiences, connections, or personal references per minute that the viewer makes between his own life and the stimulus”(p.584). The content of involvement is the actualized reactions to an individual in a specific stimulus context. The stimulus context could either be a marketing communication situation or a specific medium situation. One typical example of this situational media involvement is the audience’s state of immersion into narrative messages, such as a story or a movie.

Moreover, the Transportation Theory is conceptually relevant to Slater’s idea of the Extended Elaboration Likelihood Model (EELM). Slater (2002) proposed the Extended Elaboration Likelihood Model on the basis of Petty and Cacioppo’s classic Elaboration Likelihood Model (ELM). While the traditional ELM only describes responses to overtly persuasive messages addressing outcome-relevant topics, the EELM was adopted to address persuasion processes in entertainment or narrative persuasion contexts, such as movies, television programs and stories.

According to Slater (2002), both the ELM and the EELM posit that attitude change may occur through one of two different processing routes: the central route or the peripheral route (Petty & Cacioppo, 1986). Slater (2002) stated that one of the contrasts between the ELM and the EELM concerns the variables that predict the amount of central processing. In the ELM, central processing is predicted by outcome involvement, while in the EELM, such processing is predicted by narrative interest and identification with protagonists. In other words, in overtly persuasive messages argument strength is relevant, but in the context of

movies, story plot interest and identification with protagonists will be influential.

According to Tang (2009), the contrast between the Transportation Theory and the Elaboration Likelihood Model (ELM) also lies in the understanding of the relationship between the central route and the peripheral route for information processing. Although both the ELM and the Transportation Theory state that involvement is a moderator in information processing, their emphasis is different. According to the ELM, it is believed that when involvement is high, central processing will have a stronger impact than peripheral processing. When involvement is low, peripheral processing will have a stronger impact. In comparison, the Transportation Theory states that when involvement is high, viewers will align their perceptions of peripheral content (e.g. place relevant information through movie scanning) with perceptions of central content (e.g. the narrative meaning the story has projected).

The Adapted Meaning Transfer Model

In the literature of product placement, Russel (1998) proposed the Adapted Meaning Transfer Model (AMTM) to understand how product placement works in the context of movies or television shows. The major idea of this model is to assess the effectiveness of product placement in terms of transformation. According to Russel, the overall process of product placement can be identified as a form of transformation. The notion of transformation was first raised by Puto and Wells (1984) in their research on transformational advertising. According to their study, transformational advertising is defined as advertising which would make the experience of using a brand richer and more enjoyable by connecting the experience of the ad with that of using the brand. When “consumers cannot remember that brand without

recalling the experience generated by the advertisement” (Puto and Wells 1984, p.638), transformational advertising is regarded as effective and successful.

By drawing the parallel between advertising and product placement, the Adapted Meaning Transfer Model suggests that successful product placement can intimately connect the experience of using a brand with what is shown in movies or television shows. The movie or the television show can be seen as a long drama advertisement, which endorses a brand with a specific story and all the members of the cast. When a place is embedded as a brand in the movie or the television show, the story and all the characters will work together to endorse the place image and transform the physical location into something laden with emotional and symbolic meanings.

Moreover, Russel (1998) suggested that affective conditioning will drive most of the product placement process. She proposed that “the pairing of a product with an emotionally rich show (television or movie) conditions a transfer of affect from the show to the product” (Russel 1998, p.363). This suggests that placing products within shows that elicit positive/negative emotional responses will translate into a similar emotional response to the product.

Relevant Constructs

Movie Transportation

Transportation has been studied with great interest in the advertising and marketing field in recent years, because media engagement is an increasingly important factor that marketers need to consider when making advertising placements. For example, Wang and Calder (2006) adopted the Transportation Theory to evaluate the impact of media context on

the effectiveness of advertising. In their study, transportation was defined as a process of narrative information processing in which a person not only attends to information but is also absorbed into the flow of a story in a pleasurable and active way (Wang & Calder 2006). They focused on print media and found that transportation into magazine stories positively affected advertising that did not intrude on the transportation process, but negatively affected advertising that interrupted the transportation experience.

According to Green et al. (2008), transportation also happens in the audio/visual context in addition to the print context, although the original explorations of transportation used only written materials. They stated that mental engagement can be created regardless of the way in which the narrative is conveyed. Some empirical evidence has already found that movie and print can be equivalently engaging. For example, Dal Cin, Zanna, and Fong (2004) examined transportation into both movies and print. Their individual difference scale geared toward movies predicted transportation into both movies and print, and the individual difference scale assessing tendencies to become transported to written stories also predicted transportation into both media.

Consistent with the literature, in this study, movie transportation is defined as the state of immersion into a movie. It measures how well a movie can engage the viewers. Transported viewers are completely focused on the story presented by the movie. The viewers may lose track of time, fail to notice events going on around them, and experience vivid mental images of settings and characters.

Movie Genre

Genre is a French word meaning “type” or “kind”. It has a lengthy origin in literary

criticism long before the advent of the cinema. The meaning of genre varies considerably and it is very difficult to identify a tenuous school of thought on the subject (Grant, 1995). As Wellek and Warren (1956) advocated, genre “should be conceived...as a grouping of literary works based theoretically upon both outer form (specific meter or structure) and also upon inner form (attitude, tone, purpose-more crudely, subjects and audience)” (p. 260).

As for the cinematic equivalents, Tudor (1995) stated that, from the perspective of movie critics, movie genre is associated with the notion of conventions and codes, such as themes, actions, and characteristic mannerisms. He argued that although it is difficult to categorize movies into mutually exclusive groups, it seems that movies do have something in common, which can make two stories part of the same genre. For example, the western genre can be defined by both outer form (iconography) and inner form (content). The first outer form for western genre is the setting, which usually features the very particular kinds of country: deserts, mountains, plains, and woods. The second outer form is the clothes, which is often characterized by wide-brimmed hats, open-neck shirts with scarves, tight jeans, and high-heeled boots. Another essential outer form is the various tools of the trade, principally guns and horses. When it comes to the inner form, basically it refers to what kind of story the western genre will present. Typical western movies will be associated with the stories about the survival of man in the hostile natural environment, and about the establishment of civilization.

While movie genre is defined based on iconography and content from the perspective of movie critics, it can also be defined based on the audience's responses and expectations (Langford, 1995). According to Altman (1996), a cinema based on genre films depends on a

stable, generically trained audience, sufficiently knowledgeable about genre systems to recognize genre cues, sufficiently familiar with genre plots to exhibit generic expectations. In practice, the online movie rental company Netflix and numerous online movie reviewers have defined movie genres based on the general mood a movie can create among the audience. On one hand, the feel-good movies, such as romance and comedy, usually are associated with a delightful watching experience. On the other hand, the dark movies, such as crime and horror, are usually associated with anxiety and fearful excitement.

As for the feel-good movies, the romance genre enjoys a sustained preference from the American movie goers (Preston, 2000). According to Preston (2000), a very general definition of romance is a “film in which the development of love between the two main characters is the primary narrative thread, the main story line” (p.227). Romance films are often seen to be hybrids of different theorized genres. Based on a very large narrative distinction for the purposes of analysis, the romance genre can be categorized into romantic comedy, screwball comedy, drama, and the hybrid. Particularly, as for romantic drama, the primary narrative line usually deals with the development and recognition of love between the two main characters. Unlike romantic comedy, romantic drama equally involves both romantic and serious content. Typical examples of romantic dramas are *Bridges of Madison County*, *One Fine Day*, *Up Close and Personal*, and *Lost in Translation*. These movies approach romance and love as something that happens to people in the midst of their going about their lives rather than characterize romance as an event out of ordinary life.

Among the dark movies, the American public has shown an increasing interest in crime films (Wilson, 2000). According to Wilson (2000), violence is an important convention

in the crime genre. For this movie genre, violence is the motivation and it can give the maximum definition to a story. It has become a part of the nation's covert culture. Typical examples are *L.A. Confidential*, *Pulp Fiction*, *Mulholland Falls*, *The Usual Suspects*, and *Kill Bill (Vol.1 and Vol. 2)*. For the most part of these movies, it was concerned with the criminal element and the criminal act itself, in all its various and violent manifestations.

According to the genre theory (Fowler, 1982), texts have attributes specific to one genre but not others. Russel (1998) proposed that placing products within shows that elicit a positive or a negative emotional response will translate into a similar emotional response to the product. Moreover, there is a debate in the industry as to whether dark movies will adversely influence place images and visitation interest. For example, according to *Weekend Australian* (2005), the release of the horror movie *Wolf Creek* in 2005 had brought doubts about the movie's potential impact on the country's rural tourism. The movie's director Greg Mclean confessed that it would be difficult for him to come up with a rationale to win government funding to finance the movie. As a result, it would be interesting to see if movie genres based on the audience's response, particularly dark movies versus feel-good movies, will have any different influence on people's perceptions on embedded place and visitation interest. For this study, I chose two movies as the stimuli, a violent crime thriller (*Kill Bill Vol.1*) and a romantic drama (*Lost in Translation*), and conducted an experiment to investigate the movie genre's impact on the viewers' perception of place images and visitation interest.

Place Image and Visitation Interest

Place image is an important construct in the place branding and destination marketing

literature. In the destination marketing field, place image is commonly termed as destination image and is defined as the sum of beliefs, ideas and impressions that people have of a place or destination based on information processing from a variety of sources over time, resulting in an internally accepted mental construct (Baloglu & McCleary, 1999; Gartner, 1993). Despite its importance, destination image studies have been criticized as lacking a theoretical and conceptual framework (Echtner & Ritchie, 1993; Gartner, 1993). The concept of destination image has not been understood in a unified way (Kim & Richardson, 2003).

Gartner (1993) proposed a typology of eight place or destination image formation agents relating to the degree of control by the promoter and credibility with the target market. He categorized the image formation agents into two groups: 1) induced and 2) non-induced. The four “induced” categories are overt induced I (traditional advertising), overt induced II (information received from tour operators), covert induced I (second-party endorsement of products through traditional forms of advertising), covert induced II (secondary-party endorsement through unbiased reports such as newspaper articles). These four “induced” categories are within greater control of place marketers, but are less credible. On the other hand, the “non-induced” categories are autonomous (news and popular culture), unsolicited organic (unsolicited information received from friends and relatives), solicited organic (solicited information received from friends and relatives), and organic (information based on actual visitation). These four “non-induced” categories are somewhat out of the place marketers’ control, but are authoritative and credible.

In the destination marketing literature, destination images have been described as consisting of different components. For example, when measuring the destination image of

Mexico held by US citizens, Crompton (1979) conceptualized destination image as the sum of cognitive beliefs and affective impressions that an individual possesses of a particular destination. Similarly, Baloglu and Bringer (1997) summarized that destination image is characterized by subjective perceptions that consist of both high levels of cognitive aspects (belief) and affective aspects (feeling). Moreover, Yueksel and Akgeuel (2007) reported that the affective component of image has a substantial impact on travelers' evaluations and choice of destinations. Gartner (1993) stated that the interrelationship of cognitive and affective image components will eventually determine the predisposition for visiting a destination.

Based on these indications, place image in this study is an evaluative attitudinal judgment that was comprised of cognitive and affective elements. The measurement of place image in this study will include both the cognitive and affective aspects. Affective place image refers to the people's emotional responses to places and environmental features, while cognitive place image is based on the evaluation of physical attributes of places. Affective place image is defined based on the work by Baloglu and Brinberg (1997), which consists of two basic dimensions, including pleasant-unpleasant and sleepy-arousing. Cognitive place image is defined based on the work by Baloglu and McCleary (1999), which also consists of two basic dimensions, including tourism attraction and community quality.

Furthermore, according to Gartner (1993), destination image also consists of the conative component in addition to the cognitive and affective aspects. Since the conative image is analogous to behavioral intention, it can be considered as the likelihood of visiting a destination within a certain time period (Pike & Ryan, 2004). According to Chen and Tsai

(2007), destination image had a direct effect on behavioral intentions and an indirect effect on behavioral intentions through trip quality, perceived value, and satisfaction. Moreover, Alcaniz, Sanchez, and Blas (2009) also found a direct effect of cognitive destination image on tourism behavioral intentions. Consistent with the literature, the conative component of place image in this study is treated as a behavioral intention variable as visitation interest.

Initial Place familiarity

Familiarity with a place is believed to play an important role in influencing an individual's perceptions. On one hand, the previous studies have demonstrated that place familiarity has a positive influence on the people's perceptions. For example, according to Olsen, McAlexander and Roberts (1986), as tourists become more knowledgeable about a place, they have more feelings of security and comfort, which leads to increased confidence in destination choice. Hunt (1975) also suggested that people who had visited the United States generally had a more favorable opinion of the United States than those who had not visited the United States. However, on the other hand, as noted by MacKay and Fesenmaier (1997), place familiarity might also have negative effects. They introduced the concept of "optimal familiarity", which indicates that place familiarity and attractiveness are only positively related to a point, after which they are negatively related because the novelty of travel is reduced.

As for the definition of place familiarity, there is not a unified agreement in the literature. According to Hu and Ritchie (1993), place familiarity can be influenced by a number of factors, such as geographic distance, previous personal visitation experience, and the level of overall knowledge about a place. In this study, the concept of place familiarity is

treated as an attitudinal variable, similar to Kim and Richardson's study (2003). The concept is operationally measured with four statements about the target place's physical attributes, including historical sites, cultural attractions, natural landscapes, and night entertainment life.

Hypotheses and Research Questions

In the literature of product placement, Russel (1998) proposed the Adapted Meaning Transfer Model (AMTM) to understand how product placement works in the context of movies or television shows. By drawing the parallel between advertising and product placement, the Adapted Meaning Transfer Model suggests that a successful product placement can intimately connect the experience of using a brand with what is shown in the movies or television shows. The movie or the television show can be regarded as an extremely long drama advertisement, which endorses a brand with a specific story and all the members of the cast. When a place is embedded as a brand in the movie or the television show, the story and all the characters will work together to endorse the place image and transform the physical location into something laden with emotional and symbolic meanings.

Moreover, Russel (1998) suggested that affective conditioning will drive most of the product placement process. She proposed that "the pairing of a product with an emotionally rich show (television or movie) conditions a transfer of affect from the show to the product" (p. 363). Staats (1996) demonstrated how the conditioned emotion-eliciting properties of the stimulus work. He accomplished this by pairing simple words with a person. The example demonstrated that the pairing of positive words such as pretty, honest, smart, rich, and so on with a person would increase the degree of positive reinforcement associated with the person. Based on this logic, it is rational to anticipate that if the emotional response associated with a

stimulus is negative, the reinforcement can go in the other direction and generate a negative affective transfer. When it comes to place embedment in movies, it is reasonable to hypothesize that feel-good movies will generate a positive impact on place image and visitation interest, while dark movies may bring about adverse influences. So my hypotheses are:

H1: The movie viewers who are exposed to feel-good movies will generate more favorable images of the embedded place than those who are in the control group, which will be followed by the viewers who are exposed to dark movies.

H2: The movie viewers who are exposed to feel-good movies will generate more visitation interest to the embedded place than those who are in the control group, which will be followed by the viewers who are exposed to dark movies.

Additionally, Green and Brock (2000) demonstrated how persuasive influence is a function of transportation and relies on a narrative world with plot and characters. According to the Transportation Theory, transportation into a narrative world is a state of immersion into a story. It was proposed as a mechanism whereby narratives can affect beliefs. Green and Brock (2004) explored the theoretical linkage between transportation and media enjoyment. They suggested that the audience's enjoyment positively correlates with their experience of being immersed in a narrative world and also positively correlates with the consequences of that immersion. According to their study, it is believed that transportation somewhat resembles the experience of flow, which is brought about by absorption in an activity and is

often marked by a deep sense of enjoyment. Moreover, the study stated that the enjoyment of transportation experience does not necessarily have to happen in the positive narrative context, since individuals are often drawn into stories that are frightening. As a result, I also hypothesize that:

H3: For both feel-good movies and dark movies, the more the movie viewers are transported to the movie, the more favorable place image they will have.

H4: For both feel-good movies and dark movies, the more the movie viewers are transported to the movie, the more visitation interest they will have.

According to the Adapted Meaning Transfer Model, the viewers exposed to dark movies will have less favorable place images and visitation interest than the viewers exposed to feel-good movies. Conversely, the Transportation Theory indicates that regardless of the movie genre, the more the movie viewers are transported, the more favorable place images and visitation interest they will have. The question is, which theory will determine if the dark movie will hurt the place image or improve the place image? In other words, is the effect of movie genre stronger or is the effect of movie transportation stronger? If movie genre is more influential, then almost all dark movies should be avoided for place marketing purposes, because no matter if they can transport the audience or not, they are doomed to hurt the place images. On the other hand, if the effect of movie transportation is stronger, then all movies, regardless of genre, can be considered by the place marketers, as long as they could transport the audience with the stories. Consequently, the following research question is put forth:

Research Question 1: Does the transportation effect weaken the influence brought about by movie genre?

Furthermore, in the literature of tourism studies, place familiarity has been found to be an important factor influencing consumers' perceptions of place images. Place familiarity is influenced by many factors, including the overall knowledge of a place, geographic distance to the location, and previous personal visitation experience (Hu & Richitie, 1993). Based on the literature, place familiarity could have positive effects on the people's perceptions of place images. Anand, Holbrook, and Stephens (1988) proposed that an increase in knowledge about an object might cause an increase in feelings toward the object. In line with this logic, I hypothesize that initial place familiarity will have a positive relationship with people's perceptions and visitation interest. Thus:

H5: Initial place familiarity will have a main effect such that the more people are initially familiar with an embedded place, the more favorable place images of it they will have.

H6: Initial place familiarity will have a main effect such that the more people are initially familiar with an embedded place, the more visitation interest they will have.

On the other hand, the literature also proposed that place familiarity might have negative effects, but only under specific conditions. MacKay and Fesenmaier (1997) introduced the concept of "optimal familiarity" and proposed that destination familiarity and attractiveness should be positively related to a point, after which they will be negatively related because the novelty of the place is reduced. It is believed that exposure to the movies

can provide the audience with vicarious visiting experience of the target place (Kim & Richardson, 2003). As a result, the more the viewers are transported by the movies, the more details they should be able to learn about the featured historical sites, landscapes, and local people's lifestyles. Therefore, the audience's initial place familiarity should interact with movie transportation to influence the viewers' place images and visitation interest. So I hypothesize:

H7: Movie transportation and initial place familiarity will have two-way interaction such that for the viewers who are initially unfamiliar with the embedded place, the more they are transported by the movie, the more positive impact the movie will have on their place images; while for the viewers who are initially familiar with the embedded place, the more they are transported by the movie, the more negative impact the movie will have on their place images.

H8: Movie transportation and initial place familiarity will have two-way interaction such that for the viewers who are initially unfamiliar with the embedded place, the more they are transported by the movie, the more positive impact the movie will have on their visitation interest; while for the viewers who are initially familiar with the embedded place, the more they are transported by the movie, the more negative impact the movie will have on their visitation interest.

Finally, in the literature of movie-induced tourism, although it has been found that movies can significantly influence the viewers' perceptions of place images right after movie

exposure (e.g. Kim & Richardson, 2003; Shani, Wang, Hudson, & Gil 2008; Tasci, 2009), it is still unclear how long a movie's impact can endure. The question is, can a movie by itself generate a long-term impact on the viewers' perceptions of place images or does it have to be reinforced by prior or subsequent promotion messages? As a result, the following research question is put forth:

Research Question 2: Does the movie's impact on place images and
visitation interest change over time?

Method

Design: The study was conducted using a posttest only control group experimental design. The advantage of this design is that it eliminates pretesting effects, including effects of prior observation on later observation and of potential sensitization of subjects to experimental manipulation (Campbell & Stanley, 1963). The equality of the subjects was accomplished through random assignment of the subjects to the two experiment groups and the control group by using randomly generated numbers. A detailed report of the subjects' characteristics is reported in Table 1. Based on the information below, the subjects were not different in any of the following factors across groups, including gender, age, year in school, major, ethnicity, movie watch frequency, domestic travel frequency, and international travel frequency.

Table 1: Respondent Characteristics

		Violent Crime Movie (n=85)	Romantic Drama (n=95)	Control Group (n=106)	Statistical Analysis
Gender	Male	27(32.1%)	38(40.4%)	32(31.1%)	<i>Chi-square</i> (2) =2.20, n.s.
	Female	57(67.9%)	56(59.6%)	71(68.9%)	
Age		20.19	20.77	20.40	<i>F</i> (2,282)=2.42 n.s.
Year in School	Freshman	25(29.4%)	15(16.0%)	15(14.4%)	<i>Chi-square</i> (8) =11.66, n.s.
	Sophomore	12(14.1%)	21(22.3%)	18(17.3%)	
	Junior	36(42.2%)	36(38.3%)	45(43.3%)	
	Senior	12(14.1%)	21(22.3%)	25(24.0%)	
	Graduate	0(0.0%)	1(1.1%)	1(1.0%)	

Table 1 (cont'd)

Major	Advertising	41(25.0%)	63(38.4%)	60(36.6%)	<i>Chi-square</i> (10) =10.66, n.s.
	Communication	12(38.7%)	7(22.6%)	12(38.7%)	
	Packaging	1(25.0%)	2(50.0%)	1(25.0%)	
	Business	15(44.1%)	7(20.6%)	12(35.3%)	
	Media Arts	1(14.3%)	2(28.6%)	4(57.1%)	
	Other	15(32.6%)	14(30.4%)	17(37.0%)	
Ethnicity	American Indian	0(.0%)	0(.0%)	5(4.7%)	<i>Chi-square</i> (10) =17.65, n.s.
	Black, non-Hispanic	7(8.2%)	12(12.6%)	12(11.3%)	
	White, non-Hispanic	65(76.5%)	61(64.2%)	70(66.0%)	
	Asian	12(14.1%)	18(18.9%)	16(15.1%)	
	Hispanic	1(1.2%)	4(4.2%)	1(.9%)	
	Other	0(.0%)	0(.0%)	2(1.9%)	
Movie watch frequency		11.12	11.59	10.25	<i>F</i> (2,270)=.84 n.s.
Domestic travel frequency		10.00	7.77	8.00	<i>F</i> (2,283)=.23 n.s.
International travel frequency		1.80	2.12	1.59	<i>F</i> (2, 282)=.84 n.s.

Movie Stimuli: The experimental treatments were two entertainment movies. An entertainment movie was defined as a film produced for the entertainment of the general public employing plot and characters (Kim & Richardson, 2003).

To select the movie stimuli, a survey was conducted among the college students during the early stages of the research project and course extra credit was offered as incentive to the participants. The students were asked to identify at least one movie that had generated their travel interests. They were also asked to identify the featured place name in the movie and a brief explanation. Among the 312 students, 265 of them returned the questionnaire. The

top 10 most frequently mentioned movies and featured locations are reported in Table 2.

Table 2: Most Frequently Mentioned Movies and Locations

Movies		
Sex and the City	Eat, Pray, Love	P.S. I Love You
Lord of the Rings	Harry Potter	The Hangover
Sisterhood of the Traveling Pants	Forgetting Sarah Marshall	Gladiator
Couples Retreat		
Locations		
New York	Italy	England
Las Vegas	Greece	Rome
London	Ireland	Hawaii
France		

Note: Each location can be featured in multiple movies. As a result, the movies do not match locations in this table.

For this study, infrequently mentioned movies that featured moderate popular locations among the college students were chosen as potential stimuli. In this way, existing positive bias in terms of movie transportation and place image perception among the audience could be avoided. A list of infrequently mentioned movie examples and moderate popular locations is reported in Table 3.

Table 3: Infrequently Mentioned Movies and Locations

Movies		
The Departed	Vickie Christina Barcelona	City of God
Gran Torino	Man on Fire	Beerfest
Kill Bill	Field of Dreams	Across the Universe
Sweet Home Alabama		
Locations		
Boston	Barcelona	Rio De Janeiro
Michigan	Mexico	Germany
Tokyo	Iowa	Liverpool
Alabama		

Moreover, based on the study of Hudson and Ritchie (2006), several movie factors were also taken into consideration when narrowing down the choices of movie stimuli. First, the movie should have featured an identifiable and accessible location. Second, there is a clear link between the story and the location. Finally, the movie has a substantial amount of exposure of the location throughout the story.

With all these criteria in mind, one feel-good movie and one dark movie about Tokyo were chosen as the stimuli for this study. One is *Kill Bill: Vol. 1*, a violent crime thriller and the other is *Lost in Translation*, a romantic drama. *Kill Bill: Vol. 1* is a movie about revenge. The leader character, “The Bride,” a professional assassin, seeks revenge on a group of people, crossing them off a list one by one as she kills them. The movie describes how “The Bride” survives an attack during her wedding some years ago and how she confronts her first target, O-Ren Ishii, in Tokyo. While the movie is about bloody killing and the underworld of Tokyo, it also demonstrates Japan’s martial arts tradition, shows beautiful oriental gardens, and highlights the nightlife entertainment.

As for *Lost in Translation*, it is a movie about two Americans in Tokyo. The male character Bob is a movie star traveling to Japan to shoot a whiskey commercial, while the female character Charlotte is a young woman tagging along with her workaholic photographer husband. Unable to sleep, Bob and Charlotte meet each other by chance one night in the luxury bar and become friends. Later they venture through Tokyo, having often hilarious encounters with the local people of Japan, and ultimately discover a new belief in life’s possibilities. The movie is about dislocation and disorientations, while it also shows Japan’s high-rise architecture, city entertainment, temples, and beautiful countryside.

Procedures: The sample for this study was a convenience sample comprised of college students enrolled in a major public university in the United States. Students from six different undergraduate courses were recruited for the research project. The reason for choosing college students as the subjects is because college students fall into the key demographic segment for both the entertainment movie industry and the tourism industry. A national Harris study showed that 61% of college students travel during a given school year, spending almost \$5 billion on travel (Harris, 2002).

The sample size for the first exploratory survey to identify movie stimuli was 265 with a response rate of 84.94%. For the main experiment, the sample size was 286 with a response rate of 74.81%. When it comes to the second posttest, the sample size was 245 with a response rate of 85.67%.

In the first step of the experiment, recruitment e-mails were sent to the students by the researcher 4 weeks before the main study, and the subjects were told that the purpose of the project was to find out how movies could influence people's perceptions in general. In return for their time and effort, each participant who completed all three steps of the study received extra course credits from their instructors and a chance to win one of 17 gift cards. In these e-mails, links to the questions about the subjects' basic information were included. The questions were asked in the following sequence: general movie genre preference, previous movie stimuli exposure, movie watching frequency, initial place familiarity, domestic travel frequency, international travel frequency, potential movie watching availability, demographics, and contact information (Appendix 1). To find out whether the subjects had watched the two movie stimuli before, 10 additional entertainment movies were listed along

with the two movie stimuli, and the subjects were asked to indicate their watching experience for all the movies. In this way, the subjects would not know which movies were of interest for this study in advance.

In response to the recruitment e-mail, 405 students signed up for this study. Among these students, 42 of them had watched *Kill Bill: Vol. 1* and 31 of them had watched *Lost in Translation*. As a result, these 73 subjects were excluded from the experiment groups. The remaining subjects were randomly assigned to the two experiment groups and the control group. Finally, 135 subjects were assigned to each of the three groups.

In the second step, the subjects assigned to the two movie groups were shown the movie stimuli respectively in a classroom theater setting. For the violent crime thriller group, 88 out of the 135 subjects showed up as scheduled. As for the romantic drama, 109 out of the 135 subjects showed up as scheduled. During the movie screening time, soft drinks and snacks were provided. Right after the movie exposure, the subjects were handed the first posttest questionnaire. The questionnaire recorded their movie transportation level, affective place image, cognitive place image, visitation interest, a movie fact recall test, and some filter questions such as character evaluation, character empathy involvement, and movie theme relevant beliefs (Appendix 2).

Meanwhile, the subjects assigned to the control group were informed that they only needed to complete two surveys to receive the extra credit and the chance to win a gift card. Among the 135 registered subjects, 110 of them agreed to continue with the research project and completed the first survey, which recorded their general perceptions of the city images of Detroit, Tokyo, and Boston (Appendix 3).

Two weeks before the second step took place, an earthquake struck off the coast of Japan on March 11, 2011 and churned up a tsunami that swept over cities and farmland in the northern part of the country. Japan later faced a nuclear emergency. Explosions and leaks of radioactive gas took place in three reactors at the Fukushima Daiichi Nuclear Power Station. Because of this unexpected natural disaster, the subjects' responses from all three groups in this study might be negated. To monitor how much the earthquake was on the subjects' minds when they answered the questionnaires, a 3-item scale was created to measure the earthquake's impact on the subjects' place perceptions and visitation interest.

In the third step, the subjects from all three groups were asked to complete the second posttest (Appendix 4) one month after the first posttest. In the survey, the subjects were asked to evaluate their perceptions of Tokyo again. The measurements of affective place image, cognitive place image, and visitation interest were the same as those that appeared in the first posttest. After the second posttest was completed, the subjects were debriefed and thanked for their participation in this project.

Measures: The following section identifies the proposed items that were used to measure the independent and dependent variables.

Movie Transportation: Movie transportation was measured by the 13-item, 7-point bipolar scale developed by Green and Brock (2000). The wording of the items was adjusted to fit into the specific movie-viewing contexts. Scores on each of the individual items were summed and averaged to create the final measure. Since the control group did not watch any movie, the transportation scale was analyzed only for the two experiment groups. The Cronbach's alpha coefficient for the scale was .75. The mean score was 3.78 for the violent

movie group and 3.81 for the romantic drama group. This indicates that the movie viewers had a moderate level of movie transportation for both the violent crime thriller and the romantic drama (Table 4).

Table 4: Descriptive Statistics of Transportation Scale Items ^a

Item	Scale	Violent Crime (n=85) Mean (SD)	Romantic Drama (n=95) Mean (SD)
Movie transportation (.75)^b			
1. While I was watching the movie, I could easily picture the events in it taking place.	1-7	3.62(1.94)	5.04(1.62)
2. While I was watching the movie, activity going on in the room around me was on my mind. (R)	1-7	4.84(1.80)	4.45(1.76)
3. I could picture myself in the scene of the events described in the movie.	1-7	2.46(1.68)	3.95(1.77)
4. I was mentally involved in the movie while watching it.	1-7	4.71(1.79)	4.33(1.80)
5. After watching the movie, I found it easy to put it out of my mind. (R)	1-7	4.27(1.54)	3.54(1.66)
6. I wanted to learn how the movie ended.	1-7	5.14(1.94)	4.75(1.92)
7. The movie affected me emotionally.	1-7	3.71(1.76)	3.07(1.84)
8. I found myself thinking of ways the movie could have turned out differently.	1-7	3.65(2.07)	4.63(2.12)
9. I found my mind wandering while watching the movie. (R)	1-7	4.13(1.97)	3.26(1.72)
10. The events in the movie are relevant to my everyday life.	1-7	1.40(1.12)	2.63(1.73)
11. The events in the movie have changed my life.	1-7	1.41(.93)	1.68(1.02)
12. While watching the movie I had a vivid image of the leader character A.	1-7	4.99(1.50)	4.00(2.06)
13. While watching the movie I had a vivid image of the leader character B.	1-7	4.88(1.51)	4.15(2.11)
Grand Mean		3.78(.84)	3.81(.95)

^a Scale: 1=Not at all and 7=Very much. ^b Number in parentheses indicates Cronbach's alpha coefficient.

Initial Place Familiarity: Initial place familiarity was measured with the 4-item 7-point bipolar scale used by Kim and Richardson (2003). This scale estimated the subjects' familiarity with the physical environment and local lifestyle in Tokyo before movie exposure. Descriptive statistics for four familiarity items are reported in Table 5. Overall, all the subjects rated the items below 3.5, indicating that the subjects did not consider Tokyo as a familiar place. Principal components analysis suggested that all four items were loaded on one factor and a Cronbach's alpha coefficient of .93 indicated high internal consistency of items.

Table 5: Descriptive Statistics of Initial Place Familiarity Items ^a

Item	Scale	Violent Crime (n=85) Mean(SD)	Romantic Drama (n=95) Mean (SD)	Control Group (n=106) Mean (SD)
Initial Place Familiarity				
(.93) ^b				
1. How familiar are you with the lifestyle of people in Tokyo?	1-7	3.49(1.75)	3.42(1.87)	3.73(1.81)
2. How familiar are you with the cultural/historical attractions in Tokyo?	1-7	2.98(1.68)	3.09(1.82)	3.32(1.78)
3. How familiar are you with the landscape in Tokyo?	1-7	3.09(1.74)	3.11(1.78)	3.42(1.74)
4. How familiar are you with the nighttime entertainment in Tokyo?	1-7	2.60(1.54)	2.89(1.83)	3.08(1.76)
Grand Mean		3.04(1.51)	3.13(1.69)	3.38(1.58)

^a Scale: 1=Extremely Unfamiliar and 7=Extremely Familiar. ^b Number in parentheses indicates Cronbach's alpha coefficient.

Cognitive Place Image: To measure the cognitive component of the subjects' images of Tokyo, the scale items developed by Russel and Pratt (1980) were used with some modifications. After some changes in wording, 13 image attributes, which were measured using a 7-point Likert scale, were used in the questionnaire. These items evaluated the subjects' perceptions of historical and natural attractions, atmosphere of the community, and lifestyle of the local people.

Principal components analysis with varimax rotation was performed on the cognitive image items to identify dimensions underlying the original 13 items. To examine the suitability of the data for factor analysis, Kaiser's measures of sampling adequacy were checked for the overall data set and each variable. Overall, this was .76, which was acceptable (Tabachnik & Fidell, 2007). When all 13 items were entered into the principal components analysis, an eigenvalue of 1.0 was utilized for factor extraction and loadings of .60 were used for item inclusion (Tabachnik & Fidell, 2007). Five items ("It seems to me that Tokyo's standards of cleanliness and hygiene are low," "Tokyo has appealing local food," "Tokyo offers quality nighttime entertainment," "Reliable local transportation is available in Tokyo," and "A trip to Tokyo is good value for the money") were dropped because of low factor loading scores. Thus, the eight cognitive image items from the questionnaire resulted in two factors that accounted for 59.31% of the total variance (Table 6). Factors were labeled based on highly loaded items and the common characteristics when grouped together. Accordingly, they were labeled as tourism attractions (Factor 1) and community quality (Factor 2). Table 6 shows that eigenvalues of these factors ranged from 1.47 to 3.27 and all the loadings were greater than .60, indicating a good correlation between the items and the

factor on which they were loaded. Cronbach's alpha coefficients were analyzed to check the internal consistency of the scale and coefficients were above the satisfactory level (above .70) in tourism attractions and community quality. As a result, these two factors were used as the cognitive image variables in the subsequent hypothesis tests.

Table 6: Factor Analysis of Cognitive Place Image Items^a

	Violent Crime (n=85) Mean(SD)	Romantic Drama (n=95) Mean (SD)	Control Group (n=106) Mean (SD)	Factor Loading	Eigen Value	% of Variance
Factor 1: Tourism attractions (.76)^b					3.27	30.98
Interesting cultural attractions	4.60(1.55)	5.43(1.48)	5.61(1.05)	.80		
Interesting historical attractions	4.22(1.48)	5.04(1.59)	4.92(1.31)	.77		
Quality accommodations	5.01(1.40)	5.71(1.46)	5.19(1.33)	.70		
Impressive natural sceneries	5.07(1.45)	5.22(1.67)	4.75(1.64)	.69		

Table 6 (cont'd)

Factor 2:					1.47	28.33
Community						
quality (.72)^b						
Unpolluted environment	3.59(1.11)	3.49(1.45)	3.39(1.44)	.75		
Good climate	4.05(1.07)	4.37(1.19)	4.40(1.18)	.76		
Friendly local people	4.11(1.25)	5.06(1.41)	4.47(1.18)	.72		
Safe place to visit	3.85(1.48)	4.81(1.40)	4.42(1.26)	.65		
						59.31

^a Scale: 1=Strongly disagree and 7= Strongly agree. ^b Number in parentheses indicates Cronbach's alpha coefficient.

Affective Place Image: Affective evaluations of Tokyo were measured by the scales developed by Baloglu and Brinberg (1997). Two 10-item scales assessed the two basic bipolar affective dimensions of places: unpleasant–pleasant and sleepy–arousing. Following the instructions, eight interval positions were provided for rating the extent to which each adjective described feelings toward Tokyo. Affective image scores were calculated according to the instructions provided by Russel and Pratt (1980). From each dimension, scores on positively and negatively keyed items were totaled separately. The sums of negative items were then subtracted from those of positive ones. For example, for the unpleasant–pleasant dimension, scores of the five positive items (pleasant, nice, pleasing, pretty, and beautiful) and the five negative items (dissatisfying, displeasing, repulsive, unpleasant, and uncomfortable) were summed respectively. Then the total of negative bipolar items was

subtracted from that of positives within the same dimension. This procedure produced two bipolar dimensions (unpleasant–pleasant and sleepy–arousing), which captured the basic affective image of Tokyo (Table 7). Cronbach’s alpha coefficients were analyzed to check the internal consistency of the scales and the coefficients were .92 for the dimension of unpleasant–pleasant and .86 for the dimension of sleepy–arousing. As a result, the two dimensions of affective image were used as two affective image variables in the subsequent hypothesis tests.

Table 7: Measures of Affective Place Image^a

Dimension	Violent Crime Movie (<i>n</i> =85) Mean(SD)	Romantic Drama (<i>n</i> =95) Mean (SD)	Control Group (<i>n</i> =106) Mean (SD)	Total (<i>N</i> =286)
Unpleasant-Pleasant Quality (.92) ^b	.28(1.40)	1.04(1.35)	1.12(1.01)	.83(1.30)
Sleepy-Arousing Quality(.86) ^b	1.71(.94)	1.59(1.33)	1.53(.83)	1.61(1.05)

^a Scale: 1=Extremely Inaccurate and 8=Extremely Accurate.

^b Number in the parentheses indicates Cronbach’s alpha coefficient.

Visitation Interest: The variable of visitation interest was measured by the 3-item, 7-point scale used by Putrevu and Lord (1994). The subjects were asked to evaluate the following three statements: “It is very likely that I am going to travel to Tokyo,” “I would like to travel around Tokyo,” and “I would like to travel to Tokyo for my next vacation.” The

Cronbach's alpha coefficient for the scale was .84.

Earthquake's Impact: Earthquake's impact was measured by a 3-item 7-point Likert scale. The statements assessed the participants' self-reported evaluation of how much the earthquake was on their minds when they were answering the questions about Tokyo's cognitive image, affective image, and visitation interest. The statements were listed at the very end of the questionnaire and the subjects were asked not to change any existing answers after reading these statements. Principal components analysis suggested that all 3 items were loaded on one factor and a Cronbach's alpha coefficient of .95 indicated high internal consistency. Descriptive statistics for these three statements are reported in Table 8. The means were all below 3.0, which indicated that the earthquake in Japan generally had a weak impact on the subjects' evaluations of Tokyo's image in this study. Meanwhile, it also demonstrated that the earthquake had more negative impact on the subjects' evaluations in the control group than in the two experiment groups. As a result, earthquake's impact was included as a covariate in the subsequent hypothesis tests.

Table 8: Descriptive Statistics of Earthquake's Impact Item^a

Item	Scale	Violent Crime (n=85) Mean(SD)	Romantic Drama (n=95) Mean(SD)	Control Group (n=106) Mean(SD)
Earthquake's Impact (.95)^b				
1. The recent earthquake in Japan has negatively influenced my answers to question A. (Questions A asked about your general impression of Tokyo's cultural attractions, nighttime entertainment, local transportation, etc.)	1-7	2.04(1.26)	2.13(1.44)	2.81(1.90)
2. The recent earthquake in Japan has negatively influenced my answers to question B. (Question B asked you to rate how accurately some words describe Tokyo, such as pleasant, dissatisfying, active, drowsy, etc.)	1-7	1.91(1.17)	2.03(1.40)	2.63(1.71)
3. The recent earthquake in Japan has negatively influenced my answers to question C. (Question C asked about your general interest to visit Tokyo.)	1-7	2.14(1.57)	2.18(1.54)	2.80(1.86)

^a Scale: 1=Strongly Disagree and 7=Strongly Agree.

^b Number in parentheses indicates Cronbach's alpha coefficient.

Results Summary

In this chapter, I have summarized the test results for the study. The results are organized in order by the hypotheses and research questions. For each hypothesis and research question, I have described the results in details and provided the relevant tables and figures.

H1: The movie viewers who are exposed to feel-good movies will generate more favorable images of the embedded place than those who are in the control group, which will be followed by the viewers who are exposed to dark movies.

Affective image dimension 1: pleasant–unpleasant

An analysis of covariance (ANCOVA) was carried out with movie group as the independent variable and the earthquake's impact as the covariate. The following output (Table 9) shows that this hypothesis is partially supported, $F(2, 282)=16.45, p<.0001$. In particular, the movie viewers who were exposed to the violent crime thriller (mean=.19) generated more unfavorable (unpleasant) place images than the viewers who were in the control group (mean=1.20). However, viewers exposed to the romantic drama (mean=1.00) did not have more favorable (pleasant) place images than those from the control group (mean=1.20). This result indicated that, as expected, the violent crime movie had a significantly negative impact on the audience's place images on the dimension of pleasant–unpleasant, but the romantic drama did not have a positive impact on the audience's perceptions.

Table 9: H1 Test Result for Affective Image-Pleasant/Unpleasant

Between-Subjects Factors	
Movie Group	<i>N</i>
1. Violent Crime	85
2. Romantic Drama	95
3. Control	106

Tests of Between-Subjects Effects
Dependent Variable: Affective Image (Pleasant-Unpleasant)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	57.907 ^a	3	19.302	12.745	.000
	118.874	1	118.874	78.493	.000
Movie Group	49.819	2	24.910	16.448	.000
Earthquake's Impact	15.827	1	15.827	10.451	.001
Error	427.077	282	1.514		
Total	684.040	286			
Corrected Total	484.984	285			

^a R Squared = .119 (Adjusted R Squared = .110)

Estimates
Dependent Variable: Affective Image (Pleasant-Unpleasant)

Movie Group	Mean ^a	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	.194	.134	-.070	.459
2	1.003	.127	.754	1.252
3	1.196	.122	.957	1.435

^a Covariates appearing in the model are evaluated at the following values:

Earthquake's Impact = 2.28.

Table 9 (cont'd)

Pairwise Comparisons

Dependent Variable: Affective Image (Pleasant-Unpleasant)

(I) movie group	(J) movie group	Mean Difference (I-J)	Std. Error	Sig. ^a	95% Confidence Interval for Difference ^a	
					Lower Bound	Upper Bound
1	2	-.809	.184	.000	-1.251	-.366
	3	-1.002	.183	.000	-1.443	-.560
2	1	.809	.184	.000	.366	1.251
	3	-.193	.177	.829	-.619	.233
3	1	1.002	.183	.000	.560	1.443
	2	.193	.177	.829	-.233	.619

^a Adjustment for multiple comparisons: Bonferroni*Affective place image dimension 2: sleepy-arousing*

An analysis of covariance (ANCOVA) was carried out with movie group as the independent variable and the earthquake's impact as the covariate. The following output (Table 10) shows that this hypothesis is not supported, $F(2, 282)=.22$, $p=.80$. The movie viewers from all three groups had similar place images on the affective image dimension of sleepy-arousing right after movie exposure. For violent crime movie, the mean was 1.67, while the mean for romantic drama was 1.57 and the mean for the control group was 1.60. This result indicated that contrary to the expectations, neither the violent crime movie nor the romantic drama had any significant influences on the viewers' place images on the dimension of sleepy-arousing.

Table 10: H1 Test Result for Affective Image-Sleepy/Arousing

Between-Subjects Factors	
Movie Group	<i>N</i>
1. Violent Crime	85
2. Romantic Drama	95
3. Control	106

Tests of Between-Subjects Effects
Dependent Variable: Affective Image (Sleepy-Arousing)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	11.275 ^a	3	3.758	3.521	.016
	319.932	1	319.932	299.761	.000
Movie Group	.473	2	.237	.222	.801
Earthquake's Impact	9.810	1	9.810	9.191	.003
Error	300.976	282	1.067		
Total	1049.540	286			
Corrected Total	312.251	285			

^a R Squared = .036 (Adjusted R Squared = .026)

Estimates
Dependent Variable: Affective Image (Sleepy-Arousing)

movie group	Mean ^a	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	1.667	.113	1.445	1.889
2	1.568	.106	1.359	1.777
3	1.590	.102	1.389	1.791

^a Covariates appearing in the model are evaluated at the following values:

Earthquake's Impact= 2.28.

Table 10 (cont'd)

Pairwise Comparisons

Dependent Variable: Affective Image (Sleepy-Arousing)

(I) movie group	(J) movie group	Mean Difference (I-J)	Std. Error	Sig. ^a	95% Confidence Interval for Difference ^a	
					Lower Bound	Upper Bound
1	2	.099	.154	1.000	-.273	.470
	3	.077	.154	1.000	-.294	.447
2	1	-.099	.154	1.000	-.470	.273
	3	-.022	.149	1.000	-.380	.336
3	1	-.077	.154	1.000	-.447	.294
	2	.022	.149	1.000	-.336	.380

^a Adjustment for multiple comparisons: Bonferroni*Cognitive place image dimension 1: tourism attraction*

An analysis of covariance (ANCOVA) was carried out with movie group as the independent variable and the earthquake's impact as the covariate. The following output (Table 11) shows that this hypothesis is partially supported, $F(2, 282)=17.84$, $p<.0001$. In particular, the movie viewers who were exposed to the violent crime movie (mean=4.41) generated significantly more unfavorable cognitive place images on the dimension of tourism attraction than the viewers from the control group (mean= 5.34). However, the romantic drama (mean=5.07) did not generate significantly more favorable perceptions of tourism attraction than the viewers from the control group (mean= 5.34). This result indicated that, as expected, the violent crime movie had a significantly negative impact on the audience's place images on the dimension of tourism attraction, but the romantic drama did not have positive impact on the audience's perceptions.

Table 11: H1 Test Result for Cognitive Image-Tourism Attraction

Between-Subjects Factors	
Movie Group	<i>N</i>
1. Violent Crime	85
2. Romantic Drama	95
3. Control	106

Tests of Between-Subjects Effects

Dependent Variable: Cognitive Place Image (Tourism Attraction)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	41.559 ^a	3	13.853	12.073	.000
	2288.273	1	2288.273	1994.145	.000
Movie group	40.944	2	20.472	17.841	.000
Earthquake's Impact	3.623	1	3.623	3.157	.077
Error	323.594	282	1.147		
Total	7447.813	286			
Corrected Total	365.153	285			

^a R Squared = .114 (Adjusted R Squared = .104)

Estimates

Dependent Variable: Cognitive Place Image (Tourism Attraction)

movie group	Mean ^a	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	4.411	.117	4.181	4.642
2	5.073	.110	4.856	5.289
3	5.343	.106	5.136	5.551

^a Covariates appearing in the model are evaluated at the following values: Earthquake's Impact = 2.22.

Table 11 (cont'd)

Pairwise Comparisons

Dependent Variable: Cognitive Place Image (Tourism Attraction)

(I) movie group	(J) movie group	Mean Difference (I-J)	Std. Error	Sig. ^a	95% Confidence Interval for Difference ^a	
					Lower Bound	Upper Bound
1	2	-.661	.160	.000	-.976	-.346
	3	-.932	.159	.000	-1.245	-.619
2	1	.661	.160	.000	.346	.976
	3	-.271	.154	.079	-.573	.031
3	1	.932	.159	.000	.619	1.245
	2	.271	.154	.079	-.031	.573

^a Adjustment for multiple comparisons: Least Significant Difference (equivalent to no adjustments).

Cognitive place image dimension 2: community quality

An analysis of covariance (ANCOVA) was carried out with movie group as the independent variable and the earthquake's impact as the covariate. The following output (Table 12) shows that this hypothesis is partially supported, $F(2, 282)=7.66$, $p=.001$. In particular, the movie viewers who were exposed to the violent crime thriller (mean=3.87) generated significantly more unfavorable cognitive place images on the dimension of community quality than the viewers from the control group (mean=4.21). However, the viewers who were exposed to the romantic drama (mean=4.42) did not generate significantly more favorable images on community quality than the viewers from the control group (mean=4.21). This result indicates that, as expected, the violent crime movie had a significantly negative impact on the audience's place images on the dimension of community quality, but the romantic drama did not have a positive impact on the audience's perceptions.

Table 12: H1 Test Result for Cognitive Image-Community Quality

Between-Subjects Factors	
Movie Group	N
1. Violent Crime	85
2. Romantic Drama	95
3. Control	106

Tests of Between-Subjects Effects
Dependent Variable: Cognitive Image (Community Quality)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	18.328 ^a	3	6.109	6.863	.000
Movie Group	1672.847	1	1672.847	1879.222	.000
Earthquake's Impact	13.637	2	6.818	7.660	.001
Error	5.372	1	5.372	6.035	.015
Total	251.031	282	.890		
Corrected Total	5256.188	286			
	269.359	285			

^a R Squared = .068 (Adjusted R Squared = .058)

Estimates
Dependent Variable: Cognitive Image (Community Quality)

Movie Group	Mean ^a	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	3.868	.103	3.665	4.071
2	4.417	.097	4.226	4.608
3	4.207	.093	4.023	4.390

^a Covariates appearing in the model are evaluated at the following values: Earthquake's Impact = 2.22.

Table 12 (cont'd)

Pairwise Comparisons

Dependent Variable: Cognitive Image (Community Quality)

(I) movie group	(J) movie group	Mean Difference (I-J)	Std. Error	Sig. ^a	95% Confidence Interval for Difference ^a	
					Lower Bound	Upper Bound
1	2	-.549	.141	.000	-.826	-.272
	3	-.339	.140	.016	-.615	-.063
2	1	.549	.141	.000	.272	.826
	3	.210	.135	.121	-.056	.477
3	1	.339	.140	.016	.063	.615
	2	-.210	.135	.121	-.477	.056

^a Adjustment for multiple comparisons: Least Significant Difference (equivalent to no adjustments).

H2: The movie viewers who are exposed to feel-good movies will generate more visitation interest to the embedded place than those who are in the control group, which will be followed by the viewers who are exposed to dark movies.

An analysis of covariance (ANCOVA) was carried out with movie group as the independent variable and the earthquake's impact as the covariate. The following output (Table 13) shows that this hypothesis is not supported, although there is a significant difference among the three groups, $F(2, 282) = 12.52$, $p < .0001$. Interestingly, the viewers exposed to the romantic drama (mean=3.48) did not generate more visitation interest than the viewers who were exposed to the violent movie (mean=3.21) or the people from the control group (mean=4.31). Instead, the movie viewers from both the violent movie group (mean=3.21) and the romantic drama group (mean=3.48) generated significantly less visitation interest than the people in the control group (mean=4.31) right after movie

exposure.

Table 13: H2 Test Result for Visitation Interest

Between-Subjects Factors	
Movie Group	N
1. Violent Crime	85
2. Romantic Drama	95
3. Control	106

Tests of Between-Subjects Effects

Dependent Variable: Visitation Interest at Time 1

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	64.134 ^a	3	21.378	8.601	.000
Movie Group	1431.664	1	1431.664	576.000	.000
Earthquake's Impact	62.232	2	31.116	12.519	.000
Error	7.704	1	7.704	3.099	.079
Total	700.918	282	2.486		
Corrected Total	4698.667	286			
	765.052	285			

^a R Squared = .084 (Adjusted R Squared = .074)

Estimates

Dependent Variable: Visitation Interest at Time 1

movie group	Mean ^a	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	3.210	.172	2.872	3.548
2	3.484	.162	3.164	3.803
3	4.310	.155	4.006	4.615

^a Covariates appearing in the model are evaluated at the following values:

Earthquake's Impact= 2.40.

Table 13 (cont'd)

Pairwise Comparisons

Dependent Variable: Visitation Interest at Time 1

(I) movie group	(J) movie group	Mean Difference (I-J)	Std. Error	Sig. ^a	95% Confidence Interval for Difference ^a	
					Lower Bound	Upper Bound
1	2	-.274	.235	.738	-.841	.293
	3	-1.100	.233	.000	-1.660	-.540
2	1	.274	.235	.738	-.293	.841
	3	-.827	.225	.001	-1.370	-.284
3	1	1.100	.233	.000	.540	1.660
	2	.827	.225	.001	.284	1.370

^a Adjustment for multiple comparisons: Bonferroni.

H3: For both feel-good movies and dark movies, the more the movie viewers are transported by the movie, the more favorable place image they will have.

Affective place image dimension 1: pleasant-unpleasant

Multiple regression tests were conducted, and movie transportation and the earthquake's impact were entered as the predictors. The output (Table 14) shows that there was significant main effect of movie transportation, $\beta=.18$, $t=2.45$, $p=.015$, but the effect was relatively weak because $R^2=.06$ (Adjusted $R^2=.05$) when both movies were considered. Interestingly, when the data were split based on movie group, the output shows that there was significant interaction between movie transportation and movie group. In particular, for the violent crime movie, $\beta=.34$, $t=3.47$, $p=.001$, $R^2=.19$ (Adjusted $R^2=.17$), which indicates that the more the viewers were transported by the movie, the more favorable (pleasant) place images the viewers had. In contrast, for the romantic drama, $\beta=.06$, $t=.55$, $p=.58$, $R^2=.02$ (Adjusted $R^2=-.003$), which indicates that movie transportation did not significantly influence

the viewers' affective place images on the dimension of pleasant–unpleasant.

Table 14: H3 Test Result for Affective Image-Pleasant/Unpleasant

Main Effect

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.245 ^a	.060	.050	1.39094

^a Predictors: (Constant), Earthquake's Impact, Transportation (based on 13 items)

^b Dependent Variable: Affective Image (Pleasant/Unpleasant)

ANOVA^b

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	21.911	2	10.956	5.663	.004^a
	Residual	342.444	177	1.935		
	Total	364.355	179			

^a Predictors: (Constant), Earthquake's Impact, Transportation (based on 13 items)

^b Dependent Variable: Affective Image (Pleasant/Unpleasant)

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	-.085	.490		-.174	.862
Transportation	.285	.116	.179	2.447	.015
Earthquake's Impact	-.165	.078	-.155	-2.121	.035

^a Dependent Variable: Affective Image (Pleasant/Unpleasant)

Table 14 (cont'd)

Interaction Effect

Model Summary^b

Movie Group	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	1	.436 ^a	.190	.170	1.27283
2	1	.137 ^a	.019	-.003	1.35575

^a Predictors: (Constant), Earthquake's Impact, Transportation (based on 13 items)

^b Dependent Variable: Affective Image (Pleasant/Unpleasant)

ANOVA^b

Movie Group	Model	Sum of Squares	df	Mean Square	F	Sig.
1	1 Regression	31.185	2	15.592	9.624	.000^a
	Residual	132.847	82	1.620		
	Total	164.032	84			
2	1 Regression	3.241	2	1.620	.882	.418^a
	Residual	169.100	92	1.838		
	Total	172.341	94			

^a Predictors: (Constant), Earthquake's Impact, Transportation (based on 13 items)

^b Dependent Variable: Affective Image (Pleasant/Unpleasant)

Table 14 (cont'd)

Coefficients^a

Movie Group	Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	1 (Constant)	-1.363	.681		-2.002	.049
	Transportation	.575	.166	.344	3.465	.001
	Earthquake's Impact	-.292	.111	-.263	-2.643	.010
2	1 (Constant)	.959	.637		1.504	.136
	Transportation	.082	.148	.057	.553	.582
	Earthquake's Impact	-.113	.100	-.118	-1.134	.260

^a Dependent Variable: Affective Image (Pleasant/Unpleasant)

Affective image dimension 2: sleepy-arousing

Multiple regression tests were conducted and movie transportation and the earthquake's impact were entered as the predictors. The output (Table 15) shows that there was no significant main effect of transportation, $\beta=.12$, $t=1.68$, $p=.095$. However, when the data were split based on movie group, there was significant interaction between movie transportation and movie group. In particular, for the violent crime movie, movie transportation had significant impact, $\beta=.24$, $t=2.25$, $p=.027$. However, because R^2 was .07 (Adjusted R^2 was .04), it suggests that the impact from movie transportation was relatively weak. As for the romantic drama, movie transportation had no significant impact, $\beta=.06$, $t=.56$, $p=.58$.

Table 15: H3 Test Result for Affective Image-Sleepy/Arousing

Main effect

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.193 ^a	.037	.026	1.13904

^a Predictors: (Constant), Earthquake's Impact, Transportation

ANOVA^b

Model	Sum of Squares	df	Mean Square	F	Sig.
1 Regression	8.906	2	4.453	3.432	.034 ^a
Residual	229.643	177	1.297		
Total	238.550	179			

^a Predictors: (Constant), Earthquake's Impact, Transportation

^b Dependent Variable: Affective Image (Sleepy/Arousing)

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	1.282	.401		3.194	.002
Transportation based on 13 items	.160	.095	.124	1.679	.095
Earthquake's Impact	-.120	.064	-.139	-1.881	.062

^a Dependent Variable: Affective Image (Sleepy/Arousing)

Table 15 (cont'd)

Interaction Effect

Model Summary

Movie Group	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	1	.256 ^a	.065	.043	.91052
2	1	.190 ^a	.036	.015	1.31579

^a Predictors: (Constant), Earthquake's Impact at Time 1, Transportation

ANOVA^b

Movie Group	Model	Sum of Squares	df	Mean Square	F	Sig.
1	1 Regression	4.763	2	2.382	2.873	.062 ^a
	Residual	67.981	82	.829		
	Total	72.744	84			
2	1 Regression	5.947	2	2.973	1.717	.185 ^a
	Residual	159.281	92	1.731		
	Total	165.227	94			

^a Predictors: (Constant), Earthquake's Impact at Time 1, Transportation

^b Dependent Variable: Affective Image (Sleepy/Arousing)

Table 15 (cont'd)

Coefficients^a

movie group_pl	Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	1 (Constant)	.816	.487		1.675	.098
	Transportation	.268	.119	.241	2.254	.027
	Earthquake's	-.062	.079	-.084	-.785	.435
	Impact					
2	1 (Constant)	1.628	.619		2.632	.010
	Transportation	.080	.144	.057	.555	.580
	Earthquake's	-.164	.097	-.174	-1.690	.094
	Impact					

^a Dependent Variable: Affective Image (Sleepy/Arousing)

Cognitive image dimension 1: tourism attraction

Multiple regression tests were conducted and movie transportation and the earthquake's impact were entered as the predictors. The output (Table 16) shows that there was significant main effect of movie transportation, $\beta = .28$, $t=3.89$, $p<.0001$, $R^2 = .08$ (Adjusted $R^2 = .07$). This means the more the viewers were transported to the movie, the more favorable images about tourism attraction they had. When the data were split by movie groups, for the violent crime movie, $\beta = .34$, $t=3.28$, $p = .002$, $R^2 = .12$ (Adjusted $R^2 = .10$). As for the romantic drama group, $\beta = .25$, $t=2.46$, $p = .016$, $R^2 = .06$ (Adjusted $R^2 = .04$). This indicates that movie transportation's main effect was slightly stronger for the violent crime movie group than the romantic drama group.

Table 16: H3 Test Result for Cognitive Image-Tourism Attraction

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.281 ^a	.079	.068	1.13962

^a Predictors: (Constant), Earthquake's Impact, Transportation

ANOVA^b

Model	Sum of Squares	df	Mean Square	F	Sig.
1 Regression	19.660	2	9.830	7.569	.001^a
Residual	229.874	177	1.299		
Total	249.534	179			

^a Predictors: (Constant), Earthquake's Impact, Transportation

^b Dependent Variable: Cognitive Image (Tourism Attraction)

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	3.342	.407		8.209	.000
Transportation	.371	.096	.282	3.886	.000
Earthquake's Impact	.014	.066	.016	.217	.828

^a Dependent Variable: Cognitive Image (Tourism Attraction)

Table 16 (cont'd)

Model Summary

Movie Group	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	1	.344 ^a	.118	.097	1.05645
2	1	.249 ^a	.062	.041	1.13678

^a Predictors: (Constant), Earthquake's Impact, Transportation

ANOVA^b

Movie Group	Model	Sum of Squares	df	Mean Square	F	Sig.
1	1 Regression	12.249	2	6.125	5.488	.006 ^a
	Residual	91.520	82	1.116		
	Total	103.769	84			
2	1 Regression	7.832	2	3.916	3.030	.053 ^a
	Residual	118.889	92	1.292		
	Total	126.721	94			

^a Predictors: (Constant), Earthquake's Impact, Transportation

^b Dependent Variable: Cognitive Image (Tourism Attraction)

Table 16 (cont'd)

Coefficients^a

Movie Group	Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	1 (Constant)	2.775	.576		4.816	.000
	13 items	.453	.138	.341	3.280	.002
	cog japan image	-.028	.099	-.029	-.282	.779
2	1 (Constant)	3.888	.539		7.218	.000
	13 items	.306	.124	.251	2.457	.016
	cog japan image	.017	.084	.020	.199	.842

^a Dependent Variable: Cognitive Image (Tourism Attraction)

Cognitive place image dimension 2: community quality

Multiple regression tests were conducted and movie transportation and the earthquake's impact were entered as the predictors. The output (Table 17) shows that movie transportation did not have significant effect on community quality, Beta=.11, $t=1.49$, $p=.14$. In other words, whether the movie viewers were transported to the movie or not, there was no difference in their perception of community quality.

Table 17: H3 Test Result for Cognitive Image-Community Quality

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.164 ^a	.027	.016	.97569

^a Predictors: (Constant), Earthquake's Impact, Transportation

Table 17 (cont'd)

ANOVA^b

Model	Sum of Squares	df	Mean Square	F	Sig.
1 Regression	4.634	2	2.317	2.434	.091 ^a
Residual	168.498	177	.952		
Total	173.132	179			

^a Predictors: (Constant), Earthquake's Impact, Transportation

^b Dependent Variable: Cognitive Image (Community Quality)

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	3.882	.349		11.140	.000
Transportation	.122	.082	.111	1.486	.139
Earthquake's Impact	-.083	.057	-.109	-1.464	.145

^a Dependent Variable: Cognitive Image (Community Quality)

H4: For both feel-good movies and dark movies, the more the movie viewers are transported to the movie, the more visitation interest they will have.

Multiple regression tests were conducted and movie transportation and the earthquake's impact were entered as the predictors. The output (Table 18) shows that there was significant main effect of movie transportation, $\beta = .36$, $t = 5.09$, $p < .0001$, $R^2 = .13$ (Adjusted $R^2 = .13$). This means that the more the viewers were transported by the movie, the more visitation interest they exhibited regardless of which movie they saw. To some degree, a violent crime movie can still have a significant positive impact on visitation interest when the movie viewers are effectively transported.

Table 18: H4 Test Result for Visitation Interest

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.367 ^a	.134	.125	1.42226

^a Predictors: (Constant), Earthquake's Impact, Transportation

ANOVA^b

Model	Sum of Squares	df	Mean Square	F	Sig.
1 Regression	55.604	2	27.802	13.744	.000 ^a
Residual	358.041	177	2.023		
Total	413.644	179			

^a Predictors: (Constant), Earthquake's Impact, Transportation

^b Dependent Variable: Visitation Interest

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	.816	.501		1.629	.105
Transportation	.606	.119	.357	5.087	.000
Earthquake's Impact	.121	.069	.123	1.754	.081

^a Dependent Variable: Visitation Interest

Research Question 1: Does the transportation effect weaken the influence brought about by movie genre?

First, a median split was performed for the variable movie transportation. The movie

viewers were categorized into two groups: highly transported audience and weakly transported audience. Then a number of analysis of covariance (ANCOVA) tests were performed with movie group as the predictor and the earthquake's impact as the covariate.

Affective place image dimension 1: unpleasant–pleasant

The output below (Table 19) shows that when the audience was weakly transported, the difference between the violent crime movie group (mean=-.21) and the romantic drama group (mean=1.02) was significant, $F(1, 86)=17.78, p<.0001$. However, when the audience was highly transported, the difference between the violent crime movie group (mean=.73) and the romantic drama group (mean=1.07) was not significant, $F(1, 88)=1.59, p=.21$. This indicates that among the highly transported audience, the violent crime movie did not significantly decrease the audience's perceptions of the pleasantness of the embedded place. This suggests that movie transportation can weaken movie genre's effect on the movie viewers' perceptions of place pleasantness.

Table 19: RQ 1 Result for Affective Place Image-Pleasant/Unpleasant

Highly Transported Audience

Between-Subjects Factors	
Movie Group	<i>N</i>
1.Violent Crime	40
2.Romantic Drama	51

Table 19 (cont'd)

Tests of Between-Subjects Effects

Dependent Variable: Affective Place Image (Pleasant/Unpleasant)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	9.879 ^a	2	4.939	2.959	.057
Intercept	44.296	1	44.296	26.537	.000
Movie Group	2.661	1	2.661	1.594	.210
Earthquake	6.475	1	6.475	3.879	.052
Error	146.892	88	1.669		
Total	233.940	91			
Corrected Total	156.770	90			

^a R Squared = .063 (Adjusted R Squared = .042)

Estimates

Dependent Variable: Affective Place Image
(Pleasant/Unpleasant)

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	.727^a	.205	.320	1.134
2	1.073^a	.181	.713	1.433

^a Covariates appearing in the model are evaluated at the following values: Earthquake's Impact = 2.03.

Weakly Transported Audience

Between-Subjects Factors

Movie Group	N
1. Violent Crime	45
2. Romantic Drama	44

Table 19 (cont'd)

Tests of Between-Subjects Effects

Dependent Variable: Affective Place Image (Pleasant/Unpleasant)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	36.771 ^a	2	18.385	9.966	.000
Intercept	20.856	1	20.856	11.305	.001
Movie Group	32.795	1	32.795	17.776	.000
Earthquake	8.338	1	8.338	4.519	.036
Error	158.659	86	1.845		
Total	209.750	89			
Corrected Total	195.430	88			

^a R Squared = .188 (Adjusted R Squared = .169)

Estimates

Dependent Variable: Affective Place Image (Pleasant/Unpleasant)

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	-.207^a	.204	-.612	.198
2	1.023^a	.206	.613	1.433

^a Covariates values: Earthquake's Impact = 1.98.

Pairwise Comparisons

Dependent Variable: Affective Place Image (Pleasant/Unpleasant)

(I) movie group	(J) movie group	Mean Difference (I-J)	Std. Error	Sig. ^a	95% Confidence Interval for Difference ^a	
					Lower Bound	Upper Bound
1	2	-1.230	.292	.000	-1.810	-.650
2	1	1.230	.292	.000	.650	1.810

Affective place image dimension 2: sleepy-arousing

The output below (Table 20) shows that when the audience was highly transported, the difference between the violent crime movie group (Mean=1.91) and the romantic drama group (Mean=1.58) was not significant, $F(1, 88)=1.72, p=.19$. Meanwhile, when the audience was weakly transported, the difference between the violent crime movie group (Mean=1.53) and the romantic drama group (Mean=1.60) was not significant, either, $F(1, 86)=.009, p=.97$. This indicates that movie transportation did not change movie genre's effect on the movie viewers' perceptions of place image on the dimension of sleepy-arousing.

Table 20: RQ 1 Result for Affective Place Image-Sleepy/Arousing

Highly Transported Audience

Between-Subjects Factors

Movie Group	<i>N</i>
1. Violent Crime	40
2. Romantic Drama	51

Tests of Between-Subjects Effects

Dependent Variable: Affective Place Image (Sleepy/Arousing)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	8.881 ^a	2	4.441	3.079	.051
Intercept	120.717	1	120.717	83.702	.000
Movie Group	2.474	1	2.474	1.716	.194
Earthquake	7.028	1	7.028	4.873	.030
Error	126.915	88	1.442		
Total	407.010	91			
Corrected Total	135.797	90			

^a R Squared = .065 (Adjusted R Squared = .044)

Table 20 (cont'd)

Estimates

Dependent Variable: Affective Place Image (Sleepy/Arousing)

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	1.913^a	.190	1.535	2.291
2	1.580^a	.168	1.245	1.915

^a Covariates appearing in the model are evaluated at the following values:

Earthquake's Impact = 2.03.

Weakly Transported Audience

Between-Subjects Factors

Movie Group	<i>N</i>
1. Violent Crime	45
2. Romantic Drama	44

Tests of Between-Subjects Effects

Dependent Variable: Affective Place Image (Sleepy/Arousing)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	.770 ^a	2	.385	.328	.721
Intercept	83.997	1	83.997	71.620	.000
Movie Group	.104	1	.104	.089	.766
Earthquake	.735	1	.735	.627	.431
Error	100.862	86	1.173		
Total	320.600	89			
Corrected Total	101.632	88			

^a R Squared = .008 (Adjusted R Squared = -.016)

Table 20 (cont'd)

Estimates

Dependent Variable: Affective Place Image
(Sleepy/Arousing)

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	1.534^a	.162	1.211	1.857
2	1.604^a	.164	1.277	1.930

^a Covariates appearing in the model are evaluated at the following values: Earthquake's Impact = 1.98.

Cognitive place image dimension 1: tourism attraction

The output below (Table 21) shows that when the audience was highly transported, the difference between the violent crime movie group (mean=4.91) and the romantic drama group (mean=5.20) was not significant, $F(1, 88)=1.67, p=.20$. However, when the audience was weakly transported, the difference between the violent crime movie group (mean=4.06) and the romantic drama group (mean=4.91) was significant, $F(1, 86)=13.30, p<.0001$. This indicates that among the highly transported audience, the violent crime movie did not significantly decrease the audience's perceptions of tourism attraction. It suggests that movie transportation can weaken movie genre's effect on the movie viewers' perceptions of tourism attraction.

Table 21: RQ 1 Result for Cognitive Place Image-Tourism Attraction

Highly Transported Audience

Between-Subjects Factors

Movie Group	N
1. Violent Crime	40
2. Romantic Drama	51

Tests of Between-Subjects Effects

Dependent Variable: Cognitive Place Image (Tourism Attraction)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	7.358 ^a	2	3.679	3.096	.050
Intercept	748.556	1	748.556	629.885	.000
Movie Group	1.975	1	1.975	1.662	.201
Earthquake	4.870	1	4.870	4.098	.046
Error	104.579	88	1.188		
Total	2454.938	91			
Corrected Total	111.937	90			

^a R Squared = .066 (Adjusted R Squared = .044)

Estimates

Dependent Variable: Cognitive Place Image (Tourism Attraction)

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	4.907^a	.173	4.564	5.250
2	5.205^a	.153	4.901	5.509

^a Covariates appearing in the model are evaluated at the following values:

Earthquake's Impact = 1.95.

Table 21 (cont'd)

Weakly Transported Audience

Between-Subjects Factors

Movie Group	N
1. Violent Crime	45
2. Romantic Drama	44

Tests of Between-Subjects Effects

Dependent Variable: Cognitive Place Image (Tourism Attraction)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	19.518 ^a	2	9.759	8.223	.001
Intercept	504.648	1	504.648	425.228	.000
Movie Group	15.783	1	15.783	13.299	.000
Earthquake	1.558	1	1.558	1.313	.255
Error	102.062	86	1.187		
Total	1905.875	89			
Corrected Total	121.580	88			

^a R Squared = .161 (Adjusted R Squared = .141)

Estimates

Dependent Variable: Cognitive Place Image (Tourism Attraction)

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	4.055^a	.164	3.730	4.380
2	4.909^a	.165	4.581	5.238

^a Covariates appearing in the model are evaluated at the following values: Earthquake's Impact = 2.00.

Cognitive place image dimension 2: community quality

The output below (Table 22) shows that when the audience was highly transported, the difference between the violent crime movie group (mean=4.11) and the romantic drama group (mean=4.50) was not significant, $F(1, 88)=3.56, p=.06$. However, when the audience was weakly transported, the difference between the violent crime movie group (mean=3.69) and the romantic drama group (mean=4.38) was significant, $F(1, 86) = 13.15, p<.0001$. This indicates that among the highly transported audience, the violent crime movie did not significantly decrease the audience's perceptions of community quality. In other words, when the viewers are highly transported, movie transportation's effect can weaken movie genre's effect on the movie viewers' perceptions of community quality.

Table 22: RQ 1 Test Result for Cognitive Place Image-Community Quality

Highly Transported Audience

Between-Subjects Factors	
Movie Group	<i>N</i>
1. Violent Crime	40
2. Romantic Drama	51

Table 22 (cont'd)

Tests of Between-Subjects Effects

Dependent Variable: Cognitive Image (Community Quality)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	4.636 ^a	2	2.318	2.373	.099
Intercept	506.396	1	506.396	518.329	.000
Movie Group	3.474	1	3.474	3.556	.063
Earthquake	.871	1	.871	.892	.348
Error	85.974	88	.977		
Total	1796.500	91			
Corrected Total	90.610	90			

^a R Squared = .051 (Adjusted R Squared = .030)

Estimates

Dependent Variable: Cognitive Image (Community Quality)

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	4.108^a	.157	3.797	4.419
2	4.503^a	.139	4.228	4.779

^a Covariates appearing in the model are evaluated at the following values: Earthquake's Impact = 1.95.

Weakly Transported Audience

Between-Subjects Factors

Movie Group	N
1. Violent Crime	45
2. Romantic Drama	44

Table 22 (cont'd)

Tests of Between-Subjects Effects

Dependent Variable: Cognitive Image (Community Quality)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	11.475 ^a	2	5.738	7.370	.001
Intercept	505.818	1	505.818	649.699	.000
Movie Group	10.237	1	10.237	13.149	.000
Earthquake	2.647	1	2.647	3.400	.069
Error	66.955	86	.779		
Total	1522.500	89			
Corrected Total	78.430	88			

^a R Squared = .146 (Adjusted R Squared = .126)

Estimates

Dependent Variable: Cognitive Image (Community Quality)

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	3.688^a	.132	3.425	3.951
2	4.376^a	.134	4.110	4.642

^a Covariates appearing in the model are evaluated at the following values: Earthquake's Impact = 2.00.

Pairwise Comparisons

Dependent Variable: Cognitive Image (Community Quality)

(I) movie group	(J) movie group	Mean Difference (I-J)	Std. Error	Sig. ^a	95% Confidence Interval for Difference ^a	
					Lower Bound	Upper Bound
1	2	-.688	.190	.000	-1.065	-.311
2	1	.688	.190	.000	.311	1.065

^a Adjustment for multiple comparisons: Bonferroni.

Visitation Interest

The output below (Table 23) shows that when the audience was highly transported, the difference between the violent crime movie group (mean=3.85) and the romantic drama group (mean=3.95) was not significant, $F(1, 88) = .13, p = .72$. Meanwhile, when the audience was weakly transported, the difference between the violent crime movie group (mean=2.72) and the romantic drama group (mean=2.96) was not significant, either, $F(1, 86) = .57, p = .45$. This indicates that movie transportation did not change movie genre's effect on the movie viewers' visitation interest.

Table 23: RQ 1 Test Result for Visitation Interest

Highly Transported Audience

Between-Subjects Factors	
Movie Group	<i>N</i>
1. Violent Crime	40
2. Romantic Drama	51

Tests of Between-Subjects Effects

Dependent Variable: Visitation Interest

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	.300 ^a	2	.150	.075	.928
Intercept	400.364	1	400.364	199.442	.000
Movie Group	.252	1	.252	.125	.724
Earthquake	.086	1	.086	.043	.837
Error	176.653	88	2.007		
Total	1564.444	91			
Corrected Total	176.952	90			

^a R Squared = .002 (Adjusted R Squared = -.021)

Table 23 (cont'd)

Estimates

Dependent Variable: Visitation Interest

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	3.845 ^a	.225	3.397	4.293
2	3.952 ^a	.199	3.556	4.348

^a Covariates appearing in the model are evaluated at the following values: Earthquake's Impact = 2.15.

Weakly Transported Audience

Between-Subjects Factors

Movie Group	<i>N</i>
1. Violent Crime	45
2. Romantic Drama	44

Tests of Between-Subjects Effects

Dependent Variable: Visitation Interest

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	6.300 ^a	2	3.150	1.511	.226
Intercept	207.135	1	207.135	99.362	.000
Movie Group	1.182	1	1.182	.567	.454
Earthquake	4.250	1	4.250	2.039	.157
Error	179.281	86	2.085		
Total	902.889	89			
Corrected Total	185.581	88			

^a R Squared = .034 (Adjusted R Squared = .011)

Table 23 (cont'd)

Estimates				
Dependent Variable: Visitation Interest				
Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	2.724 ^a	.217	2.293	3.154
2	2.957 ^a	.219	2.521	3.392

^a Covariates appearing in the model are evaluated at the following values: Earthquake's Impact = 2.17.

H5: Initial place familiarity will have a main effect such that the more people are initially familiar with the embedded place, the more favorable place images they will have.

Affective place image dimension 1: unpleasant-pleasant

Multiple regression tests were conducted and initial place familiarity and the earthquake's impact were entered as the predictors. The output (Table 24) shows that there was a significant main effect of initial place familiarity, $\beta=.21$, $t=3.56$, $p<.0001$. However, since $R^2=.06$ (Adjusted $R^2=.05$) was very low, it means that the main effect of initial place familiarity accounted for very little variance in the dependent variable. Interestingly, when the data were split based on movie group, the output shows that there was also a significant interaction between initial place familiarity and movie group. In particular, for the violent crime movie, the influence of initial place familiarity was not significant, $\beta=.10$, $t=.94$, $p=.35$; for the romantic drama, the influence of initial place familiarity was significant, $\beta=.23$, $t=2.14$, $p=.035$, $R^2=.06$ (Adjusted $R^2=.04$); for the control group, the influence of initial place

familiarity was significant, $\beta=.30$, $t=3.26$, $p=.002$, $R^2=.13$ (Adjusted $R^2=.12$). This means that the main effect of initial place familiarity was stronger for the viewers who were in the control group than those who were in the experimental groups. As for the romantic drama viewers, the more they were initially familiar with the place, the more favorable (pleasant) place images they had. However, this effect did not take place for the viewers who were exposed to the violent crime movie.

Table 24: H5 Test Result for Affective Image- Pleasant/Unpleasant

Main Effect

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.243 ^a	.059	.052	1.26997

^a Predictors: (Constant), Earthquake's Impact, Initial Place Familiarity

ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	28.555	2	14.277	8.852	.000 ^a
	Residual	456.429	283	1.613		
	Total	484.984	285			

^a Predictors: (Constant), Earthquake's Impact, Initial Place Familiarity

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	.594	.190		3.133	.002
	Initial Place Familiarity	.170	.048	.208	3.562	.000
	Earthquake's Impact	-.133	.048	-.160	-2.746	.006

^a Predictors: (Constant), Earthquake's Impact, Initial Place Familiarity

Table 24 (cont'd)

Interaction Effect

Model Summary

Movie Group	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1 ^b	1	.286 ^a	.082	.059	1.35548
2 ^b	1	.249 ^a	.062	.042	1.32553
3 ^b	1	.367 ^a	.134	.118	.94618

^a Predictors: (Constant), Earthquake's Impact, Initial Place Familiarity

^b 1=crime movie, 2=romantic drama, 3=control

ANOVA^b

Movie Group	Model		Sum of Squares	df	Mean Square	F	Sig.
1	1	Regression	13.372	2	6.686	3.639	.031 ^a
		Residual	150.660	82	1.837		
		Total	164.032	84			
2	1	Regression	10.695	2	5.347	3.043	.052 ^a
		Residual	161.646	92	1.757		
		Total	172.341	94			
3	1	Regression	14.319	2	7.160	7.997	.001 ^a
		Residual	92.212	103	.895		
		Total	106.531	105			

a. Predictors: (Constant), Earthquake's Impact, Initial Place Familiarity

b. Dependent Variable: Affective Image (Pleasant/Unpleasant)

Table 24 (cont'd)Coefficients^a

Movie Group	Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	1 (Constant)	.568	.384		1.477	.143
	Initial Place Familiarity	.093	.099	.101	.943	.348
	Earthquake's Impact	-.311	.119	-.280	-2.623	.010
2	1 (Constant)	.855	.314		2.722	.008
	Initial Place Familiarity	.182	.085	.227	2.136	.035
	Earthquake's Impact	-.188	.102	-.196	-1.843	.068
3	1 (Constant)	.804	.259		3.110	.002
	Initial Place Familiarity	.191	.059	.298	3.256	.002
	Initial Place Familiarity	-.119	.051	-.215	-2.344	.021

^a Dependent Variable: Affective Image(Pleasant/Unpleasant)*Affective place image dimension 2: sleepy-arousing*

Multiple regression tests were conducted and initial place familiarity and the earthquake's impact were entered as the predictors. The output (Table 25) shows that there was no significant main effect of initial place familiarity, $\beta=.10$, $t=1.72$, $p=.087$. However, when the data were split based on movie group, there was significant interaction between initial place familiarity and movie group. In particular, for the violent crime movie, there was no significant impact from initial place familiarity, $\beta=-.01$, $t=-.11$, $p=.91$. Similarly, for the romantic drama, there was no significant impact from initial place familiarity, $\beta=.10$, $t=.96$, $p=.34$. However, for the control group, initial place familiarity had significant impact,

$\beta=.23$, $t=2.49$, $p=.014$, $R^2=.12$ (Adjusted $R^2=.10$). This means that for the control group, the more the viewers were initially familiar with the place, the more arousing place image they had, but this effect was not significant for either the violent crime movie group or the romantic drama group.

Table 25: H5 Test Result for Affective Image-Sleepy/Arousing

Main Effect

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.211 ^a	.045	.038	1.02674

^a Predictors: (Constant), Earthquake's Impact, Initial Place Familiarity

ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	13.912	2	6.956	6.598	.002 ^a
	Residual	298.339	283	1.054		
	Total	312.251	285			

^a Predictors: (Constant), Earthquake's Impact, Initial Place Familiarity

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	1.699	.153		11.079	.000
Initial Place Familiarity	.066	.039	.101	1.718	.087
Earthquake's Impact	-.134	.039	-.201	-3.421	.001

^a Dependent Variable: Affective Image(Sleepy/Arousing)

Table 25 (cont'd)

Interaction Effect

Model Summary

Movie Group	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1 ^b	1	.088 ^a	.008	-.016	.93822
2 ^b	1	.206 ^a	.042	.022	1.31142
3 ^b	1	.344 ^a	.118	.101	.78957

^a Predictors: (Constant), Earthquake's Impact, Initial Place Familiarity

^b 1=crime movie, 2=romantic drama, 3=control

ANOVA^b

Movie Group	Model	Sum of Squares	df	Mean Square	F	Sig.
1	1 Regression	.563	2	.281	.320	.727 ^a
	Residual	72.182	82	.880		
	Total	72.744	84			
2	1 Regression	7.004	2	3.502	2.036	.136 ^a
	Residual	158.224	92	1.720		
	Total	165.227	94			
3	1 Regression	8.603	2	4.301	6.900	.002 ^a
	Residual	64.212	103	.623		
	Total	72.814	105			

^a Predictors: (Constant), Earthquake's Impact, Initial Place Familiarity

^b Dependent Variable: Affective Image(Sleepy/Arousing)

Table 25 (cont'd)Coefficients^a

Movie Group	Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	1 (Constant)	1.854	.266		6.969	.000
	Initial Place Familiarity	-.007	.068	-.012	-.110	.913
	Earthquake's Impact	-.063	.082	-.086	-.773	.442
2	1 (Constant)	1.754	.311		5.646	.000
	Initial Place Familiarity	.081	.084	.103	.962	.339
	Earthquake's Impact	-.200	.101	-.213	-1.986	.050
3	1 (Constant)	1.442	.216		6.683	.000
	Initial Place Familiarity	.122	.049	.231	2.494	.014
	Earthquake's Impact	-.117	.042	-.256	-2.769	.007

^a Dependent Variable: Affective Image(Sleepy/Arousing)*Cognitive place image dimension 1: tourism attractions*

Multiple regression tests were conducted and initial place familiarity and the earthquake's impact were entered as the predictors. The output (Table 26) shows that there was significant main effect of initial place familiarity, $\beta=.34$, $t=6.44$, $p<.0001$, $R^2=.21$ (Adjusted $R^2=.21$). This means that for all three groups, meaning the violent crime movie group, the romantic drama group, and the control group, the more the viewers were initially familiar with the embedded place, the more favorable cognitive place images they had.

Table 26: H5 Test Result for Cognitive Image-Tourism Attraction

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.460 ^a	.211	.206	1.00867

^a Predictors: (Constant), Earthquake's Impact, Initial Place Familiarity

ANOVA ^b					
Model	Sum of Squares	df	Mean Square	F	Sig.
1 Regression	77.226	2	38.613	37.952	.000 ^a
Residual	287.927	283	1.017		
Total	365.153	285			

^a Predictors: (Constant), Earthquake's Impact, Initial Place Familiarity

^b Dependent Variable: Cognitive Image (Tourism Attraction)

Coefficients ^a					
Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	3.399	.195		17.440	.000
Initial Place Familiarity	.242	.038	.341	6.438	.000
Earthquake's Impact	.388	.074	.279	5.272	.000

^a Dependent Variable: Cognitive Image (Tourism Attraction)

Cognitive place image dimension 2: community qualities

Multiple regression tests were conducted and initial place familiarity and the earthquake's impact were entered as the predictors. The output (Table 27) shows that there

was a significant main effect of initial place familiarity, $\beta=.20$, $t=3.37$, $p=.001$. This means that for all three groups, the more the viewers were initially familiar with the embedded place, the more favorable cognitive place images they had. However, since $R^2=.06$ (Adjusted $R^2=.05$), the main effect of initial place familiarity was relatively weak.

Table 27: H5 Test Result for Cognitive Image-Community Quality

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.235 ^a	.055	.049	.94820

^a Predictors: (Constant), Earthquake's Impact, Initial Place Familiarity

ANOVA

Model	Sum of Squares	df	Mean Square	F	Sig.
1 Regression	14.919	2	7.460	8.297	.000 ^a
Residual	254.439	283	.899		
Total	269.359	285			

^a Predictors: (Constant), Earthquake's Impact, Initial Place Familiarity

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	4.034	.141		28.692	.000
Initial Place Familiarity	.121	.036	.198	3.373	.001
Earthquake's Impact	-.110	.038	-.170	-2.883	.004

^a Dependent Variable: Cognitive Image (Community Quality)

H6: Initial place familiarity will have a main effect such that the more people are initially familiar with the embedded place, the more visitation interest they will have.

Multiple regression tests were conducted and initial place familiarity and the earthquake's impact were entered as the predictors. The output (Table 28) shows that there was significant main effect of initial place familiarity, $\beta=.45$, $t=8.29$, $p<.0001$, $R^2=.20$ (Adjusted $R^2=.19$). This means that for the subjects from all three groups, the more they were initially familiar with the embedded place, the more travel interest they had right after movie exposure.

Table 28: H6 Test Result for Visitation Interest

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.444 ^a	.197	.192	1.47309

^a Predictors: (Constant), Earthquake's Impact, Initial Place Familiarity

ANOVA^b

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	150.942	2	75.471	34.779	.000 ^a
	Residual	614.110	283	2.170		
	Total	765.052	285			

^a Predictors: (Constant), Earthquake's Impact, Initial Place Familiarity

^b Dependent Variable: Visitation Interest

Table 28 (cont'd)

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	2.555	.215		11.873	.000
Initial Place Familiarity	.462	.056	.450	8.287	.000
Earthquake's Impact	-.135	.053	-.139	-2.566	.011

^a Dependent Variable: Visitation Interest

H7: Movie transportation and initial place familiarity will have two-way interaction such that for the viewers who are initially unfamiliar with the embedded place, the more they are transported by the movie, the more positive impact the movie will have on their place images; while for the viewers who are initially familiar with the embedded place, the more they are transported by the movie, the more negative impact the movie will have on their place images.

Affective place dimension 1: pleasant-unpleasant

Multiple regression tests were conducted and initial place familiarity, movie transportation, the interaction term of familiarity and transportation, and the earthquake's impact were entered as the predictors. The output below (Table 29) shows that this hypothesis is supported, $\beta = -1.13$, $t = -3.03$, $p = .003$, $R^2 = .12$ (Adjusted $R^2 = .10$). The scatter plot (Figure 1) shows that, for the movie viewers who were initially unfamiliar with the embedded place, the more they were transported by the movies, the more favorable (pleasant) place images they had. On the other hand, for the movie viewers who were initially familiar with the embedded place, the effect of movie transportation on their place images was reversed. In particular, the more the movie viewers were transported by the movies, the less favorable (pleasant) place

images they had. However, since R^2 was small, it means that the impact from the interaction term was relatively weak. In this sense, the results should be interpreted with caution.

Table 29: H7 Test Result for Affective Image-Pleasant/Unpleasant

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.352 ^a	.124	.104	1.35031

^a Predictors: (Constant), Earthquake's Impact, Initial Place Familiarity, Transportation, Familiarity x Transportation

ANOVA

Model	Sum of Squares	df	Mean Square	F	Sig.
1 Regression	45.271	4	11.318	6.207	.000^a
Residual	319.084	175	1.823		
Total	364.355	179			

^a Predictors: (Constant), time 1: Earthquake's Impact, Initial Place Familiarity, Transportation, Familiarity x Transportation

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	-2.353	.850		-2.769	.006
Transportation	.813	.221	.511	3.676	.000
Initial Place Familiarity	1.008	.298	1.133	3.377	.001
Familiarity x Transportation	-.226	.075	-1.129	-3.031	.003
Earthquake's Impact	-.236	.079	-.221	-2.990	.003

^a Dependent Variable: Affective Image (Pleasant/Unpleasant)

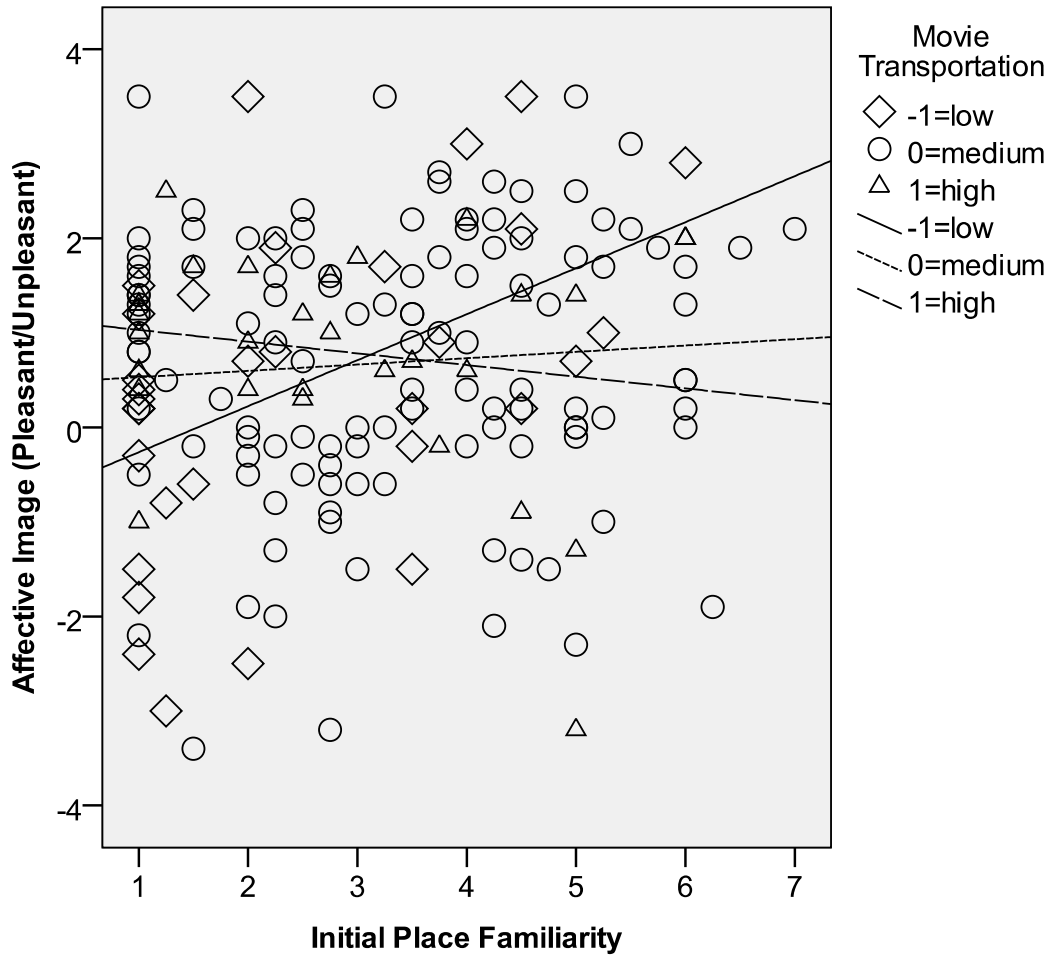


Figure 1: Interaction between Movie Transportation and Initial Place Familiarity on Affective Place Image-Pleasant/Unpleasant

Affective place image dimension 2: sleepy-arousing

Multiple regression tests were conducted and initial place familiarity, movie transportation, the interaction term of familiarity and transportation, and the earthquake's impact were entered as the predictors. The output below (Table 30) shows that this hypothesis is supported, $\beta = -1.10$, $t = -2.89$, $p = .004$, $R^2 = .08$ (Adjusted $R^2 = .06$). The scatter plot (Figure 2) shows that for the movie viewers who were initially unfamiliar with the embedded place, the more they were transported by the movies, the more arousing place images they had. On the

other hand, for the movie viewers who were initially familiar with the embedded place, the effect of movie transportation on place image was reversed. In particular, the more the movie viewers were transported by the movies, the more sleepy place images they had. However, since R^2 was small, it means that the impact from the interaction term was relatively weak. In this sense, the results should be interpreted with caution.

Table 30: H7 Test Result for Affective Image-Sleepy/Arousing

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.286 ^a	.082	.061	1.11872

^a Predictors: (Constant), time 1: Earthquake's Impact, Transportation, Initial Place Familiarity, Transportation x Place Familiarity

ANOVA^b

Model	Sum of Squares	df	Mean Square	F	Sig.
1 Regression	19.531	4	4.883	3.901	.005 ^a
Residual	219.018	175	1.252		
Total	238.550	179			

^a Predictors: (Constant), time 1: Earthquake's Impact, Transportation, Initial Place Familiarity, Transportation x Place Familiarity

^b Dependent Variable: Affective Image(Sleepy/Arousing)

Table 30 (cont'd)

Model	Coefficients				
	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	-.418	.704		-.594	.554
Transportation	.605	.183	.470	3.304	.001
Initial Place Familiarity	.717	.247	.996	2.899	.004
Transportation x Place Familiarity	-.179	.062	-1.103	-2.892	.004
Earthquake's Impact	-.152	.065	-.176	-2.325	.021

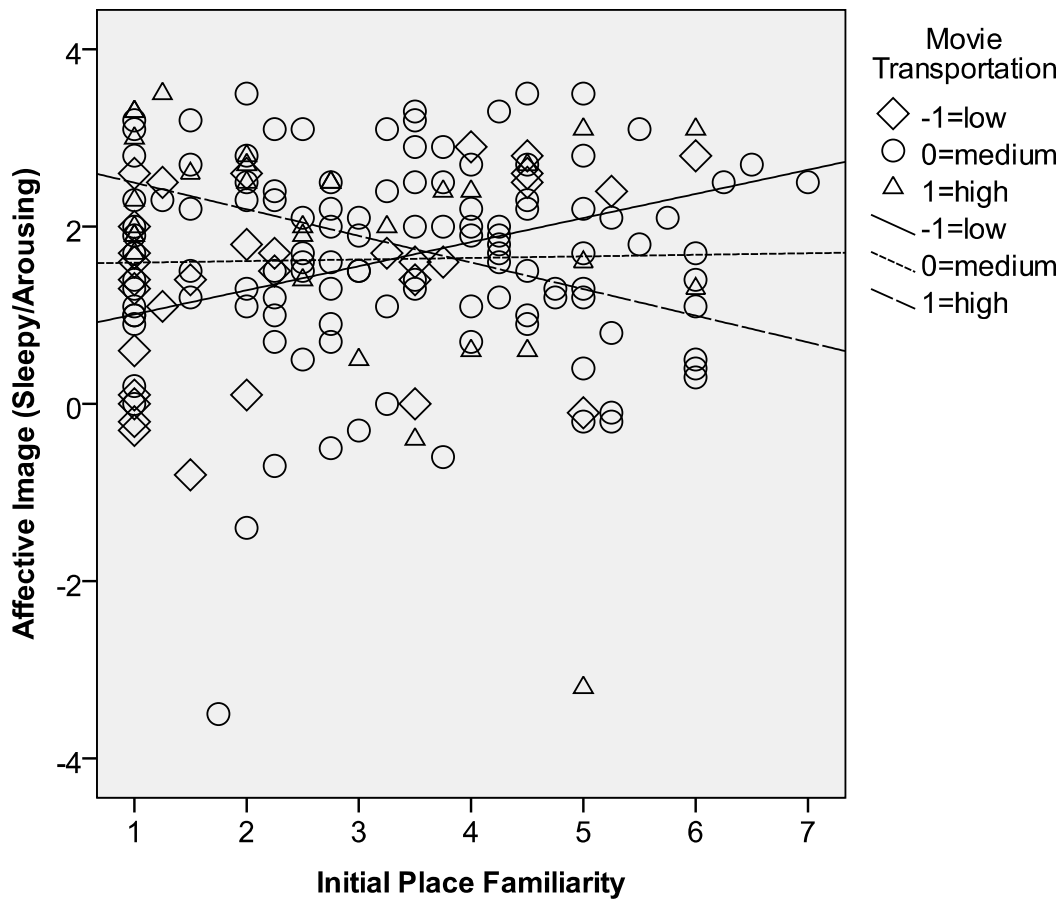


Figure 2: Interaction between Movie Transportation and Initial Place Familiarity on Affective Place Image-Sleepy/Arousing

Cognitive place image dimension 1: tourism attractions

Multiple regression tests were conducted and initial place familiarity, movie transportation, the interaction term of familiarity and transportation, and the earthquake's impact were entered as the predictors. The output below (Table 31) shows that this hypothesis is not supported, $\beta=-2.22$, $t=-.61$, $p=.54$. This finding indicates that initial place familiarity did not moderate movie transportation's influence on tourism attractions, although it did moderate movie transportation's influence on affective place image.

Table 31: H7 Test Result for Cognitive Image-Tourism Attraction

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.417 ^a	.174	.155	1.08536

^a Predictors: (Constant), Earthquake's Impact, Transportation, Initial Place Familiarity, Transportation x Place Familiarity

ANOVA ^b						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	43.383	4	10.846	9.207	.000 ^a
	Residual	206.152	175	1.178		
	Total	249.534	179			

^a Predictors: (Constant), Earthquake's Impact, Transportation, Initial Place Familiarity, Transportation x Place Familiarity

Table 31 (cont'd)

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	2.766	.684		4.044	.000
Transportation	.375	.178	.285	2.113	.036
Initial Place Familiarity	.383	.240	.520	1.592	.113
Transportation x Place Familiarity	-.037	.060	-.222	-.613	.540
Earthquake's Impact	-.078	.066	-.085	-1.166	.245

^a Dependent Variable: Cognitive Image (Tourism Attraction)

Cognitive place image dimension 2: community quality

Multiple regressions were conducted and initial place familiarity, movie transportation, the interaction term of familiarity and transportation, and the earthquake's impact were entered as the predictors. The output below (Table 32) shows that this hypothesis is not supported, $\beta = -.01$, $t = -.03$, $p = .98$. This finding indicates that initial place familiarity did not moderate movie transportation's influence on cognitive place image on the second dimension, either.

Table 32: H7 Test Result for Cognitive Image-Community Quality

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.283 ^a	.080	.059	.95411

^a Predictors: (Constant), Earthquake's Impact,

Transportation, Initial Place Familiarity, Transportation x Place Familiarity

*Table 32 (cont'd)*ANOVA^b

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	13.824	4	3.456	3.797	.005 ^a
	Residual	159.308	175	.910		
	Total	173.132	179			

^a Predictors: (Constant), Earthquake's Impact, Transportation, Initial Place Familiarity, Transportation x Place Familiarity

^b Dependent Variable: Cognitive Image (Community Quality)

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	3.723	.601		6.191	.000
Transportation	.070	.156	.064	.447	.655
Initial Place Familiarity	.156	.211	.255	.740	.460
Transportation x Place Familiarity	-.002	.053	-.011	-.030	.976
Earthquake's Impact	-.137	.058	-.181	-2.349	.020

^a Dependent Variable: Cognitive Image (Community Quality)

H8: Movie transportation and initial place familiarity will have two-way interaction such that for the viewers who are initially unfamiliar with the embedded place, the more they are transported by the movie, the more positive impact the movie will have on their visitation interest; while for the viewers who are initially familiar with the embedded place, the more they are transported by the movie, the more negative impact the movie will have on their visitation interest.

Multiple regression tests were conducted and initial place familiarity, movie transportation, the interaction term of familiarity and transportation, and the earthquake's impact were entered as the predictors. The output below (Table 33) shows that this hypothesis is not supported, $\beta = -.50$, $t = -1.45$, $p = .15$. This finding suggests that initial place familiarity did not significantly change movie transportation's influence on people's visitation interest.

Table 33: H8 Test Result for Visitation Interest

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.502 ^a	.252	.235	1.32928

^a Predictors: (Constant), Earthquake's Impact, Transportation, Initial Place Familiarity, Transportation x Place Familiarity

ANOVA ^b					
Model	Sum of Squares	df	Mean Square	F	Sig.
1 Regression	104.422	4	26.105	14.774	.000 ^a
Residual	309.223	175	1.767		
Total	413.644	179			

^a Predictors: (Constant), Earthquake's Impact, Transportation, Initial Place Familiarity, Transportation x Place Familiarity

^b Dependent Variable: Visitation Interest

Table 33 (cont'd)

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	-.516	.835		-.617	.538
Transportation	.752	.218	.443	3.449	.001
Initial Place Familiarity	.754	.297	.795	2.536	.012
Transportation x Place Familiarity	-.107	.074	-.501	-1.448	.149
Earthquake's Impact	-.003	.069	-.003	-.038	.970

^a Dependent Variable: Visitation Interest

Research Question 2: Does the movie's impact on place images and visitation interest change over time?

First of all, a number of analysis of covariance (ANCOVA) tests were performed to explore whether the movie genre's effect as hypothesized in H1 and H2 still held after 4 weeks. Moreover, multiple regressions were performed to explore whether the main effect of movie transportation as hypothesized in H3 and H4 still held over time. Finally, a number of ANCOVA tests were performed to explore whether the effect of movie transportation still can weaken movie genre's effect on a long term basis.

I. Movie genre's effect over time

Affective place image dimension 1: unpleasant-pleasant

An analysis of covariance (ANCOVA) was conducted with movie group as the independent variable, the measurement of the earthquake's impact at time 2 as the covariate, and affective image (pleasant-unpleasant) measured at time 2 as the dependent variable. The

output (Table 34) shows that the main effect of movie group still holds after a month, $F(2, 241)=6.37$, $p=.002$. In particular, the movie viewers who were exposed to the romantic drama (mean=.727) still had significantly more favorable place images than the viewers who were exposed to the violent crime movie (mean=.214). However, the movie viewers who were exposed to the romantic drama (mean=.727) did not have significantly more favorable place images than the viewers who were in the control group (mean=.947).

Table 34: Genre's Long-Term Effect on Affective Image-Pleasant/Unpleasant

Between-Subjects Factors					
Movie Group			N		
1. Violent Crime			71		
2. Romantic Drama			83		
3.Control			91		

Tests of Between-Subjects Effects					
Dependent Variable: Affective Image (Pleasant/Unpleasant)					
Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	39.850 ^a	3	13.283	7.904	.000
	90.704	1	90.704	53.975	.000
Movie Group	21.397	2	10.699	6.366	.002
Earthquake_T2	24.421	1	24.421	14.532	.000
Error	404.998	241	1.680		
Total	551.570	245			
Corrected Total	444.848	244			

a. R Squared = .090 (Adjusted R Squared = .078)

Table 34 (cont'd)

Estimates

Dependent Variable: Affective Image (Pleasant/Unpleasant)

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1. Violent Crime	.214^a	.155	-.091	.518
2. Romantic Drama	.727^a	.143	.445	1.009
3. Control	.947^a	.138	.674	1.220

^a Covariates appearing in the model are evaluated at the following values:

Earthquake's Impact at Time 2= 2.62.

Pairwise Comparisons

Dependent Variable: Affective Image (Pleasant/Unpleasant)

(I) movie group	(J) movie group	Mean Difference (I-J)	Std. Error	Sig. ^a	95% Confidence Interval for Difference ^a	
					Lower Bound	Upper Bound
1	2	-.514	.210	.045	-1.019	-.008
	3	-.733	.209	.002	-1.238	-.229
2	1	.514	.210	.045	.008	1.019
	3	-.220	.201	.827	-.705	.265
3	1	.733	.209	.002	.229	1.238
	2	.220	.201	.827	-.265	.705

^a Adjustment for multiple comparisons: Bonferroni.*Affective place image dimension 2: sleepy-arousing*

An analysis of covariance (ANCOVA) was conducted with movie group as the independent variable, the measurement of the earthquake's impact at time 2 as the covariate, and affective image (sleepy-arousing) measured at time 2 as the dependent variable. The output at time 2 (Table 35) shows that the three movie groups still remain similar in terms of

affective image on the dimension of sleepy-arousing, $F(2, 241)=2.92, p=.06$.

Table 35: Genre's Long-Term Effect on Affective Image-Sleepy/Arousing

Between-Subjects Factors	
Movie Group	N
1. Violent Crime	71
2. Romantic Drama	83
3. Control	91

Tests of Between-Subjects Effects

Dependent Variable: Affective Image-Sleepy/Arousing

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	36.886 ^a	3	12.295	11.319	.000
	293.963	1	293.963	270.628	.000
Movie Group	6.346	2	3.173	2.921	.056
Earthquake_T2	34.873	1	34.873	32.105	.000
Error	261.780	241	1.086		
Total	806.410	245			
Corrected Total	298.666	244			

^a R Squared = .124 (Adjusted R Squared = .113)

Estimates

Dependent Variable: Affective Image-Sleepy/Arousing

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1. Violent Crime	1.430^a	.124	1.185	1.674
2. Romantic Drama	1.239^a	.115	1.012	1.466
3. Control	1.630^a	.111	1.411	1.849

^a Covariates appearing in the model are evaluated at the following values:

Earthquake's Impact at Time 2 = 2.62.

Cognitive place image dimension 1: tourism attraction

An analysis of covariance (ANCOVA) was conducted with movie group as the independent variable, the measurement of the earthquake's impact at time 2 as the covariate, and cognitive image (tourism attraction) measured at time 2 as the dependent variable. The output (Table 36) shows that the main effect of movie group still holds after a month, $F(2, 241)=5.75, p=.004$. In particular, the movie viewers who were exposed to the romantic drama (mean=5.10) still had significantly more favorable place images than the viewers who were exposed to the violent crime movie (mean=4.60).

Table 36: Genre's Long-Term Effect on Cognitive Image-Tourism Attraction

Between-Subjects Factors					
Movie Group		N			
1. Violent Crime		71			
2. Romantic Drama		83			
3.Control		91			

Tests of Between-Subjects Effects					
Dependent Variable: Cognitive Image(Tourism Attraction)					
Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	16.646 ^a	3	5.549	4.027	.008
	1792.453	1	1792.453	1300.856	.000
Movie Group	15.852	2	7.926	5.752	.004
Earthquake_T2	1.648	1	1.648	1.196	.275
Error	332.075	241	1.378		
Total	6426.313	245			
Corrected Total	348.720	244			

^a R Squared = .048 (Adjusted R Squared = .036)

Table 36 (cont'd)

Estimates

Dependent Variable: Cognitive Image (Tourism Attraction)

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1. Violent Crime	4.585^a	.140	4.310	4.860
2. Romantic Drama	5.095^a	.129	4.840	5.350
3. Control	5.185^a	.124	4.940	5.431

^a Covariates appearing in the model are evaluated at the following values:

Earthquake's Impact at Time 2= 2.46.

Pairwise Comparisons

Dependent Variable: Cognitive Image (Tourism Attraction)

(I) movie group	(J) movie group	Mean Difference (I-J)	Std. Error	Sig. ^a	95% Confidence Interval for Difference ^a	
					Lower Bound	Upper Bound
1	2	-.510	.190	.023	-.968	-.052
	3	-.601	.188	.005	-1.054	-.147
2	1	.510	.190	.023	.052	.968
	3	-.091	.181	1.000	-.527	.345
3	1	.601	.188	.005	.147	1.054
	2	.091	.181	1.000	-.345	.527

Based on estimated marginal means

^a Adjustment for multiple comparisons: Bonferroni.

Cognitive place image dimension 2: community quality

An analysis of covariance (ANCOVA) was conducted with movie group as the independent variable, the measurement of the earthquake's impact at time 2 as the covariate, and cognitive image (community quality) measured at time 2 as the dependent variable. The

output (Table 37) shows that the main effect of movie group still holds after a month, $F(2, 241)=5.80$, $p=.003$. In particular, the movie viewers who were exposed to the romantic drama (mean=4.35) still had significantly more favorable place images than the viewers who were exposed to the violent crime movie (mean=3.77).

Table 37: Genre's Long-Term Effect on Cognitive Image-Community Quality

Between-Subjects Factors					
Movie Group			<i>N</i>		
1. Violent Crime			71		
2. Romantic Drama			83		
3. Control			91		

Tests of Between-Subjects Effects					
Dependent Variable: Cognitive Image (Community Quality)					
Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	15.578 ^a	3	5.193	4.387	.005
	1254.008	1	1254.008	1059.478	.000
Movie Group	13.740	2	6.870	5.804	.003
Earthquake_T2	2.109	1	2.109	1.782	.183
Error	285.250	241	1.184		
Total	4470.688	245			
Corrected Total	300.828	244			

^a R Squared = .052 (Adjusted R Squared = .040)

Table 37 (cont'd)

Estimates

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	3.766^a	.129	3.512	4.021
2	4.346^a	.120	4.110	4.582
3	4.205^a	.115	3.977	4.432

^a Covariates appearing in the model are evaluated at the following values: Earthquake's Impact at Time 2= 2.46.

Pairwise Comparisons

Dependent Variable: Cognitive Image (Community Quality)

(I) movie group	(J) movie group	Mean Difference (I-J)	Std. Error	Sig. ^a	95% Confidence Interval for Difference ^a	
					Lower Bound	Upper Bound
1	2	-.579	.176	.003	-1.004	-.155
	3	-.438	.174	.038	-.858	-.018
2	1	.579	.176	.003	.155	1.004
	3	.141	.168	1.000	-.263	.546
3	1	.438	.174	.038	.018	.858
	2	-.141	.168	1.000	-.546	.263

Based on estimated marginal means

^a Adjustment for multiple comparisons: Bonferroni.

Visitation Interest

An analysis of covariance (ANCOVA) was conducted with movie group as the independent variable, the measurement of the earthquake's impact at time 2 as the covariate, and visitation interest measured at time 2 as the dependent variable. The output (Table 38)

shows that the initial difference among the three movie groups in terms of visitation interest at time 1 goes away after a month, $F(2, 241)=1.80, p=.17$. The movie viewers exposed to the violent crime movie (mean=3.37) and the romantic drama (mean=3.62) have similar levels of visitation interest with the people from the control group (mean=3.86) at time 2.

Table 38: Genre's Long-Term Effect on Visitation Interest

Between-Subjects Factors	
Movie Group	<i>N</i>
1. Violent Crime	71
2. Romantic Drama	83
3. Control	91

Tests of Between-Subjects Effects

Dependent Variable: Visitation Interest

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	9.509 ^a	3	3.170	1.203	.309
	947.017	1	947.017	359.454	.000
Movie Group	9.501	2	4.750	1.803	.167
Earthquake_T2	.207	1	.207	.079	.779
Error	634.938	241	2.635		
Total	3884.778	245			
Corrected Total	644.447	244			

^a R Squared = .015 (Adjusted R Squared = .002)

Table 38 (cont'd)

Estimates

Dependent Variable: Visitation Interest

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	3.366^a	.193	2.985	3.747
2	3.622^a	.179	3.270	3.974
3	3.861^a	.172	3.522	4.201

^a Covariates appearing in the model are evaluated at the following values: Earthquake's Impact at Time 2= 2.80.

Pairwise Comparisons

Dependent Variable: Visitation Interest

(I) movie group	(J) movie group	Mean Difference (I-J)	Std. Error	Sig. ^a	95% Confidence Interval for Difference ^a	
					Lower Bound	Upper Bound
1	2	-.256	.262	.991	-.889	.377
	3	-.495	.261	.177	-1.124	.134
2	1	.256	.262	.991	-.377	.889
	3	-.239	.250	1.000	-.842	.364
3	1	.495	.261	.177	-.134	1.124
	2	.239	.250	1.000	-.364	.842

Based on estimated marginal means

^a Adjustment for multiple comparisons: Bonferroni.

II. Movie transportation's main effect over time

Affective place image dimension 1: pleasant-unpleasant

Multiple regression tests were conducted. Movie transportation and the earthquake's impact at time 2 were entered as the predictors and the affective image (pleasant-unpleasant) at time 2 was entered as the dependent variable. The output (Table 39) shows that the main

effect of movie transportation still held after a month, $\beta=.25$, $t=3.21$, $p=.002$, $R^2=.07$ (Adjusted $R^2=.06$). When the data were split based on movie group, the output shows that the effect of movie transportation still held according to the same pattern. In particular, for the violent crime movie, $\beta=.41$, $t=3.66$, $p<.0001$, $R^2=.17$ (Adjusted $R^2=.14$); while for the romantic drama, $\beta=1.33$, $t=1.20$, $p=.234$, $R^2=.02$ (Adjusted $R^2=-.002$).

Table 39: Transportation's Long-Term Effect on Affective image-Pleasant/Unpleasant

Main Effect

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.262 ^a	.068	.056	13.47100

^a Predictors: (Constant), Earthquake's Impact at time 2, Transportation

ANOVA^b

Model	Sum of Squares	df	Mean Square	F	Sig.
1 Regression	2014.857	2	1007.428	5.552	.005 ^a
Residual	27401.637	151	181.468		
Total	29416.494	153			

^a Predictors: (Constant), Earthquake's Impact at time 2, Transportation

^b Dependent Variable: Affective image(Pleasant/Unpleasant)

Table 39 (cont'd)

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	-7.220	4.894		-1.475	.142
Transportation	3.905	1.217	.253	3.209	.002
Earthquake	-.853	.754	-.089	-1.131	.260

^a Dependent Variable: Affective image(Pleasant/Unpleasant)

Interaction Effect

Model Summary

Movie Group	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	1	.410 ^a	.168	.144	12.80731
2	1	.150 ^a	.023	-.002	13.52291

^a Predictors: (Constant), Earthquake's Impact at Time 2, Transportation

ANOVA^b

movie group	Model	Sum of Squares	df	Mean Square	F	Sig.
1	1 Regression	2259.339	2	1129.669	6.887	.002 ^a
	Residual	11153.844	68	164.027		
	Total	13413.183	70			
2	1 Regression	338.507	2	169.254	.926	.401 ^a
	Residual	14629.517	80	182.869		
	Total	14968.024	82			

^a Predictors: (Constant), Earthquake's Impact at time 2, Transportation

Table 39 (cont'd)

Coefficients^a

Movie Group	Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	1 (Constant)	-19.949	7.248		-2.752	.008
	Transportation	6.887	1.881	.409	3.661	.000
	Earthquake_T2	-1.252	1.111	-.126	-1.126	.264
2	1 (Constant)	2.343	6.451		.363	.717
	Transportation	1.865	1.556	.133	1.199	.234
	Earthquake_T2	-.674	.994	-.075	-.677	.500

^a Dependent Variable: Affective image(Pleasant/Unpleasant)

Affective place image dimension 2: sleepy-arousing

Multiple regression tests were conducted. Movie transportation and the earthquake's impact at time 2 were entered as the predictors and the affective image (sleepy-arousing) at time 2 was entered as the dependent variable. The output (Table 40) shows that the main effect of movie transportation emerged at time 2, $\beta=.22$, $t=2.81$, $p=.006$. The Adjusted R^2 increased from .03 at time 1 to .11 at time 2. When the data were split based on movie group, the output shows that the effect of movie transportation still held according to the same pattern. In particular, for the violent crime movie, $\beta=.31$, $t=2.66$, $p=.01$, $R^2=.11$ (Adjusted $R^2=.08$); while for the romantic drama, $\beta=.12$, $t=1.56$, $p=.122$, $R^2=.16$ (Adjusted $R^2=.14$).

Table 40: Transportation's Long-Term Effect on Affective Image-Sleepy/Arousing

Main Effect

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.342 ^a	.117	.105	11.02704

^a Predictors: (Constant), Earthquake's Impact at time 2, Transportation

ANOVA^b

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	2426.962	2	1213.481	9.980	.000 ^a
	Residual	18360.934	151	121.596		
	Total	20787.896	153			

^a Predictors: (Constant), Earthquake's Impact at time 2, Transportation

^b Dependent Variable: Affective Image(Sleepy/Arousing)

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	8.677	4.006		2.166	.032
	Transportation	2.799	.996	.216	2.810	.006
	Earthquake's Impact	-2.267	.617	-.282	-3.671	.000

^a Dependent Variable: Affective Image(Sleepy/Arousing)

Table 40 (cont'd)

Interaction Effect

Model Summary

Movie Group	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	1	.326 ^a	.106	.080	9.80038
2	1	.398 ^a	.159	.138	11.85017

^a Predictors: (Constant), Earthquake's Impact at time 2, Transportation

ANOVA^b

Movie Group	Model		Sum of Squares	df	Mean Square	F	Sig.
1	1	Regression	777.645	2	388.823	4.048	.022 ^a
		Residual	6531.228	68	96.047		
		Total	7308.873	70			
2	1	Regression	2117.428	2	1058.714	7.539	.001 ^a
		Residual	11234.114	80	140.426		
		Total	13351.542	82			

^a Predictors: (Constant), Earthquake's Impact at time 2, Transportation

^b Dependent Variable: Affective Image(Sleepy/Arousing)

Table 40 (cont'd)

Coefficients^a

Movie Group	Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	1 (Constant)	3.472	5.546		.626	.533
	Transportation	3.830	1.440	.308	2.661	.010
	Earthquake	-1.172	.851	-.160	-1.378	.173
2	1 (Constant)	12.219	5.653		2.162	.034
	Transportation	2.128	1.363	.160	1.561	.122
	Earthquake	-3.136	.871	-.369	-3.598	.001

^a Dependent Variable: Affective Image(Sleepy/Arousing)

Cognitive place image dimension1: tourism attraction

Multiple regression tests were conducted. Movie transportation and the earthquake's impact at time 2 were entered as the predictors and the cognitive image (tourism attraction) at time 2 was entered as the dependent variable. The output (Table 41) shows that the main effect of movie transportation still held at time 2, $\beta=.28$, $t=3.61$, $p<.0001$, $R^2=.08$ (Adjusted $R^2=.07$). When the data were split based on movie group, the output shows that the effect of movie transportation still held for the violent crime movie, $\beta=.35$, $t=3.09$, $p=.03$, $R^2=.17$ (Adjusted $R^2=.14$), but not for the romantic drama, $\beta=.21$, $t=1.90$, $p=.06$, $R^2=.06$ (Adjusted $R^2=.03$). This means, as far as tourism attraction is concerned, that movie transportation's impact lasts longer for the violent crime movie group than for the romantic drama group.

Table 41: Transportation's Long-Term Effect on Cognitive Image-Tourism Attraction

Main Effect

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.284 ^a	.081	.069	1.20561

^a Predictors: (Constant), Earthquake's Impact at time 2, Transportation

ANOVA^b

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	19.302	2	9.651	6.640	.002 ^a
	Residual	219.478	151	1.453		
	Total	238.780	153			

^a Predictors: (Constant), Earthquake's Impact at time 2, Transportation

^b Dependent Variable: Cognitive Image (Tourism Attraction)

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.347	.441		7.584	.000
	Transportation	.392	.109	.282	3.606	.000
	Earthquake's Impact	.022	.072	.024	.310	.757

^a Dependent Variable: Cognitive Image (Tourism Attraction)

Table 41 (cont'd)

Interaction Effect

Model Summary

Movie Group	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	1	.409 ^a	.167	.142	1.18003
2	1	.236 ^a	.056	.032	1.16533

^a Predictors: (Constant), Earthquake's Impact at time 2, Transportation

ANOVA^b

Movie Group	Model	Sum of Squares	df	Mean Square	F	Sig.
1	1 Regression	18.982	2	9.491	6.816	.002 ^a
	Residual	94.688	68	1.392		
	Total	113.671	70			
2	1 Regression	6.384	2	3.192	2.351	.102 ^a
	Residual	108.640	80	1.358		
	Total	115.024	82			

^a Predictors: (Constant), Earthquake's Impact at time 2, Transportation

^b Dependent Variable: Cognitive Image (Tourism Attraction)

Table 41 (cont'd)Coefficients^a

Movie Group	Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	1 (Constant)	2.243	.666		3.370	.001
	Transportation	.537	.174	.347	3.091	.003
	Earthquake	.158	.106	.168	1.495	.139
2	1 (Constant)	4.353	.567		7.676	.000
	Transportation	.255	.134	.206	1.900	.061
	Earthquake	-.096	.094	-.111	-1.023	.309

^a Dependent Variable: Cognitive Image (Tourism Attraction)*Cognitive place image dimension 2: community quality*

Multiple regression tests were conducted. Movie transportation and the earthquake's impact at time 2 were entered as the predictors and the cognitive image (community quality) at time 2 was entered as the dependent variable. Interestingly, the output (Table 42) shows that the main effect of movie transportation emerged at time 2, $\beta=.25$, $t=3.15$, $p=.002$, $R^2=.06$ (Adjusted $R^2=.05$). When the data were split based on movie group, the output shows that the effect of movie transportation was significant at time 2 for the violent crime movie group, $\beta=.29$, $t=2.54$, $p=.01$, $R^2=.12$ (Adjusted $R^2=.10$), but not for the romantic drama group, $\beta=.19$, $t=1.73$, $p=.09$, $R^2=.08$ (Adjusted $R^2=.05$). This means, as far as community quality is concerned, movie transportation's impact was significant on a long-term basis, although it was not meaningful right after movie exposure.

Table 42: Transportation's Long-Term Effect on Cognitive Image-Community Quality

Main Effect

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.250 ^a	.062	.050	1.11815

^a Predictors: (Constant), Earthquake's Impact at Time 2, Transportation

ANOVA^b

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	12.578	2	6.289	5.030	.008 ^a
	Residual	188.791	151	1.250		
	Total	201.369	153			

^a Predictors: (Constant), Earthquake's Impact at Time 2, Transportation

^b Dependent Variable: Cognitive Image (Community Quality)

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	2.982	.409		7.285	.000
	Transportation	.318	.101	.249	3.149	.002
	Earthquake	-.038	.067	-.044	-.563	.574

^a Dependent Variable: Cognitive Image (Community Quality)

Table 42 (cont'd)

Interaction Effect

Model Summary

Movie Group	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	1	.349 ^a	.122	.096	1.04891
2	1	.278 ^a	.077	.054	1.09066

^a Predictors: (Constant), Cognitive Image (Community Quality)

ANOVA

Movie Group	Model	Sum of Squares	df	Mean Square	F	Sig.
1	1 Regression	10.380	2	5.190	4.717	.012 ^a
	Residual	74.814	68	1.100		
	Total	85.194	70			
2	1 Regression	7.993	2	3.996	3.360	.040 ^a
	Residual	95.164	80	1.190		
	Total	103.157	82			

^a Predictors: (Constant), Earthquake's Impact at Time 2, Transportation

Coefficients^a

Movie Group	Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	1 (Constant)	2.046	.592		3.458	.001
	Transportation	.393	.154	.293	2.541	.013
	Earthquake	.122	.094	.149	1.294	.200
2	1 (Constant)	3.910	.531		7.368	.000
	Transportation	.216	.125	.185	1.725	.088
	Earthquake	-.169	.088	-.206	-1.914	.059

Visitation Interest

Multiple regression tests were conducted. Movie transportation and the earthquake's impact at time 2 were entered as the predictors and visitation interest at time 2 was entered as the dependent variable. The output (Table 43) shows that the main effect of movie transportation still held at time 2, $\beta=.19$, $t=2.37$, $p=.02$, $R^2=.04$ (Adjusted $R^2=.03$). When the data were split based on movie group, the output shows that the effect of movie transportation still held for the violent crime movie, $\beta=.27$, $t=2.33$, $p=.02$, $R^2=.10$ (Adjusted $R^2=.08$), but not for the romantic drama, $\beta=.11$, $t=.99$, $p=.32$, $R^2=.01$ (Adjusted $R^2=-.01$). This means, as far as visitation interest is concerned, that movie transportation's impact lasts longer for the violent crime movie group than for the romantic drama group.

Table 43: Transportation's Long-Term Effect on Visitation Interest

Main Effect				
Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.196 ^a	.038	.026	1.62956

^a Predictors: (Constant), Earthquake's Impact, Transportation

ANOVA						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	15.958	2	7.979	3.005	.053 ^a
	Residual	400.975	151	2.655		
	Total	416.933	153			

^a Predictors: (Constant), Earthquake's Impact, Transportation

Table 43 (cont'd)

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	2.090	.595		3.513	.001
Transportation	.347	.147	.189	2.365	.019
Earthquake	.045	.078	.046	.572	.568

^a Dependent Variable: Visitation Interest

Interaction Effect

Model Summary

Movie Group	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	1	.322 ^a	.104	.078	1.50015
2	1	.118 ^a	.014	-.011	1.73291

a. Predictors: (Constant), Earthquake's Impact, Transportation

ANOVA

Movie Group	Model	Sum of Squares	df	Mean Square	F	Sig.
1	1 Regression	17.759	2	8.879	3.946	.024 ^a
	Residual	153.030	68	2.250		
	Total	170.789	70			
2	1 Regression	3.405	2	1.703	.567	.569 ^a
	Residual	240.239	80	3.003		
	Total	243.644	82			

^a Predictors: (Constant), Earthquake's Impact, Transportation

Table 43 (cont'd)

Coefficients^a

Movie Group	Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
			B	Std. Error	Beta		
1	1	(Constant)	1.144	.837		1.367	.176
		Transportation	.518	.223	.273	2.328	.023
		Earthquake	.122	.113	.126	1.077	.285
2	1	(Constant)	2.948	.852		3.459	.001
		Transportation	.199	.200	.111	.997	.322
		Earthquake	-.032	.110	-.032	-.289	.773

^a Dependent Variable: Visitation Interest

III. Movie transportation's moderation effect over time

Affective place image dimension 1: unpleasant-pleasant

First, a median-split analysis was performed and the audience was divided into two categories: highly transported audience and weakly transported audience. Then two ANCOVA tests were conducted with movie group as the independent variable, the measurement of the earthquake's impact at time 2 as the covariate, and affective image (unpleasant-pleasant) measured at time 2 as the dependent variable.

The output (Table 44) shows that movie transportation's effect was enduring and it still could weaken movie genre's effect after 4 weeks. In particular, for the highly transported audience, the difference between the violent crime movie group (mean=8.98) and the romantic drama group (mean=7.88) was not significant, $F(1, 71) = .13, p = .72$. However, for the weakly transported audience, the difference between the violent crime movie group

(mean=-.1.59) and the romantic drama group (mean=7.56) was significant, $F(1, 77) = 9.05$, $p=.004$.

**Table 44: Transportation's Long-Term Moderation Effect on
Affective Image-Pleasant/Unpleasant**

Highly Transported Audience

Between-Subjects Factors

Movie Group	<i>N</i>
1. Violent Crime	30
2. Romantic Drama	44

Tests of Between-Subjects Effects

Dependent Variable: Affective Image(Pleasant/Unpleasant)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	779.224 ^a	2	389.612	2.383	.100
Intercept	3684.584	1	3684.584	22.539	.000
Movie Group	21.603	1	21.603	.132	.717
Earthquake	776.261	1	776.261	4.748	.033
Error	11606.992	71	163.479		
Total	17514.000	74			
Corrected Total	12386.216	73			

^a R Squared = .063 (Adjusted R Squared = .037)

Table 44 (cont'd)

Estimates

Dependent Variable: Affective Image(Pleasant/Unpleasant)

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	8.982 ^a	2.342	4.312	13.652
2	7.876 ^a	1.932	4.024	11.728

^a Covariates appearing in the model are evaluated at the following values:

Earthquake's Impact= 2.47.

Pairwise Comparisons

Dependent Variable: Affective Image(Pleasant/Unpleasant)

(I) movie group	(J) movie group	Mean Difference (I-J)	Std. Error	Sig. ^a	95% Confidence Interval for Difference ^a	
					Lower Bound	Upper Bound
1	2	1.107	3.044	.717	-4.963	7.177
2	1	-1.107	3.044	.717	-7.177	4.963

Based on estimated marginal means

^a Adjustment for multiple comparisons: Bonferroni.

Weakly Transported Audience

Between-Subjects Factors

Movie Group	N
1. Violent Crime	41
2. Romantic Drama	39

Table 44 (cont'd)

Tests of Between-Subjects Effects

Dependent Variable: Affective Image(Pleasant/Unpleasant)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	1706.412 ^a	2	853.206	4.632	.013
Intercept	119.737	1	119.737	.650	.423
Movie Group	1667.422	1	1667.422	9.053	.004
Earthquake	14.854	1	14.854	.081	.777
Error	14182.338	77	184.186		
Total	16550.000	80			
Corrected Total	15888.750	79			

^a R Squared = .107 (Adjusted R Squared = .084)

Estimates

Dependent Variable: Affective Image(Pleasant/Unpleasant)

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	-1.585^a	2.121	-5.809	2.639
2	7.564^a	2.175	3.233	11.895

^a Covariates value: Earthquake's Impact = 2.15.

Pairwise Comparisons

Dependent Variable: Affective Image(Pleasant/Unpleasant)

(I) movie group	(J) movie group	Mean Difference (I-J)	Std. Error	Sig. ^a	95% Confidence Interval for Difference ^a	
					Lower Bound	Upper Bound
1	2	-9.149	3.041	.004	-15.204	-3.094
2	1	9.149	3.041	.004	3.094	15.204

^a Adjustment for multiple comparisons: Bonferroni.

Cognitive place image dimension 1: tourism attraction

First, a median-split analysis was performed and the audience was divided into two categories: highly transported audience and weakly transported audience. Then two ANCOVA tests were conducted with movie group as the independent variable, the measurement of the earthquake's impact at time 2 as the covariate, and cognitive image (tourism attraction) measured at time 2 as the dependent variable.

The output (Table 45) shows that movie transportation's effect was enduring and it still could weaken movie genre's effect after 4 weeks. In particular, for the highly transported audience, the difference between the violent crime movie group (mean=5.14) and the romantic drama group (mean=5.17) was not significant, $F(1, 71) = .02, p = .90$. However, for the weakly transported audience, the difference between the violent crime movie group (mean= 4.24) and the romantic drama group (mean=4.99) was significant, $F(1, 77) = 7.27, p = .009$.

***Table 45: Transportation's Long-Term Moderation Effect on
Cognitive Image-Tourism Attraction***

Highly Transported Audience

Between-Subjects Factors	
Movie Group	<i>N</i>
1. Violent Crime	30
2. Romantic Drama	44

Table 45 (cont'd)

Tests of Between-Subjects Effects

Dependent Variable: Cognitive Image (Tourism Attraction)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	2.202 ^a	2	1.101	.895	.413
Intercept	551.076	1	551.076	447.823	.000
Movie Group	.019	1	.019	.015	.902
Earthquake	2.073	1	2.073	1.685	.198
Error	87.370	71	1.231		
Total	2058.938	74			
Corrected Total	89.572	73			

^a R Squared = .025 (Adjusted R Squared = -.003)

Estimates

Dependent Variable: Cognitive Image (Tourism Attraction)

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	5.139 ^a	.204	4.733	5.546
2	5.172 ^a	.168	4.837	5.507

^a Covariates appearing in the model are evaluated at the following values: Earthquake's Impact = 2.43.

Weakly Transported Audience

Between-Subjects Factors

Movie Group	N
1. Violent Crime	41
2. Romantic Drama	39

Table 45 (cont'd)

Tests of Between-Subjects Effects

Dependent Variable: Cognitive Image (Tourism Attraction)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	15.306 ^a	2	7.653	4.824	.011
Intercept	381.555	1	381.555	240.491	.000
Movie Group	11.536	1	11.536	7.271	.009
Earthquake	2.727	1	2.727	1.719	.194
Error	122.166	77	1.587		
Total	1834.875	80			
Corrected Total	137.472	79			

^a R Squared = .111 (Adjusted R Squared = .088)

Estimates

Dependent Variable: Cognitive Image (Tourism Attraction)

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	4.235 ^a	.197	3.842	4.627
2	4.997 ^a	.202	4.595	5.399

^a Covariates appearing in the model are evaluated at the following values: Earthquake's Impact= 2.05.

Cognitive place image dimension 2: community quality

First, a median-split analysis was performed and the audience was divided into two categories: highly transported audience and weakly transported audience. Then two ANCOVA tests were conducted with movie group as the independent variable, the measurement of the earthquake's impact at time 2 as the covariate, and cognitive image

(community quality) measured at time 2 as the dependent variable.

The output (Table 46) shows that movie transportation's effect was enduring and it still could weaken movie genre's effect after 4 weeks. In particular, for the highly transported audience, the difference between the violent crime movie group (mean=4.27) and the romantic drama group (mean=4.44) was not significant, $F(1, 71)=.47$, $p=.49$. However, for the weakly transported audience, the difference between the violent crime movie group (mean=3.48) and the romantic drama group (mean=4.21) was significant, $F(1, 77) =9.25$, $p=.003$.

Table 46: Transportation's Long-Term Moderation Effect on Community Quality

Highly Transported Audience

Between-Subjects Factors

Movie Group	<i>N</i>
1. Violent Crime	30
2. Romantic Drama	44

Tests of Between-Subjects Effects

Dependent Variable: Cognitive Image (Community Quality)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	9.131 ^a	2	4.565	4.108	.020
Intercept	447.735	1	447.735	402.906	.000
Movie Group	.525	1	.525	.473	.494
Earthquake	7.785	1	7.785	7.006	.010
Error	78.900	71	1.111		
Total	1502.250	74			
Corrected Total	88.030	73			

^a R Squared = .104 (Adjusted R Squared = .078)

Table 46 (cont'd)

Estimates

Dependent Variable: Cognitive Image (Community Quality)

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	4.268 ^a	.194	3.882	4.655
2	4.442 ^a	.160	4.124	4.760

^a Covariates appearing in the model are evaluated at the following values: Earthquake's Impact = 2.43.

Weakly Transported Audience

Between-Subjects Factors

Movie Group	<i>N</i>
1. Violent Crime	41
2. Romantic Drama	39

Tests of Between-Subjects Effects

Dependent Variable: Cognitive Image (Community Quality)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	14.605 ^a	2	7.302	6.416	.003
Intercept	254.413	1	254.413	223.530	.000
Movie Group	10.529	1	10.529	9.251	.003
Earthquake	3.031	1	3.031	2.663	.107
Error	87.638	77	1.138		
Total	1278.438	80			
Corrected Total	102.243	79			

^a R Squared = .143 (Adjusted R Squared = .121)

Table 46 (cont'd)

Estimates

Dependent Variable: Cognitive Image (Community Quality)

Movie Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	3.479^a	.167	3.147	3.812
2	4.208^a	.171	3.867	4.548

^a Covariates appearing in the model are evaluated at the following values: Earthquake's Impact = 2.05.

Pairwise Comparisons

Dependent Variable: Cognitive Image (Community Quality)

(I) movie group	(J) movie group	Mean Difference (I-J)	Std. Error	Sig. ^a	95% Confidence Interval for Difference ^a	
					Lower Bound	Upper Bound
1	2	-.728	.239	.003	-1.205	-.251
2	1	.728	.239	.003	.251	1.205

Based on estimated marginal means

^a Adjustment for multiple comparisons: Bonferroni.

Discussion and Conclusion

The primary purpose of the study was to investigate how entertainment movies can influence viewers' perceptions of depicted places and subsequent visitation interest. What distinguishes this study from other research conducted on movie-induced tourism is that it focused simultaneously on two movies about the same place and considered both instant effect and long-term effect. Moreover, this study also estimated two psychological mechanisms by which movies can potentially influence people's perceptions, including meaning transfer and movie transportation.

The key findings of the study can be summarized in three ways: movie genre, movie transportation, and initial place familiarity could significantly affect the place image components and visitation interest; movie transportation could significantly moderate movie genre and initial place familiarity's effects; and movie genre and movie transportation's effects are found to be meaningful both on short-term and long-term bases.

Findings

First of all, H1 and H2 explored whether movie genre, specifically feel-good movie and dark movie, will have any different influence on peoples' perceptions. As expected, the results of H1 indicate that the violent crime movie had significant negative impact on the viewers' affective and cognitive place images immediately after the movie exposure. Interestingly, based on the results of research question 2, this negative impact from the violent crime movie was not merely a short-term effect. The longitudinal data indicate that for the viewers exposed to the violent crime movie, their comparatively low ratings of affective and cognitive place images still held 4 weeks after their initial movie exposure. This

means that the movie associated with killings and violence had the potential to substantially hurt the image of a featured place, even though the audience only had one exposure to this experience.

On the other hand, some of the findings are contrary to the expectations. The results of H1 show that a single exposure to the romantic drama did not have any significant positive impact on the viewers. Basically, the data show that the viewers exposed to the romantic drama did not have higher image ratings compared with the subjects from the control group. This indicates that if a romantic drama can have positive influence on the place image as predicted by theories, it may not always be a one-shot effect, but may need to be reinforced with multiple exposures on a long-term basis or from a variety of media channels. For this specific study, another possible explanation lies in Tokyo's established global reputation. Since Tokyo's image is in general positive in the public's mind, it would be very hard for a single movie exposure to modify its current state.

As for H2, the results indicate that the violent crime movie had significant negative impact on the viewers' visitation interest as predicted by the Adapted Meaning Transfer Model. This means that the violent crime movie's influence is powerful enough to alter people's immediate travel intentions. On the other hand, the results also demonstrate that the romantic drama did not generate the expected significant positive impact on the viewers' visitation interest immediately after the movie exposure. Contrary to the expectation, the subjects exposed to the romantic drama had less visitation interest than the subjects who did not watch a movie. This indicates that apart from movie-induced feelings, some other moderating variables might be more influential on the people's visitation interest, such as

geographical distance, cost of travel, language barriers, and time. The audiences' vicarious experience of the target place in the movies might have increased the salience of these factors in the subjects' minds and consequently, the movie viewers generated less visitation interest compared with the subjects from the control group.

Based on the results of H1 and H2, it is apparent that meaning transfer is an essential psychological mechanism by which movies can influence people's place perceptions and visitation interest. The findings confirm Beeton's (2005) notion that movies do not always have the same capacity to improve the embedded place images. Particularly, feel-good movies may not necessarily be able to improve the embedded place image with a single exposure. It may take additional messages from other media channels to realize the wanted positive impact. Moreover, what is unique for this study is, it finds that the influence from the violent crime movie is instant and enduring, but it has a negative impact. In other words, movies can not only improve embedded place images, but can also hurt them unintentionally. From the perspective of place marketers, this is an important piece of information to keep in mind when their marketing programs will involve dark movies.

Secondly, H3 and H4 explored the question of whether movie transportation is also a key mechanism by which movies can influence place perceptions and visitation interest. What is special for this study is that it made an attempt to extend the Transportation Theory into the research field of product placement. According to the literature, the Transportation Theory was adopted to investigate whether narratives could influence story-relevant beliefs in overt persuasive messages (e.g. Wang & Calder, 2006; Green & Brock, 2000; Green, 2004; Escalas, 2004), but had not yet been tested in the subtle persuasive context. This study

estimated whether transportation could also influence the audience's perceptions when the persuasive message was hidden and indirect.

As expected, the test results indicate that movie transportation had significant impact on the viewers' affective place images, cognitive places images, and visitation interest. As far as the affective place image is concerned, the more the viewers exposed to the violent crime movie were transported, the more favorable place images they would have. Meanwhile, for both experiment groups, movie transportation had positive impact on the viewers' perceptions of tourism attraction and visitation interest. In other words, the test results demonstrated that the more the movie viewers were immersed in the stories, the more favorable impressions they would have for the featured tourism sites and consequently the more interested they were in traveling to the target place.

Considering all the results for H3 and H4, it shows that movie transportation is an essential mechanism under which movie viewing can enhance persuasion in the context of tourism. It shows that movie transportation is a key linkage between movie viewing, perception changes of depicted places, and visitation interest. At the same time, from a theoretical perspective, it also shows that the Transportation Theory can be successfully applied to the hidden persuasive contexts in addition to the overt persuasive contexts.

However, the statistical results in this study should be interpreted with caution, because the R Squares in the multiple regression analyses were generally small. Considering the total sample size of posttest 1 was 286 and posttest 2 was 245, it means that movie transportation's impact on place image and visitation interest was not very strong. This indicates that the transportation experience with only one exposure to a movie may not be

able to change a place's image or visitation interest dramatically. In other words, if a movie can have significant impact on place image and visitation interest in reality, it most likely requires repeated movie exposure or additional reinforcement messages from other media channels. As a result, future studies can explore the repeated movie exposure effect and the combined impact from the reinforcement media messages.

Furthermore, research question 1 explored which mechanism, meaning transfer or movie transportation, will determine if the violent crime movie will hurt the place image or improve it. The test results demonstrate that movie transportation could to a large degree weaken movie genre's influence. Particularly, for the highly transported audience, there were no significant differences between the movie groups (violent crime vs. romantic drama) in terms of their perceptions of place pleasantness, tourism attraction, and community quality. However, significant differences did exist for the audience that was not well transported. This indicates that the effect of movie transportation is more powerful than the effect of movie genre. In this sense, violent crime movies may still have the potential to have a positive impact on the place images if they are extremely successful in storytelling. In other words, if a large proportion of the audience can be transported, violent crime movies can still enhance the images of the embedded places.

H5 and H6 explored initial place familiarity's role in the relationship between movie watching and place perceptions. The results indicate that initial place familiarity generally had a significant positive impact on the audiences' cognitive place images and visitation interest, regardless of movie genre. Meanwhile it also had a meaningful positive impact on the affective place images for the viewers who were exposed to the romantic drama. This

indicates that when a movie is shot at a relatively unknown location (e.g., a little, exotic European town for the American audience), it is always a good idea to have a little introduction of the target place to the movie goes through advertising or other information channels before their actual movie exposure.

In addition, H7 and H8 tested whether the phenomenon of “optimal familiarity” had taken any effect on the subjects’ perceptions of place images and visitation interest. The findings suggest that movie transportation is a significant moderator of initial place familiarity’s influence on affective images, but not on cognitive images or visitation interest. Interestingly, when the movie viewers were relatively unfamiliar with the embedded place before movie exposure, movie transportation and affective place image had a positive relationship. However, when the movie viewers were relatively familiar with the embedded place before movie exposure, movie transportation and affective place image’s relationship became negative. To some degree, this finding supports MacKay and Fesenmaier’s (1997) notion of “optimal familiarity” in the context of tourism.

Finally, research question 2 explored movies’ long-term impact, which had not been addressed by the previous studies in the literature. The results indicate that movie genres’ main effect as hypothesized in H1 and H2, movie transportation’s main effect as hypothesized in H3 and H4, and movie transportation’s moderation effect as tested in research question 1, are all meaningful on a long term basis.

As for H1 and H2, the violent crime movie *did* have an enduring negative impact on the subjects’ affective place images as well as cognitive place images. The ANCOVA tests show that even after a month, the difference between the violent crime movie and the control

group still held. It suggests that if a violent crime movie has adversely affected a place image, the damage is not temporary. In other words, once something in the violent crime movie goes wrong (for example, the movie is not successful) or the target audience does not like the story, the potential negative influence brought about by the movie will not be easily eliminated.

Moreover, the results demonstrate that the movie genre's effect on people's visitation interest is merely a short-term effect. The ANCOVA tests show that the difference between the experiment groups and the control group at time 1 went away in a month. This means that, in general, the movies' impact on people's behavioral intentions will have to be reinforced by follow-up messages; otherwise the effect will not be sustained over time.

As for H3 and H4, when multiple regressions were performed again at time 2, the results show that movie transportation's main effect still held for the violent crime movie after a month. Particularly, for both dimensions of affective place image, movie transportation's impact at time 1 remained significant at time 2 for the violent crime movie. As for the perception of community quality, movie transportation's effect interestingly emerged at time 2, although it was not significant at time 1. When it comes to tourism attraction and visitation interest, movie transportation's impact remained meaningful for the violent crime movie group, but not for the romantic comedy group. In this sense, we can conclude that, on a long-term basis, the more the viewers are transported by violent crime movies, the more favorable place images and more visitation interest they will potentially exhibit. This indicates that if a violent crime movie can generate a positive impact on people's perceptions, its impact can be sustained longer than it can be for a romantic comedy.

Last but not least, the longitudinal data shows that movie transportation's moderation

effect on movie genre can also last for a long time. The ANCOVA tests show that even after 4 weeks, the effect of movie transportation can still weaken the impact of movie genre on place pleasantness, tourism attraction, and community quality. This means that, movie transportation is a pivotal mechanism to explain the relationship between movie watching and tourism.

Practical Implications

The findings from this study not only support and expand upon previous academic studies on product placement and movie-induced tourism, but also have unique place branding and destination marketing implications. First, the findings suggest that movie transportation is the key link between movie watching and tourism. This means that to a large degree, movies can help marketers to build “stories” in the place and go beyond the traditional marketing programs which simply add logos, slogans, and other persuasive messages next to the place names.

From the perspective of branding strategies, it appears that movies have the power to help marketers enhance place branding from the level of mind-share branding to cultural branding. According to Holt (2004), conventional mind-share branding creates content that shapes perceptions by emphasizing consistency in brand identity communication. Consumers will presumably discard the rhetorical materials once they believe that the communication was designed to persuade them. In contrast, cultural branding is a strategy that extends persuasion to myth making. An effective cultural branding strategy can create a storied product, which has distinctive brand features through which customers experience identity myths. The findings of this study suggest that movies can tell place-relevant stories that

resonate in the audience's mind for a long time. This means that movies can effectively create iconic brands and build up the most valuable assets for a place. In this sense, movies are valuable motivators of mass tourism and are certainly effective media through which marketers can approach place branding in general.

Second, from a target audience segmentation standpoint, the results supported Bolan and Williams' (2008) notion that there *is* an overlap between the target audience for the entertainment movie industry and for the tourism industry. This is because, regardless of the movie genre, the more the movie viewers are transported, the more favorable place images and visitation interest they will have. In accordance with this, place marketers can predict the possible tourism segment attracted by a movie and consequently optimize their segmentation strategy. As social media grows rapidly, place marketers can effectively integrate travel platforms with movie platforms so as to locate their potential target audience and even create interrelated place brand communities and movie brand communities.

Moreover, this study shows that different movie genres will have different impacts on place image and visitation interest, which can be either positive or negative. Since place marketers usually do not have complete control over the way a place is portrayed in the movie, it is important to develop or adjust their place brand management strategy depending on the way the place is projected. For example, if a film is a dark movie, then the place marketers need to be very careful to evaluate whether it is "appropriate" to invite the movie to be filmed at their location or have direct sponsorships. This is because this study shows that if a dark movie is not successful in storytelling, the film may hurt a place's image both instantly and over time. Basically, the task for place marketers is not simply to increase the

quantities of place embedment, but, more importantly, to find the appropriate movies for the location.

In addition, as for whether dark movies will attract more visitors or will drive visitors away, this study indicates that dark movies still can be considered to be part of a marketing plan if the movie can successfully transport the target audience. The reason being, if a dark movie can transport the audience, its positive impact on place images and visitation interest will last longer than a feel-good movie. Also, when a dark movie can successfully transport the audience, the negative effect from movie genre will be negligible. When a place is associated with a dark movie, the only concern for the marketers is how much risk they can take and want to take.

Limitations and Future Studies

This study clearly has its limitations that need to be addressed. First, this study employed only two movie subgenres to explore the difference between feel-good movies and dark movies. Since the extent of impacts and the relevant variables vary as the movie genre changes, future studies could explore the potential difference with other movie subgenres, such as horror versus romance, or horror versus comedy. According to Buscombe (1995), the horror genre is usually associated with disturbing content, such as monsters, coffins, teeth, and castles. It would be interesting to explore whether these genre conventions and codes will attract or drive away visitors. The findings could substantially advance our understanding of the relationship between movie viewing and tourism.

Second, the target place for this study is Tokyo, a city which enjoys a relatively positive reputation in general. It is possible that because of the existing stereotype in the

audience's mind, the study did not find a positive impact from the romantic drama, which was an expected result. Future studies could choose a less known location among the audience and a replication of this study could offer insights as to whether feel-good movies could instantly improve place image.

Moreover, from the methodological perspective, a synthetic experiment was employed in this study to accomplish the proposed purpose. This comes with inherent weakness in terms of external validity of the study findings. For example, movie watching in most cases is done voluntarily to seek entertainment. In this sense, forced movie exposure under a lab condition might affect the viewers' degrees of involvement and relevant emotions. This might be another reason why this study did not find the expected positive impact from the romantic drama. Therefore, future research could include field experiments conducted in natural settings, such as commercial movie theaters.

In addition, this study focused on college students, which is only one of the target segments of the movie and tourism industry. In the real world, movie audiences are more diversified in terms of age, occupation, and other characteristics. Therefore, future research could replicate this project among a different target audience, such as parents or retired seniors. This should extend our understanding of movies' impact on the other equally important demographic segments.

Finally, although this study considers movies' long-term effects, it only had one follow-up measurement 1 month after the initial movie exposure. In order to have a better picture of how the movie-induced effect develops over a longer period, future longitudinal studies are needed. The findings offer practitioners valuable insights for the timing of

reinforcement messages. Consequently, they can best sustain the positive impacts from a movie and ultimately improve the entire place marketing program.

APPENDICES

APPENDIX 1

Pretest Questions

To establish your condition for this research project, please answer the following questions:

1. Please indicate your preference of movies in terms of categories.

	Not at all Interested		Neutral		Extremely Interested	
Action/Adventures	1	2	3	4	5	6 7
Romance/comedy	1	2	3	4	5	6 7
Crime Thrillers	1	2	3	4	5	6 7
Horror	1	2	3	4	5	6 7
Drama	1	2	3	4	5	6 7

2. Please rate the movies you have watched before based on your memory. If you did not watch a certain movie before, simply choose "Does Not Apply" and move to the next movie name.

(Scale: 1=Dislike it a lot and 7=Like it a lot)

- a. Eat, Love, Pray
- b. The Hangover
- c. The Departed
- d. 127 Hours
- e. Kill Bill (vol.1)
- f. Sisterhood of the Traveling Pants
- g. Fever Pitch
- h. The Matador
- i. Man on fire
- j. Forgetting Sarah Marshall
- k. Lost in Translation
- l. Into the Wild

3. Approximately, how many movies have you watched since February 1st, 2011? Please consider all the movies you have watched in the theater, on DVD, and online. Please fill in a number as accurate as you can.

Approximately _____ times

4. How many times have you been to any of the following cities in the past 5 years (2006-2011)? Please check a box that applies to each city.

Rome	None	1 time	2 times or more
Tokyo	None	1 time	2 times or more
Boston	None	1 time	2 times or more
London	None	1 time	2 times or more

5. How familiar are you with Rome?

	Extremely Unfamiliar			Neutral			Extremely Familiar
Life style and people	1	2	3	4	5	6	7
Cultural/historical attractions	1	2	3	4	5	6	7
Landscapes	1	2	3	4	5	6	7
Nightlife entertainment	1	2	3	4	5	6	7

6. How familiar are you with Toyko?

	Extremely Unfamiliar			Neutral			Extremely Familiar
Life style and people	1	2	3	4	5	6	7
Cultural/historical attractions	1	2	3	4	5	6	7
Landscapes	1	2	3	4	5	6	7
Nightlife entertainment	1	2	3	4	5	6	7

7. How familiar are you with Boston?

	Extremely Unfamiliar			Neutral			Extremely Familiar
Life style and people	1	2	3	4	5	6	7
Cultural/historical attractions	1	2	3	4	5	6	7
Landscapes	1	2	3	4	5	6	7
Nightlife entertainment	1	2	3	4	5	6	7

8. How familiar are you with London?

	Extremely Unfamiliar			Neutral			Extremely Familiar
Life style and people	1	2	3	4	5	6	7
Cultural/historical attractions	1	2	3	4	5	6	7
Landscapes	1	2	3	4	5	6	7
Nightlife entertainment	1	2	3	4	5	6	7

9. Approximately, how many domestic (within the continental United States) leisure trips have you taken in the past 3 years (2008-present)? Domestic leisure trips refer to overnight trips that are more than 100 miles away from home. Please fill in a number.

Approximately _____trips

10. Approximately, how many international (overseas) leisure trips have you taken in the past 3 years (2008-present)? Please fill in a number.

Approximately _____trips

11. Please check your availability to watch a movie and participate in the study. Check as many time slots as possible because we have limited time slots and locations. You will spend about 2.5 hours to 3 hours in a classroom.

	Thursday	Friday
1:30pm – 4:30 pm		
6:30pm – 9:30pm		

Your Name _____

MSU Email _____

Please create a multiple-digit number for this study below for cash prizes (i.e. 2345, 5688, etc).

Age _____

Sex: (M/F)

Academic Status _____

- a. Non-degree
- b. Freshman year
- c. Sophomore year
- d. Junior year
- e. Senior year
- f. Graduate school
- g. Other (Please specify): _____

Major _____

Nationality _____

We will contact you by email with regard to the next steps including the time and location. Thank you very much for your interest.

APPENDIX 2: Posttest Questionnaire 1 for the Experimental Groups

Movie Kill Bill

Please read each question carefully before responding. Please answer to the best of your ability. Simply circle your choice for each question and thank you very much for your help.

1. Have you seen this movie before?

1. No 2. Yes

2. Please indicate to which degree each adjective reflects your perception of the leader character “The Bride”.

	<u>Neutral</u>							
a. Unattractive	1	2	3	4	5	6	7	Attractive
b. Bad	1	2	3	4	5	6	7	Good
c. Irresponsible	1	2	3	4	5	6	7	Responsible
d. Unpleasant	1	2	3	4	5	6	7	Pleasant

3. Please indicate to which degree each adjective reflects your perception of the female assassin O-Ren Ishii.

	<u>Neutral</u>							
a. Unattractive	1	2	3	4	5	6	7	Attractive
b. Bad	1	2	3	4	5	6	7	Good
c. Irresponsible	1	2	3	4	5	6	7	Responsible
d. Unpleasant	1	2	3	4	5	6	7	Pleasant

4. Please indicate to which degree each adjective reflects your perception of Tokyo.

	<u>Neutral</u>							
a. Gloomy	1	2	3	4	5	6	7	Exciting
b. Distressing	1	2	3	4	5	6	7	Relaxing
c. Sleepy	1	2	3	4	5	6	7	Arousing
d. Unpleasant	1	2	3	4	5	6	7	Pleasant

5. Please indicate to what extent you have experienced the following conditions while you were watching the movie.

- a.** While I was watching the movie, I could easily picture the events in it taking place.

Not at all 1 2 3 Neutral 5 6 7 Very much
4

- b.** While I was watching the movie, activity going on in the room around me was on my mind.

Not at all 1 2 3 Neutral 5 6 7 Very much
4

- c.** I could picture myself in the scene of the events described in the movie.

Not at all 1 2 3 Neutral 5 6 7 Very much
4

- d.** I was mentally involved in the movie while watching it.

Not at all 1 2 3 Neutral 5 6 7 Very much
4

- e.** After watching the movie, I found it easy to put it out of my mind.

Not at all 1 2 3 Neutral 5 6 7 Very much
4

- f.** I wanted to learn how the movie ended.

Not at all 1 2 3 Neutral 5 6 7 Very much
4

- g.** The movie affected me emotionally.

Not at all 1 2 3 Neutral 5 6 7 Very much
4

- h.** I found myself thinking of ways the movie could have turned out differently.

Not at all 1 2 3 Neutral 5 6 7 Very much
4

- i.** I found my mind wandering while watching the movie.

Not at all 1 2 3 Neutral 5 6 7 Very much
4

- j.** The events in the movie are relevant to my everyday life.

Not at all 1 2 3 Neutral 5 6 7 Very much
4

- k.** The events in the movie have changed my life.

Not at all 1 2 3 Neutral 5 6 7 Very much
4

- l.** While watching the movie I had a vivid image of the leader character “The Bride”.

Not at all 1 2 3 Neutral 5 6 7 Very much
4

- m.** While watching the movie I had a vivid image of the female assassin O-Ren Ishii from Japan.

Not at all 1 2 3 Neutral 5 6 7 Very much
4

6. Please indicate to what degree you agree or disagree with the following statements about Tokyo after watching the movie.

- a.** Tokyo has interesting cultural attractions.
 Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree
- b.** Tokyo has interesting historical attractions.
 Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree
- c.** It seems to me that Tokyo does NOT have impressive beautiful natural sceneries.
 Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree
- d.** Quality accommodations are NOT available in Tokyo.
 Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree
- e.** Tokyo has appealing local food (cuisine).
 Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree
- f.** It seems to me that Tokyo's standards of cleanliness and hygiene are low.
 Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree
- g.** Tokyo offers quality nighttime entertainment.
 Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree
- h.** Reliable local transportation is available in Tokyo.
 Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree
- i.** In general, Tokyo is a safe place to visit.
 Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree
- j.** I think Tokyo's people are friendly and hospitable.
 Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree
- k.** The climate in Tokyo is good.
 Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree
- l.** Tokyo has unpolluted/unspoiled environment.
 Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree
- m.** A trip to Tokyo is good value for the money.
 Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

7. Please indicate to what degree you agree or disagree with the following statements.

- a.** I tried to understand the characters in the movie by imagining how things look from their perspective.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- b.** I really got involved with the feelings of the characters in the movie.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- c.** While watching the movie, I easily put myself in the place of one of the leading characters.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- d.** While watching the movie, I felt as if the characters' thoughts and feelings were my own.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- e.** While watching the movie, I imagined how I would feel if the events in the story were happening to me.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- f.** While watching the movie, I tried to imagine what the characters were thinking.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- g.** I became very involved in what the characters were experiencing throughout the story.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- h.** While watching the movie, I experienced many of the same feelings that the characters portrayed.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

8. We would like you to rate how accurately each word below describes Tokyo after watching the movie. Please be sure that you have given an answer for each word.

1=extremely inaccurate

2= very inaccurate

3=quite inaccurate

4=slightly inaccurate

5=slightly accurate

6=quite accurate

7=very accurate

8=extremely accurate

	1 Extremely Inaccurate	2 Very	3 Quite	4 Slightly	5 Slightly	6 Quite	7 Very	8 Extremely Accurate
Pleasant	1	2	3	4	5	6	7	8
Nice	1	2	3	4	5	6	7	8
Pleasing	1	2	3	4	5	6	7	8
Pretty	1	2	3	4	5	6	7	8
Beautiful	1	2	3	4	5	6	7	8
Dissatisfying	1	2	3	4	5	6	7	8
Displeasing	1	2	3	4	5	6	7	8
Repulsive	1	2	3	4	5	6	7	8
Unpleasant	1	2	3	4	5	6	7	8
Uncomfortable	1	2	3	4	5	6	7	8
Intense	1	2	3	4	5	6	7	8
Arousing	1	2	3	4	5	6	7	8
Active	1	2	3	4	5	6	7	8
Forceful	1	2	3	4	5	6	7	8
Alive	1	2	3	4	5	6	7	8
Inactive	1	2	3	4	5	6	7	8
Drowsy	1	2	3	4	5	6	7	8
Idle	1	2	3	4	5	6	7	8
Lazy	1	2	3	4	5	6	7	8
Slow	1	2	3	4	5	6	7	8

9. Please answer the following questions based on your knowledge after watching the movie.

- a. In the movie, “The Bride” was attacked in a small wedding chapel in California some years ago and almost lost her life.

1. False 2. True

- b. The color of the truck “The Bride” drove to escape from the hospital after she woke up from a coma was green.

1. False 2. True

- c. The female assassin O-Ren Ishii’s parents were ruthlessly killed by a gangster boss when she was still a little girl.

1. False 2. True

- d. “The Bride” visited a samurai sword maker somewhere in Japan before she went to Tokyo to look for O-Ren Ishii.

1. False 2. True

- e. The baby of “The Bride” was killed after she was attacked by the assassins in the small wedding chapel many years ago.

1. False 2. True

10. Please indicate to what degree you agree or disagree with the following statements after watching the movie.

- a. After watching the movie, it is very likely that I am going to travel to Tokyo.

Strongly disagree 1 2 3 Neutral
4 5 6 7 Strongly agree

- b. After watching the movie, I would like to travel around Tokyo.

Strongly disagree 1 2 3 Neutral
4 5 6 7 Strongly agree

- c. After watching the movie, I would like to travel to Tokyo for my next vacation.

Strongly disagree 1 2 3 Neutral
4 5 6 7 Strongly agree

11. Please indicate to what degree you agree or disagree with the following statements.

- a.** Revenge is a forest and one can get lost in the forest.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- b.** Sometimes people have to do something awfully terrible to truly get one's revenge.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- c.** Revenge can make a person a murderer.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- d.** Without becoming a murderer, one will probably never be able to give back all the pain that the enemy gave him or her.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

12. What is your ethnic background?

- | | |
|------------------------|------------------------------|
| 1. American Indian | 4. Asian or Pacific Islander |
| 2. Black, non-Hispanic | 5. Hispanic |
| 3. White, non-Hispanic | 6. Other (Please specify) |
-

13. Which continent is your home country located? (e.g. France is located in Europe)

- | | |
|------------------|------------------|
| 1. Asia | 4. Europe |
| 2. Africa | 5. North America |
| 3. South America | 6. Australia |

14. While you were answering the questions from 1 to 13, did any images of the recent earthquake in Japan appear in your mind? (Note: After you read this question, please do not go back and change any of your answers to question 1 to 13. Simply keep your existing answers as they are.)

1. No 2. Yes

15. While you were answering the questions from 1 to 13, did you think about the recent earthquake happened in Japan? (Note: After you read this question, please do not go back and change any of your answers to question 1 to 13. Simply keep your existing answers as they are.)

1. No 2. Yes

16. Please indicate to what degree you agree or disagree with the following statements.

(Note: After you read this question, please do not go back and change any of your answers to question 4, 6, 8, or 10. Simply keep your existing answers as they are.)

- a. The recent earthquake happened in Japan has negatively influenced my answers to question 4.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- b. The recent earthquake happened in Japan has negatively influenced my answers to question 6.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- c. The recent earthquake happened in Japan has negatively influenced my answers to question 8.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- d. The recent earthquake happened in Japan has negatively influenced my answers to question 10.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

17. Please write down your full name (for extra credit and the chance to win gift card).

Name _____

18. Please indicate from which course you will receive course extra credit (e.g. ADV 205, etc).

19. Please write down your MSU email address (for the 5-minute follow up online survey).

MSU Email _____

Thank you for your time and consideration.

The study is still going on and please do not share your answers with your friends.

Movie: Lost in Translation

Please read each question carefully before responding. Please answer to the best of your ability. Simply circle your choice for each question and thank you very much for your help.

1. Have you seen this movie before?

1. No 2. Yes

2. Please indicate to which degree each adjective reflects your perception of Bob Harris.

	<u>Neutral</u>							
a. Unattractive	1	2	3	4	5	6	7	Attractive
b. Bad	1	2	3	4	5	6	7	Good
c. Irresponsible	1	2	3	4	5	6	7	Responsible
d. Unpleasant	1	2	3	4	5	6	7	Pleasant

3. Please indicate to which degree each adjective reflects your perception of Charlotte.

	<u>Neutral</u>							
a. Unattractive	1	2	3	4	5	6	7	Attractive
b. Bad	1	2	3	4	5	6	7	Good
c. Irresponsible	1	2	3	4	5	6	7	Responsible
d. Unpleasant	1	2	3	4	5	6	7	Pleasant

4. Please indicate to which degree each adjective reflects your perception of Tokyo.

	<u>Neutral</u>							
a. Gloomy	1	2	3	4	5	6	7	Exciting
b. Distressing	1	2	3	4	5	6	7	Relaxing
c. Sleepy	1	2	3	4	5	6	7	Arousing
d. Unpleasant	1	2	3	4	5	6	7	Pleasant

5. Please indicate to what extent you have experienced the following conditions while you were watching the movie.

- a.** While I was watching the movie, I could easily picture the events in it taking place.

Not at all 1 2 3 Neutral 5 6 7 Very much

- b.** While I was watching the movie, activity going on in the room around me was on my mind.

Not at all 1 2 3 Neutral 5 6 7 Very much

- c.** I could picture myself in the scene of the events described in the movie.

Not at all 1 2 3 Neutral 5 6 7 Very much

- d.** I was mentally involved in the movie while watching it.

Not at all 1 2 3 Neutral 5 6 7 Very much

- e.** After watching the movie, I found it easy to put it out of my mind.

Not at all 1 2 3 Neutral 5 6 7 Very much

- f.** I wanted to learn how the movie ended.

Not at all 1 2 3 Neutral 5 6 7 Very much

- g.** The movie affected me emotionally.

Not at all 1 2 3 Neutral 5 6 7 Very much

- h.** I found myself thinking of ways the movie could have turned out differently.

Not at all 1 2 3 Neutral 5 6 7 Very much

- i.** I found my mind wandering while watching the movie.

Not at all 1 2 3 Neutral 5 6 7 Very much

- j.** The events in the movie are relevant to my everyday life.

Not at all 1 2 3 Neutral 5 6 7 Very much

- k.** The events in the movie have changed my life.

Not at all 1 2 3 Neutral 5 6 7 Very much

- l.** While watching the movie I had a vivid image of the leader character Bob Harris.

Not at all 1 2 3 Neutral 5 6 7 Very much

- m.** While watching the movie I had a vivid image of the leader character Charlotte.

Not at all 1 2 3 Neutral 5 6 7 Very much

6. Please indicate to what degree you agree or disagree with the following statements about Tokyo after watching the movie.

a. Tokyo has interesting cultural attractions.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

b. Tokyo has interesting historical attractions.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

c. It seems to me that Tokyo does NOT have impressive beautiful natural sceneries.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

d. Quality accommodations are NOT available in Tokyo.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

e. Tokyo has appealing local food (cuisine).

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

f. It seems to me that Tokyo's standards of cleanliness and hygiene are low.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

g. Tokyo offers quality nighttime entertainment.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

h. Reliable local transportation is available in Tokyo.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

i. In general, Tokyo is a safe place to visit.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

j. I think Tokyo's people are friendly and hospitable.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree
The climate in Tokyo is good.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

k. Tokyo has unpolluted/unspoiled environment.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

l. A trip to Tokyo is good value for the money.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

7. Please indicate to what degree you agree or disagree with the following statements.

- a.** I tried to understand the characters in the movie by imagining how things look from their perspective.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- b.** I really got involved with the feelings of the characters in the movie.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- c.** While watching the movie, I easily put myself in the place of one of the leading characters.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- d.** While watching the movie, I felt as if the characters' thoughts and feelings were my own.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- e.** While watching the movie, I imagined how I would feel if the events in the story were happening to me.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- f.** While watching the movie, I tried to imagine what the characters were thinking.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- g.** I became very involved in what the characters were experiencing throughout the story.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- h.** While watching the movie, I experienced many of the same feelings that the characters portrayed.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

8. We would like you to rate how accurately each word below describes Tokyo after watching the movie. Please be sure that you have given an answer for each word.

1=extremely inaccurate

2= very inaccurate

3=quite inaccurate

4=slightly inaccurate

5=slightly accurate

6=quite accurate

7=very accurate

8=extremely accurate

	1 Extremely Inaccurate	2 Very	3 Quite	4 Slightly	5 Slightly	6 Quite	7 Very	8 Extremely Accurate
Pleasant	1	2	3	4	5	6	7	8
Nice	1	2	3	4	5	6	7	8
Pleasing	1	2	3	4	5	6	7	8
Pretty	1	2	3	4	5	6	7	8
Beautiful	1	2	3	4	5	6	7	8
Dissatisfying	1	2	3	4	5	6	7	8
Displeasing	1	2	3	4	5	6	7	8
Repulsive	1	2	3	4	5	6	7	8
Unpleasant	1	2	3	4	5	6	7	8
Uncomfortable	1	2	3	4	5	6	7	8
Intense	1	2	3	4	5	6	7	8
Arousing	1	2	3	4	5	6	7	8
Active	1	2	3	4	5	6	7	8
Forceful	1	2	3	4	5	6	7	8
Alive	1	2	3	4	5	6	7	8
Inactive	1	2	3	4	5	6	7	8
Drowsy	1	2	3	4	5	6	7	8
Idle	1	2	3	4	5	6	7	8
Lazy	1	2	3	4	5	6	7	8
Slow	1	2	3	4	5	6	7	8

9. Please answer the following questions based on your knowledge after watching the movie.

- a. Bob Harris went to Tokyo to make a commercial for an ice tea brand.
1. False 2. True
- b. Bob Harris appeared on a Japanese talk show when he was in Tokyo.
1. False 2. True
- c. Charlotte invited Bob Harris to her friends' party in Tokyo when her husband was away for work.
1. False 2. True
- d. Bob Harris kissed Charlotte in the street when he was on his way to the airport at the end of the movie.
1. False 2. True
- e. Charlotte and Bob Harris together visited a Japanese shrine in Kyoto.
1. False 2. True

10. Please indicate to what degree you agree or disagree with the following statements after watching the movie.

- a. After watching the movie, it is very likely that I am going to travel to Tokyo.
- Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree
- b. After watching the movie, I would like to travel around Tokyo.
- Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree
- c. After watching the movie, I would like to travel to Tokyo for my next vacation.
- Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

11. Please indicate to what degree you agree or disagree with the following statements.

- a. Marriage usually confuses a lot of people.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- b. Marriage is an old concept and is no longer workable in today's complex world.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- c. The longevity of marriage in America today is much shorter than before.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- d. Marriage should only be for people who are ready to spend the rest of their lives together.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

12. What is your ethnic background?

- | | |
|------------------------|------------------------------|
| 1. American Indian | 4. Asian or Pacific Islander |
| 2. Black, non-Hispanic | 5. Hispanic |
| 3. White, non-Hispanic | 6. Other (Please specify) |

13. Which continent is your home country located? (e.g. France is located in Europe)

- | | |
|------------------|------------------|
| 1. Asia | 4. Europe |
| 2. Africa | 5. North America |
| 3. South America | 6. Australia |

14. While you were answering the questions from 1 to 13, did any images of the recent earthquake in Japan appear in your mind? (Note: After you read this question, please do not go back and change any of your answers to question 1 to 13. Simply keep your existing answers as they are.)

- a. No b. Yes

15. While you were answering the questions from 1 to 13, did you think about the recent earthquake happened in Japan? (Note: After you read this question, please do not go back and change any of your answers to question 1 to 13. Simply keep your existing answers as they are.)

- a. No b. Yes

16. Please indicate to what degree you agree or disagree with the following statements.

(Note: After you read this question, please do not go back and change any of your answers to question 4, 6, 8, or 10. Simply keep your existing answers as they are.)

- a. The Recent earthquake happened in Japan has negatively influenced my answers to question 4.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- b. The recent earthquake happened in Japan has negatively influenced my answers to question 6.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- c. The recent earthquake happened in Japan has negatively influenced my answers to question 8.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

- d. The recent earthquake happened in Japan has negatively influenced my answers to question 10.

Strongly disagree 1 2 3 Neutral 4 5 6 7 Strongly agree

17. Please write down your full name (for extra credit and the chance to win gift card).

Name _____

18. Please indicate from which course you will receive course extra credit (e.g. ADV 205, etc).

19. Please write down your MSU email address (for the 5-minute follow up online survey).

MSU Email _____

Thank you for your time and consideration.

The study is still going on and please do not share your answers with your friends.

APPENDIX 3:

Control Group Questionnaire

Every year, the GfK Roper Public Affairs & Media will announce highlights from the annual Anholt-GfK Roper City Reputation Index Report in early February. This report can capture consumer's perceptions of the reputation of 50 major cities worldwide. For example, Paris ranks as the top city in terms of reputation in 2009, followed by Sydney and New York.

For this study, we would like to know your feelings about three cities, including Detroit, Tokyo, and Boston. Please read the questions below carefully before responding and answer to the best of your ability WITHOUT checking any reference or information online.

First, please tell us what you think about the city Detroit.

1. Please indicate to which degree each adjective reflects your perception of Detroit.

- | | | | | | | | | |
|----------------|---|---|---|---|---|---|---|----------|
| a. Gloomy | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Exciting |
| b. Distressing | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Relaxing |
| c. Sleepy | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Arousing |
| d. Unpleasant | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Pleasant |

2. Please indicate to what degree you agree or disagree with the following statements about Detroit.

- | | | | | | | | | | |
|--|-------------------|---|---|---|---|---|---|---|----------------|
| a. Detroit has interesting cultural attractions. | Strongly disagree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Strongly agree |
| b. Detroit has interesting historical attractions. | Strongly disagree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Strongly agree |
| c. It seems to me that Detroit does NOT have impressive beautiful natural sceneries. | Strongly disagree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Strongly agree |
| d. Quality accommodations are NOT available in Detroit. | Strongly disagree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Strongly agree |
| e. Detroit has appealing local food (cuisine). | Strongly disagree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Strongly agree |
| f. It seems to me that Detroit's standards of cleanliness and hygiene are low. | Strongly disagree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Strongly agree |
| g. Detroit offers quality nighttime entertainment. | Strongly disagree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Strongly agree |
| h. Reliable local transportation is available in Detroit. | Strongly disagree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Strongly agree |
| i. In general, Detroit is a safe place to visit. | Strongly disagree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Strongly agree |
| j. I think Detroit's people are friendly and hospitable. | Strongly disagree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Strongly agree |
| k. The climate in Detroit is good. | Strongly disagree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Strongly agree |
| l. Detroit has unpolluted/unspoiled environment. | Strongly disagree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Strongly agree |
| m. A trip to Detroit is good value for the money. | Strongly disagree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Strongly agree |

3. Please indicate to what degree you agree or disagree with the following statements.

- a. It is very likely that I am going to travel to Detroit.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- b. I would like to travel around Detroit.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- c. I would like to travel to Detroit for my next vacation.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree

Second, please tell us what you think about the city Tokyo.

4. Please indicate to which degree each adjective reflects your perception of Tokyo.

- a. Gloomy 1 2 3 4 5 6 7 Exciting
- b. Distressing 1 2 3 4 5 6 7 Relaxing
- c. Sleepy 1 2 3 4 5 6 7 Arousing
- d. Unpleasant 1 2 3 4 5 6 7 Pleasant

4. Please indicate to what degree you agree or disagree with the following statements about Tokyo.

- a. Tokyo has interesting cultural attractions.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- b. Tokyo has interesting historical attractions.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- c. It seems to me that Tokyo does NOT have impressive beautiful natural sceneries.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- d. Quality accommodations are NOT available in Tokyo.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- e. Tokyo has appealing local food (cuisine).
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- f. It seems to me that Tokyo's standards of cleanliness and hygiene are low.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- g. Tokyo offers quality nighttime entertainment.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- h. Reliable local transportation is available in Tokyo.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- i. In general, Tokyo is a safe place to visit.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- j. I think Tokyo's people are friendly and hospitable.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- k. The climate in Tokyo is good.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- l. Tokyo has unpolluted/unspoiled environment.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- m. A trip to Tokyo is good value for the money.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree

5. We would like you to rate how accurately each word below describes Tokyo. Please be sure that you have given an answer for each word.

1=extremely inaccurate

5=slightly accurate

2= very inaccurate

6=quite accurate

3=quite inaccurate

7=very accurate

4=slightly inaccurate

8=extremely accurate

	1 Extremely Inaccurate	2 Very	3 Quite	4 Slightly	5 Slightly	6 Quite	7 Very	8 Extremely Accurate
Pleasant	1	2	3	4	5	6	7	8
Nice	1	2	3	4	5	6	7	8
Pleasing	1	2	3	4	5	6	7	8
Pretty	1	2	3	4	5	6	7	8
Beautiful	1	2	3	4	5	6	7	8
Dissatisfying	1	2	3	4	5	6	7	8
Displeasing	1	2	3	4	5	6	7	8
Repulsive	1	2	3	4	5	6	7	8
Unpleasant	1	2	3	4	5	6	7	8
Uncomfortable	1	2	3	4	5	6	7	8
Intense	1	2	3	4	5	6	7	8
Arousing	1	2	3	4	5	6	7	8
Active	1	2	3	4	5	6	7	8
Forceful	1	2	3	4	5	6	7	8
Alive	1	2	3	4	5	6	7	8
Inactive	1	2	3	4	5	6	7	8
Drowsy	1	2	3	4	5	6	7	8
Idle	1	2	3	4	5	6	7	8
Lazy	1	2	3	4	5	6	7	8
Slow	1	2	3	4	5	6	7	8

6. Please indicate to what degree you agree or disagree with the following statements.

- a. It is very likely that I am going to travel to Tokyo.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- b. I would like to travel around Tokyo.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- c. I would like to travel to Tokyo for my next vacation.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree

Finally, please tell us what you think about the city Boston.

7. Please indicate to which degree each adjective reflects your perception of Boston.

- a. Gloomy 1 2 3 4 5 6 7 Exciting
- b. Distressing 1 2 3 4 5 6 7 Relaxing
- c. Sleepy 1 2 3 4 5 6 7 Arousing
- d. Unpleasant 1 2 3 4 5 6 7 Pleasant

8. Please indicate to what degree you agree or disagree with the following statements about Boston.

- a. Boston has interesting cultural attractions.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- b. Boston has interesting historical attractions.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- c. It seems to me that Boston does NOT have impressive beautiful natural sceneries.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- d. Quality accommodations are NOT available in Boston.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- e. Boston has appealing local food (cuisine).
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- f. It seems to me that Boston's standards of cleanliness and hygiene are low.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- g. Boston offers quality nighttime entertainment.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- h. Reliable local transportation is available in Boston.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- i. In general, Boston is a safe place to visit.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- j. I think Boston's people are friendly and hospitable.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- k. The climate in Boston is good.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- l. Boston has unpolluted/unspoiled environment.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- m. A trip to Boston is good value for the money.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree

9. Please indicate to what degree you agree or disagree with the following statements.

- a. It is very likely that I am going to travel to Boston.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- b. I would like to travel around Boston.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
- c. I would like to travel to Boston for my next vacation.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree

Thanks for your response. Next please complete some questions about you and your previous experience.

10. How many times have you been to Detroit, Tokyo, and Boston in the past 5 years (2006-2011)? Please check a box that applies.

Detroit	None	1 time	2 times or more
Tokyo	None	1 time	2 times or more
Boston	None	1 time	2 times or more

11. What is your ethnic background?

- | | |
|------------------------|------------------------------|
| a. American Indian | d. Asian or Pacific Islander |
| b. Black, non-Hispanic | e. Hispanic |
| c. White, non-Hispanic | f. Other (Please specify) |

12. Which continent is your home country located? (e.g. France is located in Europe)

- | | |
|------------------|------------------|
| a. Asia | d. Europe |
| b. Africa | e. North America |
| c. South America | f. Australia |

13. While you were answering the questions about your general impression of Tokyo (i.e. questions 4 to 7), did any images of the recent earthquake in Japan appear in your mind? (Note: After you read this question, please do not go back and change any of your answers to question 4 to 7. Simply keep your existing answers as they are.)

- b. No b. Yes

14. While you were answering the questions about your general impression of Tokyo (i.e. questions 4 to 7), did you think about the recent earthquake happened in Japan? (Note: After you read this question, please do not go back and change any of your answers to question 4 to 7. Simply keep your existing answers as they are.)

- b. No b. Yes

15. Please indicate to what degree you agree or disagree with the following statements. (Note: After you read this question, please do not go back and change any of your answers to question 4 to 7. Simply keep your existing answers as they are.)

a). The recent earthquake happened in Japan has **NEGATIVELY** influenced my answers to Question 4 (Question 4 asks about to what extent some adjectives can describe your general feelings about Tokyo, including gloomy/exciting, distressing/relaxing, sleepy/arousing, and unpleasant/pleasant).

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

b). The recent earthquake happened in Japan has **NEGATIVELY** influenced my answers to Question 5 (Question 5 is about your general impression of Tokyo's cultural attractions, landscapes, people, night life, etc.).

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

c). The recent earthquake happened in Japan has **NEGATIVELY** influenced my answers to Question 6 (Question 6 asks about how accurate some adjectives can describe Tokyo, including nice, displeasing, intense, drowsy, interesting, boring, etc.).

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

d). The recent earthquake happened in Japan has **NEGATIVELY** influenced my answers to Question 7 (Question 7 asks about your general interest to visit Tokyo in person).

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

16. Did you check any references or relevant information online while answering the questions?

a. No b. Yes

17. Please write down your full name (for extra credit and the chance to win gift card).

Name _____

18. Please indicate from which course you will receive course extra credit (e.g. ADV 205, etc). _____

19. Please write down your MSU email address (for the 5-minute follow up online survey).

MSU Email _____

Thank you for your time and consideration.

The study is still going on and please do not share your answers with your friends.

APPENDIX 4:

Posttest Questionnaire 2

Please read each question carefully before responding. Please answer to the best of your ability. Thank you for your help.

1. Please indicate to what degree you agree or disagree with the following statements about Tokyo.
 - a. Tokyo has interesting cultural attractions.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
 - b. Tokyo has interesting historical attractions.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
 - c. It seems to me that Tokyo does NOT have impressive beautiful natural sceneries.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
 - d. Quality accommodations are NOT available in Tokyo.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
 - e. Tokyo has appealing local food (cuisine).
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
 - f. It seems to me that Tokyo's standards of cleanliness and hygiene are low.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
 - g. Tokyo offers quality nighttime entertainment.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
 - h. Reliable local transportation is available in Tokyo.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
 - i. In general, Tokyo is a safe place to visit.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
 - j. I think Tokyo's people are friendly and hospitable.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
 - k. The climate in Tokyo is good.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
 - l. Tokyo has unpolluted/unspoiled environment.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree
 - m. A trip to city Tokyo is good value for the money.
Strongly disagree 1 2 3 4 5 6 7 Strongly agree

2. We would like you to rate how accurately each word below describes Tokyo. Please be sure that you have given an answer for each word.

1=extremely inaccurate

5=slightly accurate

2= very inaccurate

6=quite accurate

3=quite inaccurate

7=very accurate

4=slightly inaccurate

8=extremely accurate

	1	2	3	4	5	6	7	8
	Extremely Inaccurate	Very	Quite	Slightly	Slightly	Quite	Very	Extremely Accurate
Pleasant	1	2	3	4	5	6	7	8
Nice	1	2	3	4	5	6	7	8
Pleasing	1	2	3	4	5	6	7	8
Pretty	1	2	3	4	5	6	7	8
Beautiful	1	2	3	4	5	6	7	8
Dissatisfying	1	2	3	4	5	6	7	8
Displeasing	1	2	3	4	5	6	7	8
Repulsive	1	2	3	4	5	6	7	8
Unpleasant	1	2	3	4	5	6	7	8
Uncomfortable	1	2	3	4	5	6	7	8
Intense	1	2	3	4	5	6	7	8
Arousing	1	2	3	4	5	6	7	8
Active	1	2	3	4	5	6	7	8
Forceful	1	2	3	4	5	6	7	8
Alive	1	2	3	4	5	6	7	8
Inactive	1	2	3	4	5	6	7	8
Drowsy	1	2	3	4	5	6	7	8
Idle	1	2	3	4	5	6	7	8
Lazy	1	2	3	4	5	6	7	8
Slow	1	2	3	4	5	6	7	8

3. Please indicate to what degree you agree or disagree with the following statements.

a. It is very likely that I am going to travel to Tokyo.

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

b. I would like to travel around Tokyo.

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

c. I would like to travel to Tokyo for my next vacation.

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

4. While you were answering the questions about your general impression of Tokyo (i.e. questions 1 to 3), did any images of the recent earthquake in Japan appear in your mind? (Note: After you read this question, please do not go back and change any of your answers to question 1 to 3. Simply keep your existing answers as they are.)

a. No b. Yes

5. While you were answering the questions about your general impression of Tokyo (i.e. questions 1 to 3), did you think about the recent earthquake happened in Japan? (Note: After you read this question, please do not go back and change any of your answers to question 1 to 3. Simply keep your existing answers as they are.)

a. No b. Yes

6. Please indicate to what degree you agree or disagree with the following statements. (Note: After you read this question, please do not go back and change any of your answers to question 1 to 3. Simply keep your existing answers as they are.)

a). The recent earthquake happened in Japan has **NEGATIVELY** influenced my answers to Question 1 (Question 1 is about your general impression of Tokyo's cultural attractions, landscapes, people, night life, etc.).

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

b). The recent earthquake happened in Japan has **NEGATIVELY** influenced my answers to Question 2 (Question 2 asks about how accurate some adjectives can describe Tokyo, including nice, displeasing, intense, drowsy, etc.).

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

c). The recent earthquake happened in Japan has **NEGATIVELY** influenced my answers to Question 3 (Question 3 asks about your general interest to visit Tokyo in person).

Strongly disagree 1 2 3 4 5 6 7 Strongly agree

7. Did you check any references or relevant information online while answering the questions?

a. No b. Yes

8. Please write down your full name (for extra credit and gift card).

Name _____

9. Please indicate from which course you will receive course extra credit (e.g. ADV 205, etc).

10. Please write down your MSU email address (for extra credit and gift card).

Email _____

Thank you for your time and consideration.

REFERENCES

REFERENCES

- Alcaniz, E.B., Sanchez, I.S., & Blas, S.S. (2009). The functional-psychological continuum in the cognitive image of a destination: A confirmatory analysis. *Tourism Management*, 30, 715-723.
- Altman, R. (1996). Cinema and genre. In G. Nowell-Smith (Eds.), *The Oxford history of world cinema* (pp.276-285). Oxford: Oxford University Press.
- Anand, P., Holbrook, M. B., & Stephens, D. (1988). The formation of affective judgments: The cognitive-affective model versus the independence hypothesis. *Journal of Consumer Research*, 15 (3), 386-391.
- Anholt, S. (2002). Nation branding: A continuing theme. *Journal of Brand Management*, 10 (1), 59-60.
- Anholt, S. (2006). *Anholt city brand index-How the world views its cities*. Bellevue, WA: Global Market Insight.
- Anholt, S. (2007). *Competitive identity: The new brand management for nations, cities and regions*. New York: Palgrave Macmillan.
- Anholt, S. (2010). *Places: Identity, image and reputation*. New York: Palgrave MacMillan.
- Ashworth, G. & Kavaratzis, M. (2007). Beyond the logo: Brand management for cities. *Brand Management*, 16 (8), 520-531.
- Babin, L.A., & Carder, S.T. (1996). Viewers' recognition of brands placed within a film. *International Journal of Advertising*, 15, 140-151.
- Baker, B. (2007). *Destination branding for small cities*. Portland, OR: Creative Leap Books.
- Balasubramanian, S.K. (1994). Beyond advertising and publicity: Hybrid messages and public policy issues. *Journal of Advertising*, 23 (4), 29-47.
- Baloglu, S., & Brinberg, D. (1997). Affective images of tourism destinations. *Journal of Travel Research*, 35(4), 11-15.
- Baloglu, S. & McCleary, K. (1999). A model of destination image formation. *Annals of Tourism Research*, 26, 868-897.
- Beeton, S. (2005). *Film-induced tourism*. Clevedon, UK: Channel View Publications.

- Bolan, P., & Williams, L. (2008). The role of image in service promotion: Focusing on the influence of film on consumer choice within tourism. *International Journal of Consumer Studies*, 32, 382-290.
- Boller, G. W., & Olson, J.C. (1991). Experiencing ad meanings: crucial aspects of narrative/drama processing. *Advances in Consumer Research*, 18, 172-175.
- Buscombe, E. (1995). The idea of genre in the American cinema. In B.K. Grant (Eds.), *Film genre reader II* (pp.3-10). Austin: University of Texas Press.
- Campbell, D., & Stanley, J. (1963). *Experimental and quasi-experimental designs for research*. Chicago: Houghton Mifflin.
- Cardy, T. (2006, January 24). Tourists still lured by rings magic. *The Dominion Post*, p.4.
- Celsi, R.L., & Olson, J.C. (1980). The role of involvement in attention and comprehensive process. *Journal of Consumer Research*, 15, 210-224.
- Chen, C. F. & Tsai, D.C. (2007). How destination image and evaluative factors affects behavioral intentions? *Tourism Management*, 28, 1115-1122.
- Crane, D. (1998, February 7). Canada should shout about its assets. *The Toronto Star*, p. C2.
- Crompton, J. (1979). An assessment of the image of mexico as a vacation destination and the influence of geographical location upon that image. *Journal of Travel Research*, 17, 18-24.
- Dann, G. (1996). Tourists' images of a destination: An alternative analysis. *Tourism Marketing Research*, 5 (1/2), 41-55.
- Dal Cin, S., Zanna, M.P., & Fong, G. T. (2004). Narrative persuasion and overcoming resistance. In E.S. Knowles & J.A. Linn (Eds.), *Resistance and persuasion* (pp. 175-191). Mahwah, NJ: Erlbaum.
- Deighton, J., Romer, D., & McQueen, J. (1989). Using drama to persuade. *Journal of Consumer Research*, 16 (December), 335-343.
- Echtner, C.M. & Ritchie, J.R. B. (1993). The measurement of destination image: An empirical assessment. *Journal of Travel Research*, 31(4), 3-13.
- Escalas, J.E. (2004). Imagine yourself in the product: Mental simulation, narrative transportation, and persuasion. *Journal of Advertising*, 33(2), 37-48.
- Florek, M., Insch, A., & Gnoth, J. (2006). City council websites as means of place brand

- identity communication. *Place Branding*, 2(4), 276-296.
- Fowler, A. (1982). *An introduction to the theory of genres and modes*. Cambridge: Harvard University Press.
- Gartner, W. (1993). Image formation process. *Journal of Travel and Tourism Marketing*, 2, 191-216.
- Grant, B.K. (Eds.). (1995). *Film genre reader II*. Austin: University of Texas Press.
- Green, M. C., & Brock, T. C. (2000). The role of transportation in the persuasiveness of public narratives. *Journal of Personality and Social Psychology*, 79, 701-721.
- Green, M.C., & Brock, T. C. (2002). In the mind's eye: Transportation-imagery model of narrative persuasion. In M. C.Green, J. J. Strange, & T. C. Brock (Eds.), *Narrative impact: Social and cognitive foundations*. Mahwah, NJ: Erlbaum, 315-341.
- Green, M.C., Brock, T.C., & Kaufman, G.F. (2004). Understanding media enjoyment: The role of transportation into narrative worlds. *Communication Theory*, 14(4), 311-327.
- Green, M.C., Kass S., Carrey J., Feeney, R., Herzig, B., & Sabini, J. (2008). Transportation across media: Repeated exposure to print and film. *Media Psychology*, 11(4), 512-539.
- Gupta, P. B., & Lord, K.L. (1998). Product placement in movies: The effect of prominence And mode on audience recall. *Journal of Current Issues and Research in Advertising*, 20 (1), 47-59.
- Harris Interactive. (2002). College students spend \$200 billion each year [online web page]. Retrieved from: <http://www.harrisinteractive.com/news/allnewsbydate.asp?NewsID=480>.
- Ham, P. (2001). The rise of the brand state: The postmodern politics of image and reputation. *Foreign Affairs*, 80(5), 2-6.
- Hampson, R. (2010, August 9). Seeking tourists, states try to recast their image; “pure michigan”? think coastline, not urban decay. *USA Today*, p. 1A.
- Holt, D. B. (2004). *How brands become icons: The principles of cultural branding*. U.S.: Harvard Business School Publishing Corporation.
- Hu, Y., & Ritchie, J.R.B. (1993). Measuring destination attractiveness: A contextual approach. *Journal of Travel Research*, 32, 25-34.

- Hudson, S., & Ritchie, J.R.B. (2006). Promoting destinations via film tourism: An empirical identification of supporting marketing initiatives. *Journal of Travel Research*, 44, 387-396.
- Hunt, J. D. (1975). Image as a factor in tourism development. *Journal of Travel Research*, 13(Winter), 1-7.
- Iwashita, C. (2008). Roles of films and television dramas in international tourism: The case of Japanese tourists to the UK. *Journal of Travel and Tourism Marketing*, 23(2/3), 139-151.
- Johnson, B. T., & Eagly, A. H. (1989). Effects of involvement on persuasion: a meta-analysis. *Psychological Bulletin*, 106(2), 290-314.
- Jacobsen, B.P. (2009). Investor-based place brand equity: A theoretical framework. *Journal of Place Management and Development*, 2(1), 70-84.
- Jeffrey, J. (2005, November 12). Up the creek. *Weekend Australian*, p. 7.
- Karrh, J.A., McKee, K.B., & Pardun, C. J. (2003). Practitioners' evolving views on product placement effectiveness. *Journal of Advertising Research*, 43(2), 138-149.
- Kavaratzis, M. (2005). Place branding: A review of trends and conceptual models. *The Marketing Review*, 5, 329-342.
- Kim, H., & Richardson, S.L. (2003). Motion picture impacts on destination images. *Annals of Tourism Research*, 30 (1), 216-237.
- Kotler, P., Asplund, C., Rein, I., & Heider, D. (1999). *Marketing places Europe: Attracting investments, industries, residents and visitors to European cities, communities, regions and nations*. London: Pearson Education Ltd.
- Krugman, H.E. (1965). The impact of television advertising: Learning without involvement. *Public Opinion Quarterly*, 30, 349-356.
- Langford, B. (2005). *Film genre: Hollywood and beyond*. Edinburgh: Edinburgh University Press.
- Lee, J. (2009, November 23). Four agencies still standing in brand Australia contest. *Sydney Morning Herald*, p.7.
- MacKay, K., & Fesenmaier, D. (1997). Pictorial element of destination in image formation. *Annals of Tourism Research*, 24, 537-565.

- Marco, D. D. (2003, January 9). A zeal for the rings. *The Washington Times*.
- Morgan, N., & Pritchard, A. (1998). *Tourism promotion and power: Creating images, creating Identities*. Chichester, UK: John Wiley & Sons.
- Morgan, N., Pritchard, A., & Pride, R. (Eds.). (2002). *Destination branding: Creating the unique destination proposition*. Oxford: Butterworth-Heinemann.
- Olsen, J., McAlexander, J., & Roberts, S. (1986). The impact of the visual content of advertisements upon the perceived vacation experience. In W. Joseph, L. Mautinho & I. Vernon (Eds.) (pp.260-269), *Tourism services marketing: Advances in theory and practice*. Cleveland: Cleveland State University.
- Ong, B.S., & Mri, D. (1994). Should product placement in movies be banned? *Journal of Promotion Management*, 2, 159-175.
- Petty, R. E., & Cacioppo, J.T. (1986a). *Communication and persuasion: Central and peripheral routes to attitude change*. New York: Springer-Verlag.
- Petty, R. E., & Cacioppo, J.T. (1986b). The elaboration likelihood model of persuasion. *Advances in Experimental Social Psychology*, 19, 123-205.
- Pike, S. & Ryan, C. (2004). Destination positioning analysis through a comparison of cognitive, affective, and conative perceptions. *Journal of Travel Research*, 42, 333-342.
- Preston, C. L. (2000). Hanging on a star: The resurrection of the romance film in the 1990s. In W. W. Dixon (Eds.), *Film genre 2000: New critical essays*. Albany: State University of New York Press.
- Puto, C. P., & Wells, W. D. (1984). Informational and transformational advertising: The differential effects of time. In T.C.Kinnear (Eds.), *Advances in consumer research*, (Vol.11, pp.572-576). Provo, UT: Association for Consumer Research.
- Putrevu, S., & Lord, K. R. (1994). Comparative and noncomparative advertising: Attitudinal effects under cognitive and affective involvement conditions. *Journal of Advertising*, 23 (June), 77-90.
- Rainisto, S. K. (2003). Success factors of place marketing: A study of place marketing practices in northern Europe and the United States. (Unpublished doctoral dissertation). Helsinki University of Technology, Institute of Strategy and International Business.
- Riley, R., Baker, D., & Van Doren, C.S. (1998). Movie induced tourism. *Annals of Tourism*

Research, 25 (4), 919-935.

- Riley, R., & Van Doren, C.S. (1992). Movies as tourism promotion: A pull factor in a push location. *Tourism Management*, 13 (3), 267-274.
- Russell, C.A. (1998). Toward a framework of product placement: Theoretical propositions. *Advances in Consumer Research*, 25, 357-362.
- Russel, J., & Pratt, G. (1980). A description of affective quality attributed to environment. *Journal of Personality and Social Psychology*, 38, 311-322.
- Russell, C.A., & Puto, C. P. (1999). Rethinking television audience measures: An exploration into the construct of audience connectedness. *Marketing Letters*, 10 (4), 387-401.
- Russell, C.A., & Stern, B. B. (2006). Consumers, characters, and products: A balance model of sitcom product placement effects. *Journal of Advertising*, 35 (1), 7-21.
- Schofield, P. (1996). Cinematographic images of a city. *Tourism Management*, 17(5), 333-340.
- Shani, A., Wang, Y., Hudson, S., & Gil., S. M. (2009). Impacts of a historical film on the destination image of South America. *Journal of Vacation Marketing*. 15(3), 229-242.
- Slater, M.D. (2002). Involvement as goal-directed strategic processing: Extended the elaboration likelihood model. In J.P. Dillard & M. Pfau (Eds.), *The persuasion handbook: Development in theory and practice*. London, Sage: 195-211.
- Staats, Arthur W. (1996). *Behavior and personality: Psychological behaviorism*. New York: Springer Publishing Company, Inc.
- Tabachnick, B. G., & Fidell, L.S. (2007). *Using multivariate statistics* (5th ed.). Boston: Pearson Education, Inc.
- Tang, L. (2009). Destination websites as advertising: An application of elaboration likelihood model. (Unpublished doctoral dissertation), Purdue University.
- Tasci, A. D. A. (2009). Social distance: The missing link in the loop of movies, destination image, and tourist behavior? *Journal of Travel Research*, 47 (4), 494-507.
- Tetley, S. J. (1997). Visitor attitudes to authenticity at literary and television-related destinations. On *Worldwide hospitality and tourism trends* [CD], WHATT, HCIMA.
- Tooke, N., & Baker, M. (1996). Seeing is believing: The effect of film on visitor numbers to screened locations. *Tourism Management*, 17(2), 87-94.

- Tudor, A. (1995). Genre. In B.K. Grant (Eds.), *Film genre reader II* (pp.3-10). Austin: University of Texas Press.
- Urry, J. (1990). *The tourist gaze: Leisure and travel in contemporary societies*. London: Sage Publications.
- Verrier, R. (2010, February 24). Global movie ticket receipts rise in 2010; growth in Latin America and the Asia pacific region help push sales up 8%. *Los Angeles Times*, p. 3.
- Vollmers, S., & Mizerski, R. (1994). A review and investigation into the effectiveness of product placements in films. In K.W. King (Eds.), *Proceedings of the 1994 conference of the American Academy of Advertising* (pp.97-102). Athens, GA: American Academy of Advertising.
- Wang, J., & Calder, B.J. (2006). Media transportation and advertising. *Journal of Consumer Research*, 33, 151-162.
- Wellek, R. & Warren, A. (1956). *Theory of literature* (3rd ed.). New York: Harcourt, Brace and World, p. 260.
- Wilson, R. (2000). The left-handed form of human endeavor: Crime films during the 1990s. In W. W. Dixon (Eds.), *Film genre 2000: New critical essays*. Albany: State University of New York Press.
- Yueksel, A. & Akguel, O. (2007). Postcards as affective image makers: An idle agent in destination marketing, *Tourism Management*, 28(3), 714-725.
- Zaichkowsky, J. L. (1985). Measuring the involvement construct. *Journal of Consumer Research*, 12, 341-352.
- Zaichkowsky, J. L. (1986). Conceptualizing involvement. *Journal of Advertising*, 15 (2), 4-34.
- Zenker, S. & Braun, E. (2010). Branding a city: A conceptual approach for place branding and place brand management. Paper presented at the 39th European Marketing Academy Conference: 1-4 June. Copenhagen. Denmark.