

The Role of TV Series-Induced Tourism Motivations in the Relationship Between Internet Entertainment Services (IES) Audience Involvement and Cultural Affinity: Netflix *Emily in Paris*

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ABSTRACT

As a result of the intensive usage of internet entertainment services (IES) during the course of the COVID-19 crisis, destination marketing present new opportunities as travelers tend to visit destinations seen in Netflix, for example. Media consumption may result in the promotion of culture as a vector for sustainability and give emphasis in the importance of cultural affinity as a driving force in cultural heritage preservation and economic development. This study proposes a model on the relationships of audience involvement, cultural affinity and TV series-induced tourism motivations in the case of the hit series, *Emily in Paris*. Data were gathered from 377 respondents through an online survey. Results suggested that among the dimensions of audience involvement, only emotional involvement acted as antecedent to all the tourism motivations presented in the study and that prestige, personalization, fantasy and novelty tourism motivations were all antecedents of cultural affinity. In the study, the role of TV series in promoting destinations for tourism development was presented. IES providers like Netflix need to continue streaming programs that are culturally inclusive and appropriate to develop emotional and behavioral connection among audiences.

Keywords: cultural affinity, internet entertainment services, destination marketing, Emily in Paris

INTRODUCTION

Travelers, whose motivation is to visit destinations they have seen in television series, continue to grow each year (Vila, Brea, & De Carlos, 2021). This trend is anticipated to continue after the COVID-19 crisis and when travel restrictions are lifted. The pandemic made people more engaged in internet entertainment services (IES). These services compose of systems and programs on the Internet that gives entertainment participation rather than just cursory activities (Gregory, Michener, & Swatman, 1999). Though literature has introduced many researches on film-induced and pop culture tourism, little attention has been devoted on screen-induced cultural affinity. An investigation of cultural affinity may result into sustainable cultural connections – a greater spillover than the desire to travel to the destination itself.

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Researches on film-induced tourism are increasing especially with the innovations in technology and continued digitization. Significant researches on pop culture tourism and film-induced tourism abound but only a few has been critiqued on screen-induced cultural affinity. It is very important to examine greater spillovers produced out of TV series-induced tourism motivations that exceeds the desire to travel itself. This way, stakeholders may consider sustaining cultural connections that adds value to the branding of destinations. The importance of technology was observed to peak especially during the peak of the pandemic when people relied mostly on digitalization even for entertainment. Since there are fears of getting infected and mobility is limited, people greatly make use of their time in quarantine to leisure activities that can be done in the safety of their homes. Popular media which include digital media, television programs and series, film, and prerecorded programs have a stronger entertainment content and is considered to be reachable and consumable to a larger audience due to its convenience in accessibility (Liu & Pratt, 2019; Yuan et al., 2023). Audiences find it more convenient to access entertainment content such as that of a TV series than a single film viewed in cinema. This reinforces a stronger attachment to the storylines and the destination as a whole (Kim, Long, & Robinson, 2009). In Goossens (2000) and Sood (2002), involvement is an intangible, active state of arousal, motivation, or interest that is inspired by a stimulus which results in decision-making behaviors by audiences. Their emotional attachment in media influences their behavior, perceptions and images of the destination (Kim, 2012; Kim & Kim, 2018). Traveler's perceptions of the destination is considered to be personalized, subjective, and exclusive to their sensations, imaginations, and individual characteristics. Audience involvement and their viewing experience affects decision-making and behaviors when choosing a destination (Liu & Pratt, 2019).

The utilization of technology during the pandemic also provided a continuing interest among travelers in the hopes of what was recently coined as "Revenge Tourism". This is a travel mindset that pertained to tourists who were more excited to travel and were less willing to postpone their travel plans after the coronavirus shutdowns (Whitmore, 2021). Tourism marketing strategies of destinations post-pandemic may view digital media, such as a TV series, to enrich marketing campaigns that were launched to influence travelers' intentions. This may help create potential future visits and an increase in the destination's number of visitors. Audio-visual products like TV series have the capacity to instill massive loyal audiences which enables them to act as excellent medium for destination promotion (Vila et al., 2021). TV series were seen to solidify cultural affinity and relationships among different countries and communities. These series can bring people closer to each other with the promotion of local languages. An audience that has seen a destination in a TV series with its gastronomy, landscapes, and culture would want to travel to that country with a provoked curiosity. The traveler is likely to unravel the local customs, traditions and culture of the destination. Pop culture or Screen tourism is a phenomenon of tourists that are primarily motivated to visit an attraction that was featured on television and films (Beeton, 2001; Busby & Klug, 2001; Connell, 2005; Iwashita, 2006). These forms of pop culture does not primarily promote and sell featured destinations, people often get motivated to travel to these places after it was shown in television and motion pictures (Gjorgievski & Trpkova, 2012; Pratt, 2015; Rewtrakunphaiboon, 2009). Pop culture also enabled destination marketers to strategize and create elements of media to market destinations, increase visitor numbers, and enrich destination awareness (Liu & Pratt, 2019).

Netflix, a global company and renowned internet entertainment service (IES) provider who gave birth to global phenomenon of shows such as *La Casa de Papel* and similar technologies may impact cultural benefits in Screen Tourism since its audiovisual contents can reflect the

culture of a destination and distribute these contents to different countries thus promoting tourism on its human side – the one that brings people from different cultures together. Culture is an integral component of tourism. An estimated 4 out of 10 tourists select their destination based on its cultural offering. Screen Tourism has contributed positive outcomes in achieving the 2030 Agenda for Sustainable Development and its 17 Sustainable Development Goals by putting up a give-and-take relationship between tourism and cultural affinity in improving the economies of destinations and helping the preservation of tangible and intangible heritage (World Tourism Organization & Netflix, 2021). After all, the pandemic has raised our awareness on what is really essential for us human beings.

In our hopes of traveling again, discovering new cultures and meeting new people, audiovisual contents will continue to be one of the main drivers that will enable us to do these things. Studies of TV series especially those IES such as those streaming in Netflix need to be investigated as the changing consumer behavior continues and may provide interesting results. Media was proven to create a lasting interest by producing emotional attachments between viewers and places, characters, and narratives (Connell, 2005). Newer ways on how people consume media and the interrelationships between involvement and cultural affinity may enrich a more relatable management discourse that is applicable post-pandemic. This study will contribute with new knowledge on the interrelationships between audience involvement, TV series-induced tourism motivations, and cultural affinity. Audience connection through cultural features and values may contribute to a sustainable tourism sector. Management of this will influence positive branding on the country and the culture of the destination featured on the screen.

Visiting Paris has always been a dream to many. After all, the City of Love and Lights has been a major center for diplomacy, finance, commerce, gastronomy, science, arts, and fashion since the 17th century. Being the capital city of France, in the crossroads of continental Europe, the city is always on every traveler's bucket list. Its infamous landmarks and monuments are world-renowned icons and are visited by millions of visitors each year. Tourism in Paris is considered to be a major income source as proven by the 12.6 million visitors in 2020 (Paris Convention and Visitor Bureau, 2021). Set and filmed in multiple locations in Paris and its neighboring provinces, Netflix's *Emily in Paris* received two nominations at the prestigious Golden Globe Awards (Delbyck, 2021). The show also landed in list of the most watched streaming shows, viewed by 58 million households in the month succeeding its initial launch (Zorrilla, 2021). Netflix premiered its second season towards the end of December 2021 and was renewed for a third and fourth season (Goldberg, 2022).

The findings of the study may be used as a basis to invest in marketing and promotions using IES which can be an effective solution in better tourism engagement while waiting for the promise of safer travel. The proposed model can be adapted to highlight the importance of cultural affinity in establishing long-term tourism behaviors and how it can be a tool in achieving sustainability as it highlights positive impacts on local culture, community-based tourism, ecotourism, and the World Tourism Organization's Sustainable Development Goals (SDGs). Cultural affinity creates a positive change in the world by facilitating empathy and stronger connections for the culture and traditions of the communities by highlighting understanding between people of diverse cultural backgrounds. It can also help in the seasonality of tourism by adding destination diversification that supports sustainability (World Tourism Organization & Netflix, 2021) and may help generate funding from the government, private sector and other stakeholders in enhancing marketing and promotion activities for

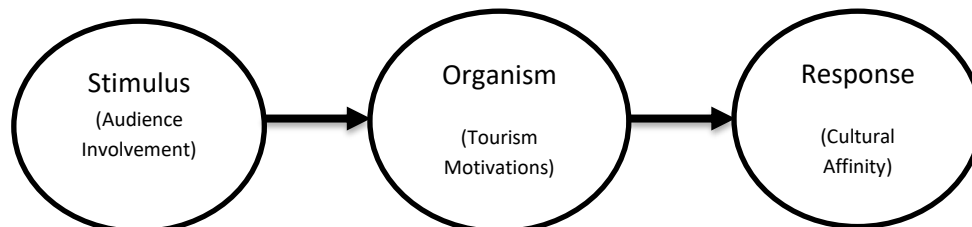
destinations – their operational planning which involves visitor satisfaction and behavioral intention for the promotion of heritage sites and cultural products.

LITERATURE REVIEW

Theoretical Underpinning

The study used the Stimulus-Organism-Response (S-O-R) Theory as basis for the model. Its framework suggested that environmental stimuli, through interceding cognitive and affective organism elements, influence behaviors (Eroglu, Machleit, & Davis, 2001; Jacoby, 2002). This framework suggests that cultural affinity (R) is directly or indirectly influenced by audience involvement (S) and tourism motivations (O). The theory suggests that the individuals' emotional and cognitive states are honed by stimuli (Lee et al., 2011) and that the emotional state of human beings mediates the relationship between environment and human actions (Mehrabian & Russell, 1974). Literature has supported the applicability of the model for consumer response predictions of services (Foxall & Greenley, 1999; Jang & Namkung, 2009;); technology (Lee, Ha, & Widdows, 2011); products (Bloch, 1995; Lai, 1991); and online stores (Mummalaneni, 2005). The referential reflection, emotional, and behavioral involvement of audiences who have watched Netflix's *Emily in Paris* are considered as stimuli (S), which are anticipated to impact tourism motivations and cultural affinity. The audiences' tourism motivations from the TV series is considered as the organism (O) and their cultural affinity is measured as response (R).

Figure 1. *S-O-R Theory*



Audience Involvement

Audience involvement in the television context is primarily driven by content and can be expressed in the totality of the audiences' attitude, behaviors, desire in the media, advertising brand, and content (Askwith, 2007). It is also a passion-driven and socially-driven action of watching television (McClellan, 2008). In the research of Russell, Norman, and Heckler (2004), the relationship of audience involvement to encapsulate the parasocial connection between the audiences, storyline, and characters, are examined; three dimensions: horizontal connections which revolve around the interpersonal relationships that audiences form with others around the show; vertical connections when the audiences feel committed towards their favorite TV programs; and vertizontal connections which are the parasocial interactions that the audiences develop with the characters in the TV series. The Model of Social Networking Site Engagement by Takahashi (2010) also provided dimensions of audience involvement in social television viewing. The dimensions proposed are: (1) information-seeking activity and selectivity, where audiences collect, look, and shares information that is important in their daily lives, their close

friends, and general issues; (2) connectivity, where the audiences connect and form groups among people; and (3) bricolage, which focuses on the participation of these audiences in various online communities.

The involvement of audiences can be derived from their inner needs and desires together with the attributes seen in the destination such as the facilities, tourism services, facilities, symbols and advertisements of destinations. This involvement later translates in the audiences' emotions and mental imagery which further leads to motivation (Van Raaij & Crotts, 1994). Communications, media, and psychology enables an effective understanding in the emotional experience of TV series and film. Components such as characters, interesting plots, iconic features, special effects, narratives, and soundtracks creates a personal connection and audience involvement with the TV series (Liu & Pratt, 2019).

Tourism Motivations

Motivation has always been a very essential aspect of consumer behavior and is a foundational element of consumption (Chen & Kanfer, 2006; Fitzsimons, Chartrand, & Fitzsimons, 2008). Motivation theories accord to cite the reasons for people's travel intent (Jang, Bai, Hu, & Wu, 2009). In Isa and Ramli (2014), travel motivation is multi-motive in which the travel decides where to go for a multiple reasons. The most common model to analyze tourism motivations is the push-pull model (Fieger, Prayag, & Bruwer, 2019; Xu & Chan, 2016; Yousefi & Marzuki, 2015). The model tells of push factors – the intrinsic motivators which are internal forces and the push factors – the destination attributes which are external forces that affects the decision to travel (Xu & Chan, 2016). Push factors must studied separately (Caber & Albayrak, 2016) but pull factors must be used to strengthen push motivations (Yoon & Uysal, 2005).

In the case of screen tourism, tourists who visit the destinations not only for the purpose of audio-visual product motivation are more frequent (Croy & Heitmann, 2011; Rittichainuwat & Rattanaphinanchai, 2015;). In this type of tourism, the desire to visit a destination is because of experiencing the landscape, a motivation far greater than just having a general experience (Chang, 2016) which proves that TV series and films are organic agent in the formation of destination image (Kim & Richardson, 2003). TV series may also add in emphasizing the pull attributes of destinations (Macionis, 2004) because of the unique attractions of the destinations, display attributes, and cultural attractions portrayed in the screen. This achieves greater potential in motivating audiences to visit the destinations seen in these TV series (Riley & Van Doren, 1992). TV series engage the audiences in searching for information about the destination which motivates them to select the attraction for future visits. These TV series have a very effective ability in influencing audiences to become potential future tourists by providing them with crucial tourism images the develop a deep interest in tourism activities (Iwashita, 2006; O'Connor & Bolan, 2008; Smith & MacKay, 2001).

Audience Involvement and Tourism Motivations

Audiences of TV series may become potential tourists when visual and emotional images provide a pre-taste of the destination because they are not only familiarized with the destinations they watch in the series but they are also inspired due to their perception of the beliefs, values, and cultures of the place (Herman & McChesney, 1997). Audience involvement plays an important role in tourism motivations because despite the hype and unreality of what is being depicted in TV, visual media exposure in itself, already influence audience into push-pull motivations (Kim, 2012), which is consistent in Morgan and Pritchard (1998).

In Goossens (2000), hedonic tourism motivational model that suggests the interrelationships of travel information processing, push and pull motivational factors, behavioral intention and emotional response. The model is a tool in predicting and understanding motivational reactions of tourists and stimuli in their choice of destination. The push factors represented by inner desires and needs of consumers combine together with the pull factors represented by the supply of tourism facilities, advertisements, brands, and services in the mind of the consumer which is influenced by the unobservable state of interest, arousal, or motivation – an involvement concept (Havitz & Dimanche, 1990). The involvement concept transforms further into hedonic responses where emotions and mental imagery of consumers integrate and translates into motivation (Van Raaij & Crotts, 1994).

This study will cover the concept of audience involvement in the context of an IES TV series with three elements: (a) referential reflection, (b) emotional involvement, and (c) behavioral involvement.

Referential reflection is defined as the expanse to which the audience associate the TV series to real life (Liu & Pratt, 2019). Due to availability of episodes and the at-your-own-phase viewing of IES such as Netflix TV series, discussions and speculations of the show in social networks affix the TV series to everyday problems and experiences of the audience (Kim & Long, 2012). In Sood (2002), TV shows have a role in the intertextual and interpersonal discussions which boost referential reflection among the viewers. Referential reflection is considered from the following tourism motivations: (1) prestige, which is the belongingness to a group and the social recognition of the audience (Liu & Pratt, 2019); (2) personalization, which is relating the TV series to the audience's life (Liu & Pratt, 2019); (3) fantasy, which is the audience's life being conveyed to the TV series (Liu & Pratt, 2019), and (4) novelty, which is encountering a new, different, and enjoyable experience (Macionis & Sparks, 2009). The hypotheses were established as follows:

H1a: *Referential reflection on Emily in Paris significantly and positively influenced motivations to travel for Prestige reasons.*

H1b: *Referential reflection on Emily in Paris significantly and positively influenced motivations to travel for Personalization reasons.*

H1c: *Referential reflection on Emily in Paris significantly and positively influenced motivations to travel for Fantasy reasons.*

H1d: *Referential reflection on Emily in Paris significantly and positively influenced motivations to travel for Novelty reasons.*

Emotional involvement is the range in which the viewers associate with the characters, location, or community that involves relating and feeling sentimental towards the character and his or her values (Kim & Long, 2012; Li, Aw, Tan, Cham, & Ooi, 2022; Lim, Cheng, Cham, Ng, & Tan, 2019; Lim, Ngew, Cheah, Cham, & Liu, 2022; Sood 2002; Sood & Rogers, 2000). This element of audience involvement is very essential as it creates symbolic dimensions of touristic spaces which impacts the viewers' attitude on the destination (Kim, 2012; Su, Huang, Brodowsky, & Kim, 2011). The audiences' emotional involvement may impact tourism motivations to visit the location of the TV series. This steers in the development of the following hypotheses:

H2a: *Emotional involvement on Emily in Paris significantly and positively influenced motivations to travel for Prestige reasons.*

H2b: *Emotional involvement on Emily in Paris significantly and positively influenced motivations to travel for Personalization reasons.*

H2c: *Emotional involvement on Emily in Paris significantly and positively influenced motivations to travel for Fantasy reasons.*

H2d: *Emotional involvement on Emily in Paris significantly and positively influenced motivations to travel for Novelty reasons.*

Behavioral involvement is the scope in which the viewers speak about the actors or characters in the TV series, or fix their schedule to make room for TV-viewing (Liu & Pratt, 2019). This element of audience involvement may impact an active information search with the destinations and media figures and may result to tourism motivations (Giles, 2002; Sood & Rogers, 2000). The following hypotheses are established as follows:

H3a: *Behavioral involvement on Emily in Paris significantly and positively influenced motivations to travel for Prestige reasons.*

H3b: *Behavioral involvement on Emily in Paris significantly and positively influenced motivations to travel for Personalization reasons.*

H3c: *Behavioral involvement on Emily in Paris significantly and positively influenced motivations to travel for Fantasy reasons.*

H3d: *Behavioral involvement on Emily in Paris significantly and positively influenced motivations to travel for Novelty reasons.*

Cultural Affinity

The core of cultural affinity is embedded in its capacity to create a connection. The term has been used to define the increasing attraction and affection of an individual to a culture or a country viewed in the screen (television and/or film) (World Tourism Organization, 2021). The rise of IES created an increased demand in the supply of narratives which link communities and people in very effective ways. TV series such as those in Netflix bring forth a set of emotions which provide perspectives and make the audiences feel closer to a country or a culture. Because of its wide distribution and accessibility, IES ignites the desire to travel and increases cultural affinity. In World Tourism Organization (2021), audiences who watched IES content are 2.4 times more likely to feel that the highlighted country in the screen is their number 1 dream travel destination which denotes narratives and storytelling, tourism, and cultural exchange are all connected that influences the way people and communities perceive other cultures. The passion to visit destinations and travel mixed with screen content exposure increases interest in culture, heritage and in improving interpersonal relationships (Swift, 1999). Cultural affinity is an important tourist behavior as it facilitates important spillovers – the link between the audience and the place itself creates long-term effects that is greater than the visit to the destination, which are: (1) it may provide a sense of cultural creation instead of only practicing cultural consumption (Kabanda, 2018); (2) it adds in community empowerment

which translates into a positive relationship between the tourist and the destination (Winter, 2019); (3) it enhances cultural motivation for tourists in the preservation of tourism products and attractions (Wregget, n.d.); (4) it encourages the responsible use of living heritage which can create opportunities for employment (Basis Research, 2020); and, (5) it impacts sustainability by inspiring local people to have a sense of pride (World Tourism Organization, 2020). Cultural affinity contributes largely as to why cultural tourism is identified as a major foundation of tourism (World Tourism Organization, 2018).

Tourism Motivations and Cultural Affinity

TV series-induced tourism motivations and cultural affinity may have an impact in greater cultural connections between the destination and the audience which affects cultural behaviors and tourism development goals (World Tourism Organization, 2021). Tourism motivations achieved through experiencing tangible and intangible cultural products and attractions makes tourism spending more valuable and contributes to sustainability (World Tourism Organization, 2019). Cultural affinity is introduced in 1984 to analyze market entry hindrances when companies expand internationally (Smith, Dowling, & Rose, 2011) but later evolved into the increasing level of closeness or liking towards someone or something based on cultural commonality or familiarity (World Tourism Organization, 2021). It is considered to be the initial driver of trust and experience and it can be ignited even prior to the interaction (Swift, 1999).

The United Nations Educational Scientific and Cultural Organization (UNESCO) highlighted the importance of cultural affinity in understanding the importance of communication which brings people together in setting common goals and induce collective action (Wregget, n.d.) Tourism motivations through entertainment content such as Netflix TV series may contribute to the enrichment of the brand perception of a country or culture by raising awareness of the core cultural characteristics, values and key features (Istanbul Economic Research, 2020).

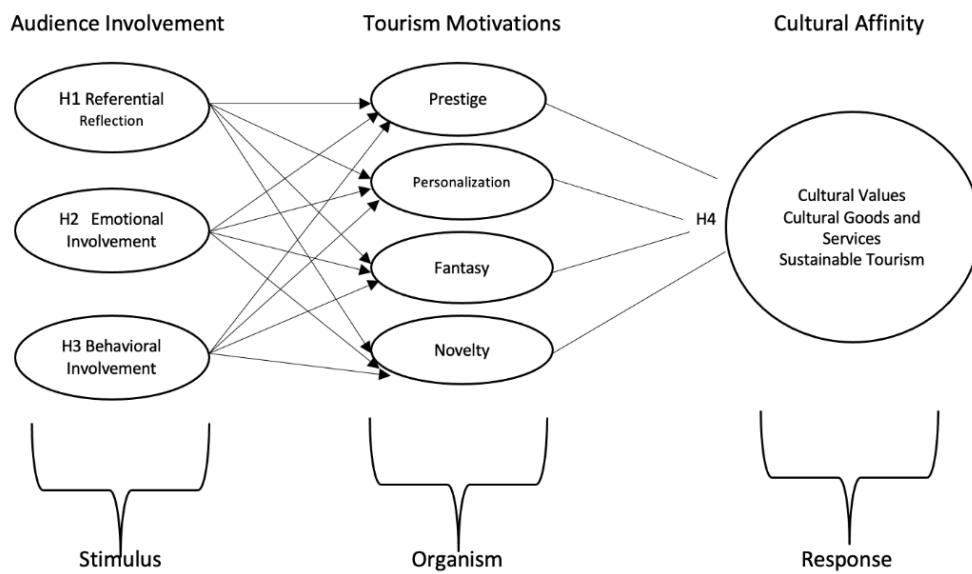
The connection of cultural values is considered to be the core of cultural affinity (World Tourism Organization, 2021). When an audience watches over the IES, it triggers a shift of perception in the destination not only being a mere place of commercial interest but into a destination in which the viewer has a strong value connection and invested interest. The tangible and intangible cultural products of the destination as viewed by tourism-motivated audiences set a competitive tourism section promoted by the IES by means of establishing a national brand (Creative Tourism Network, n.d.). Tourism motivations also influence a holistic approach towards sustainability by influencing the perspective of policy makers in understanding the value of TV and films (Winter, 2019). The hypotheses are established:

H4a: *Motivations to travel for Prestige reasons on Emily in Paris significantly and positively influenced Cultural Affinity.*

H4b: *Motivations to travel for Personalization reasons on Emily in Paris significantly and positively influenced Cultural Affinity.*

H4c: *Motivations to travel for Fantasy reasons on Emily in Paris significantly and positively influenced Cultural Affinity.*

H4d: *Motivations to travel for Novelty reasons on Emily in Paris significantly and positively influenced Cultural Affinity.*

Figure 2. *Conceptual framework of the study*

STATEMENT OF THE PROBLEM

Based on an elaborate review of related literature, hypotheses and research model. Figure 2 showed the correlational model. The study delved on the following research questions:

1. How did audience involvement influenced the tourism motivations of a destination featured in a television series?
2. To which extent did tourism motivations in a featured destination in a television series influenced cultural affinity?

METHOD

Research Design

Predictive-causal approach was utilized to produce the descriptive statistics of the respondents on audience involvement, tourism motivations and cultural affinity. The predictive-causal approach was used to test the hypothesized relationships together with the mediating role of the construct in the proposed model. This approach generated predictions for the values of dependent variables given set values for the independent variables (The University of Arizona, n.d.).

The research design determined whether a specific independent variable really affected the dependent variable, and if yes, the degree of that effect (Allison, 2014). In Hamaker, Mulder and Van IJzendoorn, (2020) predictive-causal design united the relationships between the variables.

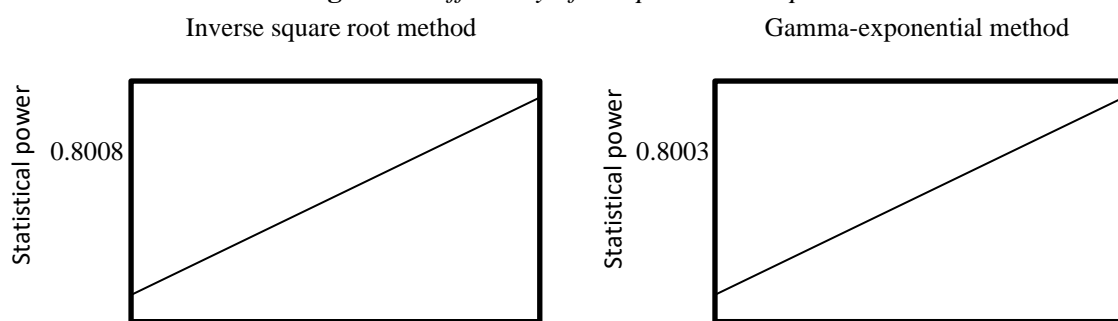
Sample and Setting

A total of 377 participants, aged 18 years up to 40 years old, who are residents of Region III - Central Luzon, and who have watched at least all the episodes of Season One of Netflix's *Emily in Paris* were included as participants of the study. The sample size was computed using *g*Power* with a 5% margin of error, 95% confidence level, a population size of 20,000 and a response distribution of 50%.

The respondents of the study were selected using convenience sampling technique. These audiences were the sampling targets because of the region's proximity to the researcher. The respondents came from two generational cohorts – Generation Y, popularly termed as “*Millennials*” (those born between 1982 and 1994) and Generation Z or “*Centennials*” (those born between 1995 and 2005). The cohorts were chosen because these age groups were considered as highest spenders when they travel and that they make the most of their holiday for tourism, both are results of disposable income, leisure time, and interest (Condor Ferries, 2021). The Millennials are digital natives who shape the technological revolution and completely integrate technology with their lives while the Centennials are marked by the internet and their mastery of technologies. For those coming from Generation Z, the researcher will only include those that are at least 18 years old and until 40 years old for those coming from Generation Y.

The sufficiency of the sample size was computed using Gamma-exponential and inverse square root using WarPLS version 7.0 statistical software. By using the two methods mentioned, the path with the lowest and significant value in the structural model with the level of significance ($= 0.05$), and power level ($=0.80$) was considered. From the given values that were computed using WarPLS, the minimum required sample size based on the inverse square root method was 335, while, based on Gamma-exponential approach, it was 321. Given these results, 377 as the size of the sample used in the study was very sufficient to accept the effects of the structural model.

Figure 3. Sufficiency of Sample Size Computation



Instrument

A combination of modified and self-made survey questionnaire was the primary tool in collecting the data. The questionnaire composed of demographic characteristics of the participants – sex, age and educational attainment, and the latent constructs in the study – audience involvement, tourism motivations, and cultural affinity. The researcher utilized related literature to supplement the items in the audience involvement category which

composed of referential reflection, emotional involvement, and behavioral involvement. Some latent constructs were adopted from previous studies: audience involvement and tourism motivations (Liu & Pratt, 2019); and cultural affinity (World Tourism Organization, 2021). All indicators were tested using a 5-point Likert Scale. All of the constructs used a scale of one to five (1-5), 5 being totally agree and 1 being totally disagree.

For audience involvement and tourism motivations, the study adapted the Television drama-induced tourist model in Liu and Pratt (2019). In the case of cultural affinity, the basis was from the Three Layers of Cultural Affinity Figure in World Tourism Organization and Netflix, (2021) where the three layers were discussed as: (1) cultural values like cultural commonalities, norms, customs, local traditions, and respect for the environment; (2) cultural good and services such as literature, languages, fashion, gastronomy, and music; and (3) sustainable tourism that includes the diversification of destinations, and the distribution of tourism flows. The identification of the factors in audience involvement and tourism motivations used principle component analysis using varimax rotation in studying the item dimensions. For audience involvement, the utilization of the Kaiser–Meyer–Oklin measure of sampling adequacy and Bartlett’s test of sphericity proved the high strength of the interrelationships between the dimensions. The three dimensions explained 63.02% of the variance and these contributed 24.33%, 20.58%, and 18.12% of the variance. The reliability testing results confirmed that all the three dimensions of audience involvement are above the cut-off of 0.7 (Hai et al., 2010) with the Cronbach’s alphas values of 0.85 for factor 1 (five items), 0.79 for factor 2 (five items), and 0.78 for factor 3 (three items) (Liu & Pratt, 2019). For tourism motivations, the utilization of the Kaiser–Meyer–Oklin measure of sampling adequacy and Bartlett’s test of sphericity indicated that the items were statistically significant and the dimensions presented composed of 65.24% of the total variance (Liu & Pratt, 2019). The reliability tests conducted for the four dimensions exhibited internal consistency. Prestige dimension accounted for 20.26% of the total variance; Personalization dimension accounted 15.86% of the total variance; Fantasy dimension accounted for 15.04% of the total variance; while Novelty dimension accounted for 14.08% of the total variance (Liu & Pratt, 2019). The Cronbach’s alpha of tourism motivations has a high internal consistency of 0.90.

In addition to the instrument adapted for the study, the WarPLS itself will produce these validity and reliability results for the study.

Table 1. Latent Constructs Adopted from Previous Studies

Latent Constructs/Items	Source
Audience Involvement	
<i>Referential Reflection</i>	
RR1. I felt that Emily in Paris presented things as they really were in life	
RR2. I felt that Emily in Paris portrayed real life lessons and practices that I could personally relate to	
RR3. Emily in Paris seemed to understand and cover the kinds of issues that I wanted to know more about.	
RR4. When watching Emily in Paris, I felt that I was a part of the story.	
RR5. I felt that Emily in Paris and my favorite character(s)/actor(s) kept me company	
<i>Emotional Involvement</i>	Liu and Pratt, (2019)

EI1. I looked forward to watching Emily in Paris and my favorite character(s)/actor(s) in each episode

EI2. If there was a story about Emily in Paris or my favorite character(s)/actor(s) in newspaper, internet, or magazine, I would read it

EI3. I felt sad for my favorite character(s)/actor(s) when bad things happened to them

EI4. If my favorite character(s)/actor(s) in Emily in Paris appeared on another program, I would watch that program

EI5. I arranged my daily/weekly schedule around Emily in Paris so as to have a regular relationship with the program

Behavioral Involvement

BI1. I compared the characters in Emily in Paris with someone I know

BI2. My favorite character(s)/actor(s) in Emily in Paris are like my friends

BI3. I sometimes made remarks to my favorite character(s)/actor(s) while watching Emily in Paris

Tourism Motivations

Prestige

PR1. To buy memorabilia/ souvenirs of Emily in Paris

PR2. To experience personal growth by visiting the site

PR3. To take photos at the site of Emily in Paris

PR4. To make a pilgrimage to the site seen on Emily in Paris

PR5. To relive scenes from Emily in Paris

Personalization

PE1. To make a personal connection with Emily in Paris

PE2. To get first-hand experience with Emily in Paris

PE3. To bring Emily in Paris to life (make it real)

PE4. To feel the romance and the nostalgia of Emily in Paris

Fantasy

FA1. To fantasize I was in Emily in Paris

FA2. To feel close to my favorite character(s)/actor(s) in Emily in Paris

FA3. To fantasize that I was an actor/actress in Emily in Paris

FA4. To personally experience the storyline of Emily in Paris

Novelty

NO1. To have a unique experience

NO2. To have fun and feel entertained

NO3. To experience something novel and new

NO4. To escape from the ordinary

NO5. To get a sense of Emily in Paris' atmosphere

NO6. To see the scenery and landscape in real life

Liu and Pratt, (2019)

Data Collection

Due to quarantine, social distancing, and health risks brought by the COVID-19 pandemic, the researcher utilized Google Form. The link of the questionnaire was forwarded to the respondents and prospective contact persons of the researcher for digital distribution. To establish the integrity of the data collection, a cover letter of intent was provided explaining the nature of participation. The link of the trailer of the Season One and Two of Netflix's *Emily in Paris* was embedded on the form for viewing to make the participants evaluate their qualifications before they answer the next set of questions. The researcher included both male and female participants which have decent access to the internet. The survey's electronic link was disseminated through email and social media like Facebook and Facebook Messenger. The distribution of the informed consent was through the same google form together with the questionnaire. Assistance of Hospitality and Tourism Organizations of faculty members and students such as the Council of Hotel and Restaurant Educators of the Philippines (COHREP) Region 3, the Tourism Educators and Movers of the Philippines (TEAM Philippines) Central Luzon and the League of Tourism Students of the Philippines (LTSP) Central Luzon in reaching out to the determined respondents. The researcher informed the academicians on the qualifications needed for the study. Confidentiality and privacy of the responses were included in the letter of intent found at the beginning of the survey questionnaire. After the data collection, the researcher tabulated the results.

Data Analysis

PLS-SEM using WarpPLS version 7.0 software was used to estimate the parameters of the mediation model. According to Ali, Xiaoling, Sherwani, and Ali, (2018), PLS-SEM was fitting when the model involved mediation analysis. The method provided an estimated model of indicators and constructs without imposing distributional assumptions on the data (Hair, Hult, Ringle, & Sarstedt, 2016). The researcher used PLS-SEM since the structural model was complex and included many model relationships, indicators and constructs; also, the method was utilized since the analysis will concern a testing of a theoretical framework from a prediction perspective (Hair et al., 2016). Using Structural Equation Modelling is a way of establishing causation and not correlation. This technique is used in research to evaluate and establish multivariate causal relationships (Fan et al., 2016). By using application tools in SEM, like WarpPLS, the researcher asserted that the construct was derived factor of the other variables in the study that may suggest the models' cause or effect (Hoyle & Isherwood, 2013). This is how the constructs in the study, like tourism motivations for example, became the effect for audience involvement.

Ethical Considerations

The aim of the research was to determine the relationship of audience involvement, tourism motivations, and cultural affinity. The study used PLS-SEM to identify the conservative number through the constructs that were presented in the study framework, thus, the researcher had a sample size of 377 participants, aged 18 years up to 40 years old, who are residents of Region III - Central Luzon and who have watched any or both the Seasons One and Two of Netflix's *Emily in Paris*. The research findings would enable destination managers to consider cultural affinity in the promotion of destinations and as a marketing strategy to entice future visits in the new normal. The research may be used on further studies but participants will have the right to refuse secondary usage of provided data.

Participation in the online survey was through Google Forms and the survey was expected to be answered in about 10 minutes or less. Once the maximum number of eligible participants was met, the access of the online survey was removed and the responses were exported in Microsoft Excel for data analysis. The data gathered from the research were subjected to privacy policies and were treated with utmost confidentiality. The survey was sent to a link using Google Drive platform that was password protected. After the study, the responses will be stored for two years and will be disposed after. Google drive did not collect information like the name, email address or IP address of the participants.

There was a provision of a safe space in online data collection for the researcher and the participants. Participation was voluntary, of free will, free from coercion and the participants were allowed to make an informed decision whether they would participate in the survey or not. Participants were allowed to leave any time or exit the online survey without any sanctions. There was no monetary compensation for participating in the research and there was no sponsorship involved. There was no conflict of interest.

The information that the participants provided will not be shared to anyone who has no relevance to the research and nothing will be ascribed in their names. Should the participants wish to receive the summary of results of the study, they may request a copy and contact the researcher using the contact information found on the letter of intent. The study was subjected to an ethical review approval and permission by the Holy Angel University Institutional Review Board (HAU-IRB) and their contact information was provided should the participants have further concerns.

RESULTS

Measurement Model Evaluation

Both validity and reliability tests were incorporated in assessing the measurement model. Composite reliability (CR) and Cronbach's alpha should be above the threshold value of 0.70 (Fornell & Larcker, 1981; Nunnally & Bernstein, 1994) to establish the reliability of the data. Table 2 revealed that all the constructs (i.e., referential reflection, emotional involvement, behavioral involvement, prestige, personalization, fantasy, novelty, and cultural affinity) had the CR and Cronbach's alpha values well above 0.70. Next, the indicator's loading and average variance extracted (AVE) were used as the metrics to assess convergent validity. The result showed that all indicators (i.e., >0.539) were at an acceptable level of >0.50 for developed items and >0.60 for established items (Awang, 2014). The AVE value for most constructs (referential reflection, emotional involvement, behavioral involvement, personalization, fantasy, novelty) were above 0.50, indicating that the items were able to explain more than 50% of the construct (Hair et al., 2019). The AVE values of the other constructs which fell below 0.5 like Prestige (0.473) and Cultural Affinity (0.475) can also be accepted because their composite reliability is higher than 0.60 (>0.814), thus the convergent validity of the constructs are still adequate (Fornell & Larcker, 1981). It could therefore be concluded that convergent validity and reliability were established in the present data.

Table 2. Indicator Loadings, Convergent Validity and Reliability Tests

Construct/Item	Indicator loading	Average Variance Extracted (AVE)	Composite Reliability	Cronbach's Alpha
<i>Referential Reflection</i>		0.552	0.880	0.836
RR1	0.757			
RR2	0.724			
RR3	0.780			
RR4	0.782			
RR5	0.787			
RR6	0.615			
<i>Emotional Involvement</i>		0.580	0.873	0.817
EI1	0.640			
EI2	0.807			
EI3	0.775			
EI4	0.797			
EI5	0.776			
<i>Behavioral Involvement</i>		0.692	0.871	0.777
BI1	0.851			
BI2	0.856			
BI3	0.788			
<i>Prestige</i>		0.473	0.814	0.713
PR1	0.578			
PR2	0.539			
PR3	0.710			
PR4	0.819			
PR5	0.761			
<i>Personalization</i>		0.681	0.895	0.844
PE1	0.837			
PE2	0.825			
PE3	0.817			
PE4	0.821			
<i>Fantasy</i>		0.770	0.930	0.900
FA1	0.873			
FA2	0.878			
FA3	0.903			
FA4	0.853			
<i>Novelty</i>		0.549	0.877	0.830
NO1	0.791			
NO2	0.838			
NO3	0.810			
NO4	0.790			
NO5	0.544			
NO6	0.626			
<i>Cultural Affinity</i>		0.475	0.931	0.919
CUL1	0.649			
CUL2	0.750			
CUL3	0.769			
CUL4	0.765			
CUL5	0.760			
CUL6	0.736			
CUL7	0.630			
CUL8	0.785			
CUL9	0.573			

CUL10	0.585
CUL11	0.605
CUL12	0.724
CUL13	0.749
CUL14	0.506

Note: Indicator loadings are significant at 0.001 ($p < 0.001$).

Aside from the tests mentioned, the discriminant validity of the constructs was assessed based on the Fornell-Larcker criterion (Fornell & Larcker, 1981; Kock, 2020). As shown in Table 3, the diagonal values for all the constructs were higher than any of the values to their left in the same row, indicating that the construct was different among each other's (Fornell & Larcker, 1981; Kock, 2020). Subsequently, the HTMT ratio of correlations criterion was utilized to further verify the discriminant validity of the latent variables. The HTMT ratios must be smaller than 0.90 (Henseler et al., 2015). Additionally, using the 90% confidence intervals for HTMT inference, the value of 1 was not straddle within the confidence interval for all constructs, indicating that discriminant validity was established (Henseler et al., 2015; Franke & Sarstedt, 2019).

Based on the results of the Fornell-Larcker Criterion and the HTMT Ratio of Correlations, all latent constructs were found to exceed discriminant validity.

Table 3. Discriminant Validity using Fornell-Larcker Criterion

	RR	EI	BI	PR	PE	FA	NO	CA
RR	0.743							
EI	0.687	0.762						
BI	0.577	0.650	0.832					
PR	0.524	0.647	0.567	0.696				
PE	0.541	0.607	0.626	0.739	0.825			
FA	0.519	0.597	0.617	0.708	0.797	0.877		
NO	0.370	0.302	0.197	0.398	0.334	0.303	0.741	
CA	0.156	0.152	0.073	0.120	0.107	0.127	0.559	0.702

Note: RR=referential reflection, EI=emotional involvement, BI=behavioral involvement, PR=prestige, PE=personalization, FA=fantasy, NO=novelty, CA=cultural affinity.

Table 4. Discriminant Validity using HTMT Ratio of Correlations

	RR	EI	BI	PR	PE	FA	NO	CA
RR								
EI	0.837							
BI	0.714	0.813						
PR	0.627	0.787	0.702					
PE	0.643	0.724	0.773	0.873				
FA	0.596	0.692	0.738	0.810	0.897			
NO	0.475	0.405	0.292	0.511	0.434	0.383		
CA	0.199	0.222	0.184	0.195	0.162	0.149	0.636	

Note: RR=referential reflection, EI=emotional involvement, BI=behavioral involvement, PR=prestige, PE=personalization, FA=fantasy, NO=novelty, CA=cultural affinity. The HTMT ratios are all significant, $p < 0.001$ (one-tailed).

Structural Model Evaluation

The bootstrapping results showed that referential reflection significantly and positively influenced personalization (H1b: $\beta = 0.148$, $p < 0.001$), fantasy (H1c: $\beta = 0.145$, $p < 0.001$), and novelty (H1d: $\beta = 0.284$, $p < 0.001$), however, it did not influence prestige (H1a: $\beta = -0.062$, $p = 0.104$). The guideline used by Cohen's (1988) in assessing the effect size (f^2), where in, the value of 0.02 indicated small effect, 0.15 indicated medium effect, and 0.35 indicated large effect. The results revealed that referential reflection exhibited a small effect sizes in explaining the R^2 of prestige ($f^2 = 0.018$); personalization ($f^2 = 0.080$); fantasy ($f^2 = 0.076$); and novelty ($f^2 = 0.108$). Therefore, only H1b, H1c, and H1d were supported, while H1a was rejected.

Moreover, the path coefficient also demonstrated that emotional involvement significantly and positively affected prestige (H2a: $\beta = 0.322$, $p < 0.001$); personalization (H2b: $\beta = 0.268$, $p < 0.001$); fantasy (H2c: $\beta = 0.262$, $p < 0.001$), and novelty (H2d: $\beta = 0.150$, $p < 0.001$). The results revealed that emotional involvement exhibited medium effect sizes in explaining the R^2 of both personalization ($f^2 = 0.163$) and fantasy ($f^2 = 0.157$) while it exhibited small effect sizes in explaining the R^2 of both prestige ($f^2 = 0.132$) and novelty ($f^2 = 0.050$). Therefore, H2a, H2b, H2c, and H2d were supported.

The results also suggested that behavioral involvement significantly and positively influenced personalization (H3b: $\beta = 0.374$, $p < 0.001$) and fantasy (H3c: $\beta = 0.372$, $p < 0.001$); however, it did not influence prestige (H3a: $\beta = 0.092$, $p = 0.059$) and novelty (H3d: $\beta = 0.000$, $p = 0.497$). The results revealed that behavioral involvement exhibited medium effect sizes in explaining the R^2 of both personalization ($f^2 = 0.235$) and fantasy ($f^2 = 0.231$) while it exhibited small effect sizes in explaining the R^2 of both prestige ($f^2 = 0.028$) and novelty ($f^2 = 0.000$). Therefore, only H3b and H3c were supported, while H3a and H3d were rejected.

Finally, results showed that cultural affinity was significantly and positively influenced by the following tourism motivations – prestige (H4a: $\beta = 0.177$, $p < 0.008$); personalization (H4b: $\beta = 0.152$, $p < 0.001$); fantasy (H4c: $\beta = 0.136$, $p < 0.003$); and novelty (H4d: $\beta = 0.528$, $p < 0.001$). The results revealed that prestige exhibited small effect size in explaining the R^2 of cultural affinity ($f^2 = 0.038$); personalization exhibited small effect size in explaining the R^2 of cultural affinity ($f^2 = 0.028$); fantasy exhibited small effect size in explaining the R^2 of cultural affinity ($f^2 = 0.039$); and novelty exhibited medium effect size in explaining the R^2 of cultural affinity ($f^2 = 0.302$).

The study results of the coefficient of determination (R^2) explained that variance of the endogenous and exogenous latent variables like Personalization, Fantasy, and Cultural Affinity were acceptable based on the study of Chin (1998) which told that $R^2 = 0.19$ was weak prediction; $R^2 = 0.33$ was moderate prediction; and $R^2 = 0.67$ was substantial prediction. When it comes to goodness-of fit, statistics show that the paths with personalization, fantasy and cultural affinity have relatively good goodness-of-fits (above 40% of variance explained). The result for coefficient of determination (R^2) demonstrated that audience involvement explained around 48% of variance for personalization; and around 46% of variance for fantasy. Tourism motivations explained around 41% of variance for cultural affinity. Furthermore, the R^2 values of audience involvement reflected moderate predictions to personalization ($R^2 = 0.48$); fantasy ($R^2 = 0.46$) while tourism motivations reflected moderate predictions to cultural affinity ($R^2 = 0.41$). However, the paths of the other two variables, prestige ($R^2 = 0.14$) and novelty ($R^2 = 0.16$) have only moderate goodness-of-fit statistics. However, all these goodness-of-fit numbers are greater than 0.10, the satisfactory level suggested by Falk and Miller (1992).

Table 5. Hypothesis Testing

	β	<i>p-value</i>	<i>SE</i>	f^2	Decision
H _{1a} RR → PR	-0.062	0.104	0.049	0.018 small	Reject
H _{1b} RR → PE	0.148	0.001	0.048	0.080 small	Accept
H _{1c} RR → FA	0.145	0.001	0.048	0.076 small	Accept
H _{1d} RR → NO	0.284	<0.001	0.048	0.108 small	Accept
H _{2a} EI → PR	0.322	<0.001	0.047	0.132 small	Accept
H _{2b} EI → PE	0.268	<0.001	0.048	0.163 medium	Accept
H _{2c} EI → FA	0.262	<0.001	0.048	0.157 medium	Accept
H _{2d} EI → NO	0.150	0.001	0.048	0.050 small	Accept
H _{3a} BI → PR	0.092	0.059	0.049	0.028 small	Reject
H _{3b} BI → PE	0.374	<0.001	0.047	0.235 medium	Accept
H _{3c} BI → FA	0.372	<0.001	0.047	0.231 medium	Accept
H _{3d} BI → NO	0.000	0.497	0.049	0.000 small	Reject
H _{4a} PR → CA	0.177	0.008	0.049	0.038 small	Accept
H _{4b} PE → CA	0.152	<0.001	0.048	0.028 small	Accept
H _{4c} FA → CA	0.136	0.003	0.048	0.039 small	Accept
H _{4d} NO → CA	0.528	<0.001	0.046	0.302 medium	Accept

Note: The effect sizes (f^2) were measured using the following: 0.02 = small, 0.15 = medium, 0.35 = large (Cohen, 1988); β =path coefficient; *SE*=standard error

Table 6. Common Method Bias, R², and Stone-Geisser Q

Construct	Full collinearity VIF	R ²	Stone-Geisser Q ²
Referential Reflection	2.189		
Emotional Involvement	2.549		
Behavioral Involvement	2.186		
Prestige	1.333	0.142	0.170
Personalization	3.220	0.478	0.480
Fantasy	3.038	0.464	0.466
Novelty	1.794	0.158	0.158
Cultural Affinity	1.482	0.407	0.349

DISCUSSION

The study developed a model to investigate how audience involvement would impact tourism motivations and how tourism motivations would influence cultural affinity. Residents of Central Luzon aged 18 to 40 years old who have watched at least all the episodes of Season One of Netflix's *Emily in Paris* were used as research subjects to provide essential information about the relationships of audience involvement, tourist motivations and cultural affinity. This information can be used to understand how audience involvement influence motivations that further lead into cultural affinity. This is very relevant in the marketing and promotions of destinations using ICT and acknowledging the impacts of technology in the tourism industry.

Literature suggested that there is a positive effect from watching IES content on cultural affinity. This positive impact applies to whether the audiences have been to the country before or not. From commissioned surveys organized by Netflix in 2020 to 2021, audience reactions from Spain, Turkey, South Africa, Japan, and Canada, revealed that IES bridges its audiences with specific and new TV series and films that viewers may have never otherwise encountered. This is a result of wide access of usage, consumption of diverse content and its discoverability which leads to new cultural connections and affection towards the feature country and culture.

This proves that culturally motivated tourist contributes greatly to sustainability (World Tourism Organization & Netflix, 2021). This finding is congruent to the results of the study.

First, the results revealed that referential reflection significantly and positively influenced personalization, fantasy, and novelty. The beta coefficient measured the strength of the effect of the independent variables to the dependent variables. Results suggested that in every 0.15 increase in referential reflection, there is a 0.15 increase in personalization and fantasy; and that in every 0.28 increase in referential reflection, there is 0.28 increase in novelty. Moreover, referential reflection had no significant effect to prestige. It can be interpreted from the results that the extent to which audiences related Emily in Paris to real life affected their motivations to make personal connections and first-hand experiences in visiting Paris as well as their fantasy that they were a part of the TV series' storyline. Data proved that referential reflection did not play a role in affecting prestige motivations. This may be explained by the fact that Paris has always been a dream destination to most people and it is not reliant to audience involvement.

Second, the results suggested that emotional involvement significantly and positively influenced prestige, personalization, fantasy, and novelty. Data suggested that for every 0.32 increase in emotional involvement, there is a 0.32 increase in prestige; for every 0.27 increase in emotional involvement, there is 0.27 increase in personalization; for every 0.26 increase in emotional involvement, there is 0.26 increase in fantasy; and that for every 0.15 increase in emotional involvement, and there is a 0.15 increase in novelty. These data comes to prove that the involvement of audiences that developed through watching the TV series created an expectation and anticipation of privilege and prestige, and that it provided personalized meanings that motivated the viewers to visit the destination. Emotional involvement supported what literature claimed that emotional attachment of viewers could trigger behavioral intentions such as identification, reflection, empathy, and familiarity and that emotional involvement is a critical driver for influencing tourism phenomena (Couldry, 1998; Kim & Richardson, 2003; Lee, Scott, & Kim, 2008; Riley, Baker, & Van Doren, 1998).

Third, results showed that behavioral involvement significantly and positively influenced personalization, fantasy and novelty. Results showed that for every 0.37 increase in behavioral involvement, there is a 0.37 increase in personalization and fantasy. However, behavioral intention did not play a role in influencing prestige and novelty motivations. This supported what literature suggested about prestige and novelty as common psychological motivations for leisure tourists who considers travel as a status symbol and trying out new experiences (Crompton, 1979.) These motivations were most likely affected by behavioral intentions gained from audience involvement. Literature considered novelty as a central motivator that influence visits to destinations (Dimanche & Havitz, 1994; Pearce, 2005;). Data suggested in Macionis (2007) had argued that film-induced tourists considered novelty as an essential part in making destination choices. Other elements of film-induced audience involvement that was not a part of the study might have caused this finding.

Finally, results revealed that cultural affinity was significantly and positively influenced by prestige, personalization, fantasy, and novelty tourism motivations. Data showed that for every 0.18 increase in prestige, there is a 0.18 increase in cultural affinity; for every 0.15 increase in personalization, there is a 0.15 increase in cultural affinity; for every 0.14 increase in fantasy, there is a 0.14 increase in cultural affinity; and for every 0.53 increase in novelty, there is a 0.53 increase in cultural affinity. It was evident in literature that television shows contribute to developing expectations, producing awareness, and motivating visits to destinations. This

translates further to the actions and activities they do while at those destinations. In the study, data revealed that cultural affinity was influenced by tourism motivations. Results supported the what literature said that the storylines, characters, and setting of cinematographic tourism is replaced with fantasy and personal meanings that influence their behavior (Croy & Heitmann, 2011). Tourism motivations influence visit intention and affects how tourists engage in activities that is more responsible and a greater involvement towards society, the local community and the environment (Santos-Roldan, Canalejo, Berbel-Pineda, & Palacios-Florencio, 2020). In Sellgren (2011), greater interest the tourist has, the greater the role of push factors in decision making and tourist behaviors.

CONCLUSION

From the results, it can be concluded that referential reflection and emotional involvement were antecedents in gaining personalization, fantasy and novelty motivations. In addition, referential reflection and behavioral intention did not influence prestige motivations; and that behavioral intention was not an antecedent of novelty motivations. Among the dimensions of audience involvement, only emotional involvement acted as antecedent to all the tourism motivations presented in the study. Finally, prestige, personalization, fantasy and novelty tourism motivations were all antecedents of cultural affinity. From these dimensions, novelty displayed the biggest effect size in explaining cultural affinity.

RECOMMENDATIONS

This research contributes to existing literature by examining the causal relationships between IES audience involvement and tourism motivations as well as the relationship between tourism motivations and cultural affinity. The results that emerged from this study demonstrated the impacts of multiple dimensions of audience involvement in visiting Paris, a top billed tourism destination within the context of IES Netflix TV series, Emily in Paris. It also suggested that tourism motivations influence cultural affinity that translates into sustainable and responsible tourism practices.

The COVID-19 pandemic changed the way we do things. The remote workplace and work from home set up solidified engagement in internet entertainment services and applications that are internet capable. Many people have turned into internet connection more of a need than a necessity to gather information during this time. This triggered mobilization, the usage of mobile phones in everything we do anywhere and everywhere, including watching TV series and movies in our phones. With Netflix's expansion of their services globally, their contents brought different emotions and newer perspectives bringing the best stories from different cultures and global phenomenon of shows.

This study noted that dimensions of audience involvement positively influenced tourism motivations. Therefore, destination managers and travel companies are recommended to collaborate with producers and filmmakers in the investment of television shows that run multiple episodes and seasons where the shows highlight a single destination. This is not the same with the typical travel show that features different destinations in every episode. This study suggested that the more involved audiences are, the greater their tourism motivations will be. Moreover, referential reflection and emotional involvement positively influenced personalization, fantasy and novelty motivations. Thus, by examining the main motivational

factors that influence people to visit a destination featured in a television series, marketers can develop strategies to enhance tourist satisfaction. Destinations where TV series are set should make or adapt a personal connection with the TV show by making costumes and props where visitors may relive scenes. Actors from the TV series may also be invited in a special guest appearance where they will do a Question and Answer event in the attraction. This would make the TV series be realistic and can contribute to destination image.

Watching TV series in mobile phones is very convenient to audiences since they can access entertainment at their own phase. Due to this, emotional involvement should be considered in creating TV shows targeted to promote destinations since TV series connect emotionally to audience more, rather than that in films due to the longer and repeated exposure as well as the overall viewing experience. Therefore, it is recommended that brand awareness and destination image of attractions be considered. Since there are limited studies in literature, more studies related to these concepts are recommended to further investigate these connections.

Tourism motivations influence cultural affinity. As such, it is recommended that IES providers like Netflix continue to stream TV shows that are culturally appropriate and culturally inclusive. The strong platforms of TV shows make the discoverability of cultural contents more consumable to audiences. The role of TV series in promoting destinations and tourism development is known. In the study, this was presented in a broader impact where the growing affection and attraction one has towards a particular country or culture displayed on the screen. Since cultural affinity is geared towards sustainability, it is recommended that the creation of such TV series be based on the foundation of an emotional and behavioral connection.

Local content of IES should also focus on diversity in terms of representation so that the show will resonate with various communities that will encompass an international audience. Quality over quantity should also be prioritized. An integration of tourism that showcases on culture can be done by staging film festivals to concrete the connection between IES content, cultural affinity and tourism. This move will enrich exhibitions and conferences which broadens the realization of how IES and TV series can influence strong connection between cultural links and the promotion of travel.

The results from this study has also introduced the application of the SDGs. It is recommended that governments frame policies and strategies that are founded in the SGDs that highlights the development of sustainable tourism through a universal guide of content production. It is also advised that the key tourism stakeholders work together and support each other particularly in terms of training and development for tourism professionals. Researches on cinematographic tourism and cultural affinity should be encouraged with educational institutions to establish culture as an important advantage of destinations that can create a positive impact for sustainable tourism development.

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