

# Influencing Factors of K-Drama Satisfaction and their Impacts on Fanaticism and Behavioral Intention

Jacinda Sukendi, Randi Kosim Siregar, Susi Cristhyn Wansaga, and Willy Gunadi

## ABSTRACT

The goal of this research was to identify factors that affect K-drama satisfaction from the perspectives of attractiveness, credibility, connectedness, involvement, and commitment variables and their impacts on fanaticism and behavioral intention. Data were obtained through an online questionnaire given to Indonesian in Jakarta who were at least 17 years old and had seen at least one K-drama title with at least twelve episodes. This research used 266 samples, and the data were analyzed by applying the Partial Least Squares-Structural Equation Model (PLS-SEM). Results show that (1) attractiveness, credibility and involvement have a significant positive influence on drama satisfaction, (2) drama satisfaction has a significant positive influence on both fanaticism and behavioral intention, and (3) fanaticism has a significant positive influence on behavioral intention. Furthermore, results also find that connectedness has a significant negative influence on drama satisfaction, whereas commitment has an insignificant negative influence.

**Keywords:** Actor or Actress Character, Audience Character, Behavioral Intention, Fanaticism, K-Drama Satisfaction.

**Submitted:** March 25, 2023

**Published:** May 01, 2023

**ISSN:** 2507-1076

**DOI:** 10.24018/ejbmr.2023.8.3.1930

**J. Sukendi**

Binus University, Indonesia

(e-mail: jacinda.jece@gmail.com)

**R. K. Siregar\***

Binus University, Indonesia

(e-mail: randikosim@gmail.com)

**S. C. Wansaga**

Binus University, Indonesia

(e-mail: susicristhyn@gmail.com)

**W. Gunadi**

Binus University, Indonesia

(e-mail: wgunadi@binus.edu)

\*Corresponding Author

## I. INTRODUCTION

The term Korean Wave, often known as Hallyu, is a comprehension word used to describe the international expansion, popularity, and success of South Korean cultural items (Ju, 2017; 2018). The Korean Wave has been gaining popularity throughout the Southeast Asia region, particularly in Indonesia (Shim, 2006). This impetus, according to Hong and Kim (2013), was founded on the variety of Korean Wave's hybridity, as seen by the numerous sorts of cultural products that were produced, communicated and consumed simultaneously by several countries. As a result of this phenomenon, the Korean Wave became a popular tool for promoting South Korean culture, especially in Indonesia. South Korea also created indirectly synergy between the promotion of Korean pop music (K-pop) (Jung & Shim, 2013) and South Korean cuisine (Anwar & Anwar, 2013), South Korean culture (Pramadya & Oktaviani, 2016), and South Korean products and dramas (K-drama).

Looking back at the history of K-drama, the popularity of K-drama series has been booming in Japan since 1950 (Messerlin & Shin, 2017). Starting with the drama series *Mother's Sea*, *Endless Love*, which was broadcasted for the first time on Indonesian television channels in 2002, the popularity of South Korean cultural products in Indonesia expanded significantly. Both dramas were viewed as setting the way for subsequent Korean drama series to succeed (Jeong *et al.*, 2017). According to a worldwide study of the current poll performed by Stoll (2021), Indonesian people often watch K-dramas. People who watch K-dramas would

almost certainly learn about South Korean culture, history, and cuisine.

Viewers who were happy with a K-drama would disseminate good messages about it, promote it to others, and watch the same K-drama title again, increasing the likelihood that viewers would visit the area showed in the K-drama. According to statistics from Tarigan (2019), Indonesian visitors rushed to South Korea for the appeal of shooting sites and videos when filming K-drama. South Korean actors and actresses had established themselves as key ambassadors and reliable sources of information (Beeton, 2006; La Ferle, 2005).

The appeal of the South Korean actor or actress was undeniable, as it showed a good and unforgettable physical appearance, personality, actions, and words. Hogarth (2013) backed this claim, stating that an attractive and elegant young actor or actress attracted K-drama viewers. The emotional effect felt by Indonesian people K-drama fans induced their curiosity in recognizing the cultural values, way of life, looks, and love connections of K-drama actors and actresses. Similarly, audience participation refers to para-social interactions or exchanges occurring on social media between fans and K-drama actors or actresses. Viewers would actively find out K-drama contents in order to fulfil specific expectations and requirements (Giles, 2002).

Viewers, on the other hand, are committed to K-dramas because they believe that some of them might inspire a sense of nostalgia. According to Siu (2010), viewers loyal to K-drama admire and want to keep a relationship with the actor or actress playing a part in it. Kim (2011) defined audience participation with K-drama viewing satisfaction as emotional

involvement, behavior, reflectiveness, and greater levels of audience involvement leading to fanaticism. The function of actors or actresses in creating an impression in K-drama attracted viewers, resulting in success for the South Korean film industry and an inevitable influence on the values supplied by the South Korean culture (Effendi *et al.*, 2016). Several previous studies looking into the Korean Wave were more focused on South Korean cuisine, merchandise, and music. However, there had been very little study done on K-drama. According to research from Khoiri (2018) and Tribunnews (2021), many individuals in Indonesia love watching K-drama.

In their studies, Lee (2015b) and Adis *et al.* (2017) found that the factors of attractiveness, credibility, connectedness, involvement, commitment, drama satisfaction, revisit intention to South Korea, as well as their repeat watch were all influenced by K-drama. The study did not include fanaticism since when individuals watched K-drama, they tended to become fanatics, waiting patiently for their favorite episodes, idolizing actors or actresses in K-drama, wanting to eat at South Korean restaurants, and wanting to visit South Korea. In K-drama, the audience would be entirely dedicated to what they believe in (Fuschillo, 2018). As a result, the goal of this current research was to examine the link between K-drama satisfaction, actor or actress character, and the character of the show. Further, it aims to examine the link between K-drama pleasure, actor or actress character, audience character, fanaticism, and behavioral intention.

## II. LITERATURE REVIEW

### A. Korean Wave Marketing

Korean TV drama is a component of the Korean Wave phenomenon, which has played an essential role in promoting the South Korean culture to international visitors and boosting the number of foreign tourists visiting South Korea (Shim, 2006; Yu *et al.*, 2012). The Korean Wave may be defined as a global cultural phenomenon that can be adopted and enjoyed by anybody. The Korean Wave encompasses not just culture but also entertainment, such as music, theatre, and films. The success aspect of K-drama, according to Hogarth (2013), was the excellent quality of the drama, beauty, authenticity, and a blend of contemporary and tradition.

### B. Korean Star Characteristic

Characters played by South Korean actors or actresses may be identified in three ways, i.e., attractiveness, credibility and connectedness (Lee, 2015b). The physical attractiveness of an actor or actress is defined as their physical beauty (Bardia *et al.*, 2011). Physical attractiveness may be enhanced by wearing stylish clothes, well-styled hair, and cosmetics, according to Reinhard *et al.* (2006). Previous studies had indicated that viewers had good impressions of performers and actresses they found attractive and were inclined to support them (Muda *et al.*, 2012). According to Belch & Belch (2003) and Byrne *et al.* (2003), credibility is defined as the degree to which the audience believe the actor or actress has knowledge, abilities, and could give unbiased and objective information. Actors or actresses with a high level of trustworthiness were more successful in attracting viewers' attention (Yilmaz *et al.*, 2011; Biswas *et al.*, 2006). When

watching K-drama advertising, it has been established that an actor's or actress's level of accomplishment in terms of credibility has a good influence (Arora *et al.*, 2006). The degree of the audience's growing para-social ties with surrounding characters and locations is defined as connectedness (Russell *et al.*, 2004).

### C. Audience Characteristic

The qualities of viewers are essential in determining the success of a film or drama. Depending on their demands, the audience may use a number of mediums. The components of audience characteristics may be separated into two categories: participation and commitment. Involvement is a term used from media studies to describe how viewers react to television shows in order to induce cognitive and behavioral changes that lead to increased openness (Sood, 2002). Engagement is defined as a state that occurs due to the actor or actress's message in a Korean drama. The amount of engagement would influence the level of enjoyment derived from viewing (Bae & Lee, 2004). The audience would have personal recollections and experiences, such as a strong bond with the actor or actress (Lee *et al.*, 2008; Reijnder, 2010; Kim & Assaker, 2014).

Commitment entails a desire to form long-term relationships with revered actors or actresses, as well as making short-term sacrifices to preserve relationship stability and trust (Sanagorski, 2013). Commitment is also a significant component in determining the audience's attitude regarding the continuation of the K-drama being watched (Busse, 2013). Committed audience will build their own pride in accomplishing something beneficial, leading to the actors and actresses in K-dramas (Kozhakhmetova, 2012).

### D. Fanaticism

Extreme, unreasonable, and intolerable enthusiasm can be defined as fanaticism (Redden & Steiner, 2000). Extremism can result from fanaticism in order to promote actors or actresses who are promoting products or companies (Redden & Steiner, 2000). Fanaticism can also serve as a useful tool for viewers to express themselves (Chung *et al.*, 2017). Furthermore, the audience would be completely invested in what they believed in. They would deliberately modify their lifestyle to seem like actors or actresses in K-drama, according to Thorne (2011), to the degree of devoted audience engagement.

### E. Behavioral Intention

Behavioral intention could be measured from several indicators i.e. the desire to visit a certain location, spread positive K-drama things to others (word of mouth) and recommend to others (Ryu *et al.*, 2008; Purwianti & Tio, 2017; Lee *et al.*, 2008; Jang & Namkung, 2009; Ladhari, 2007). Several researchers noted that intention to visit a destination location and word of mouth recommendations were the most common indicators to measure behavioral intention (Williams & Soutar, 2009; Qu *et al.*, 2011; Cronin *et al.*, 2000). Various destinations shown in K-drama had received a lot of special attention from viewers when they visited South Korea. Seeing the ability of the South Korean film industry to visually display interesting places in K-drama was one of the supporting factors for viewers to visit locations related to the K-drama (Frost, 2010).

## F. Hypothesis Framework

Attractiveness and beauty have a beneficial impact on numerous areas, and hence have a favorable impact on the overall success of the organization (McCull & Truong, 2013). The above-mentioned attraction is similar to physical attraction (Bardia *et al.*, 2011). Additionally, the actor or actress's appeal included mental skills, personality, lifestyle and artistic talent (Erdogan, 1999). When the audience thinks they have a lot in common with their idols, the beauty of the actor or actress influences the overall judgment of the individual, according to Bardia *et al.* (2011) and Suki (2014). The audience's decision in a K-drama, for example, was picked based on the standards of each individual satisfying their pleasure for them. As a result of all of the discussed perspectives, it is possible to infer that there is a link between attractiveness and enjoyment of watching the K-drama.

**H1: Attractiveness has a positive influence on drama satisfaction.**

Lee (2015a) discovered a link between the credibility of the actor or actress portraying a K-drama and viewers' happiness with the show. A celebrity endorsement approach for a K-drama would be a South Korean actor or actress charged with promoting the K-drama (Prasad, 2013). Celebrity endorsements are a significant approach for establishing endorser credibility and persuading viewers to watch new dramas while feeling fulfilled (Spry *et al.*, 2011). According to Biswas *et al.* (2006), the audience in a K-drama would judge the actor or actress's trustworthiness based on an authentic source. According to O'keefe (2016), the more parallels the viewer feels with the recommended actor or actress in a K-drama, the higher the actor or actress's level of trustworthiness. As a result, the actor or actress's level of trustworthiness has a favorable influence on audience satisfaction when watching K-drama.

**H2: Credibility has a positive influence on drama satisfaction.**

According to Jiang *et al.* (2018), connectivity is defined as an emotional connection felt by viewers or fans ready to watch K-drama, as well as attachment to particular K-drama items. The audience had a good view toward performers or actresses from nations whose cultures they appreciated, according to Wang *et al.* (2009). According to Lee (2015a), a high drama rating is the result of the audience's connection to the plot, as well as the emotional and visual effect of the actor or actress in the drama. Many viewers see the romantic or violent behavior portrayed in the K-narrative as a reflection of their own lives (Kim *et al.*, 2008). Connectivity is also a key aspect in understanding how viewers' perceptions of plots, visuals, videos, and other media were influenced by the drama on television (Russell, 2002). As a result of all of the aforementioned perspectives, it can be stated that the interaction between actors or actresses and the plot in K-drama has a beneficial impact on the enjoyment of watching dramas.

**H3: Connectedness has a positive influence on drama satisfaction.**

Because of the extended watching period, viewers would be more engaged (Bae & Lee, 2004). The amount to which the audience positions themselves with actors or actresses performing roles in K-drama, the location shown, and the plot in the K-drama might all be used to gauge audience

engagement (Kim & Wang, 2012). A high level of audience interaction might create and increase interest in K-drama, resulting in pleased audience. According to Lee *et al.* (2008), significant connection with K-drama actors or actresses started with their interest in South Korea, which finally led to them visiting South Korea and resulting in an increase in the number of South Korean visitors. It could be interpreted that high audience involvement played a positive role in influencing drama satisfaction.

**H4: Involvement has a positive influence on drama satisfaction.**

According to Hoffman *et al.* (2009), viewers would commit to spend their time in providing support to actors or actresses playing a role in K-drama so that they got their own satisfaction. Garbarino (1999) stated that commitment and satisfaction are two important components in creating a successful drama. Both are the key components and could generate positive feelings in a relationship then creating a long-term relationship model in watching dramas (Sprecher & Hendrick, 2004). In this case, Ligas (2008) found that commitment is an essential thing to create a successful long-term relationship. Committed viewers would also usually feel satisfied with the watched K-drama (Lee, 2015a). Therefore, the higher the commitment felt by the audience would affect more the audience's satisfaction in watching K-drama.

**H5: Commitment has a positive influence on drama satisfaction.**

Satisfaction is a measure of the service used (Janahi & Al Mubarak, 2017). The satisfaction obtained by the audience when watching K-drama referred to things meeting their hopes and desires (Hassan & Shamsudin, 2019). Hassan & Shamsudin (2019) in their research explained that viewers feeling satisfied with the K-drama automatically become loyal. Thorne (2011) argued that fanaticism is a form of loyalty that could be seen from the level of commitment, loyalty, devotion, pleasure, emotional attachment, enthusiasm, involvement and high intensity with certain objects or people. There are common characteristics among fans and viewers of K-drama referring to fanaticism (Thorne & Bruner, 2006). Watching a movie or K-drama of interest, the audience would be very enthusiastic in order to watch similar films or dramas so that the audience felt fanaticism which could make other people also interested in watching the film or drama (Thorne & Bruner, 2006). Therefore, it could be concluded that the higher the satisfaction felt by the audience when watching K-drama, the more they show an attitude of fanaticism.

**H6: Drama satisfaction has a positive influence on fanaticism.**

Satisfaction has an important meaning in promoting something. Generally, this positively affected the repurchase process and also promoted the product by mouth to mouth, which in turn could strengthen brand loyalty (Ercis *et al.*, 2012). A good K-drama with an interesting storyline could be a driving force in increasing tourist visits (Kim & Richardson, 2003). Some viewers also spontaneously recommend K-drama, which they felt it had an interesting storyline (Chen & Tsai, 2006). Some researchers also noted that viewers would be happy to visit the country in which the drama originated. They went to tourist sites usually shown in K-drama, and some of them made return visits to the country and

recommended tour facilities to others (Williams & Soutar, 2009; Qu *et al.*, 2011; Grappi & Montanari, 2011; Prayag & Ryan, 2011). Therefore, the higher the satisfaction of the audience watching K-drama, the more it influences the behavioral intention.

**H7: Drama satisfaction has a positive influence on behavioral intention.**

According to Nyadzayo *et al.* (2016), contemporarily consumers express public loyalty and desire and are more willing to go to extremes to pursue or support various activities of the actor or actress they idolize in a K-drama. The loyalty and devotion of the audience are manifested through their behaviors generally referred to fanaticism (Chung *et al.*, 2017). Fanatical viewers are more emotionally attached to the characters of the actor or actress they idolize. They are also more willing to make an ongoing emotional and physical sharing of time for objects or people they idolized (Chung *et al.*, 2017). It occurs due to the effect of fanatical audience, a big fan of an object or person fully supporting the actor or actress in a K-drama. They also tend to orally promote the positive about the idolized actor or actress and actively take part in the acquisition of new fans (Chung *et al.*, 2017). The opinions above show that fanaticism plays a major role in creating behavioral intention.

**H8: Fanaticism has a positive influence on behavioral intention.**

Based on the hypotheses, the research model consists of eight variables.

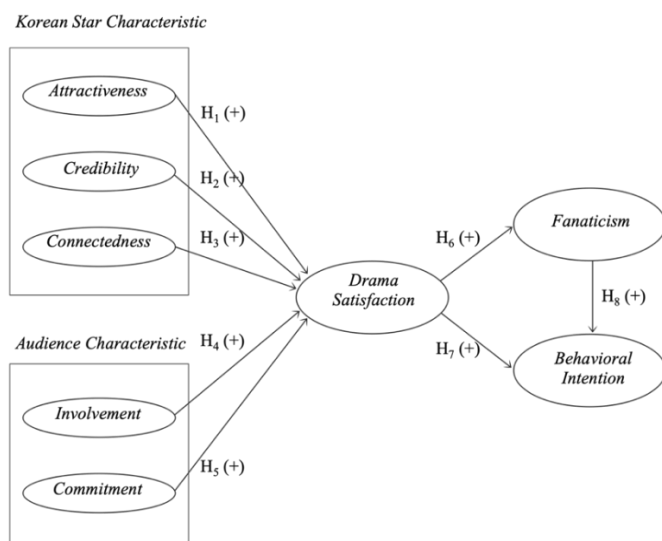


Fig. 1. Framework of the hypotheses.

III. RESEARCH METHODOLOGY

A. Measurement

This present research employed a 5-point Likert scale with answers ranging from strongly disagree to strongly agree on all questions to measure all the instrument variables involved. The questionnaire in this research contained 35 question indicators. Attractiveness was measured by five indicators adapted from Awasthi & Choraria (2013). Credibility was adapted from Awasthi & Choraria (2013) measured by four indicators. Connectedness was measured by five indicators (Tran *et al.*, 2019).

Involvement was adapted from Kim & Kim (2017) and Kim (2012) measured by using five indicators. Furthermore, three indicators (Lee *et al.*, 2019) were used to measure the commitment variable. The drama satisfaction measurement scale included three indicators adapted from (Asgari & Hosseini, 2015; Kim *et al.*, 2020). To measure the scale of the fanaticism variable, four indicators were defined (Alshehri, 2016). There were six indicators to measure the behavioral intention variable consisting of three dimensions (visit intention, word of mouth and repeat watch intention). Visit intention was measured by two indicators adapted from (Kim *et al.*, 2019). Word of mouth was adapted from Teng (2020) measured two indicators. Repeat watch intention was measured by two indicators (Jingyi *et al.*, 2021).

B. Data Collection

The research applied quantitative research with descriptive research type. The sampling method used was non-probability sampling with judgment sampling. There were 501 Indonesian respondents with a minimum age of 17 years and had watched at least one K-drama title with a minimum of twelve K-drama episodes in Jakarta area participating in this survey, but the results obtained were only 266 respondents who were stated as valid. The reason for the non-valid respondents was because they did not meet the requirements for filling out the questionnaire. The questionnaire was designed in three parts. In the first part, respondents were given a screening question. Second, respondents who successfully passed the screening question were asked about general questions, such as the respondent's profile, duration of watching K-drama in a day, genre and favorite actor or actress and the title of the last K-drama watched. In the last section, respondents were asked to answer indicator questions.

C. Data Analysis

The data in this research were analyzed by applying smartPLS through several stages of analysis including validity testing, reliability testing and hypothesis proofing. The use of smartPLS was suitable for testing complex structural models because it could avoid two problems, i.e., unacceptable solutions and uncertainty factors (Fornell & Bookstein, 1982). The PLS method was applied because it aimed to develop the theory (Hair *et al.*, 2014).

IV. DATA ANALYSIS

A. Respondent Profile

Table I shows that the majority of respondents were female with a percentage of 99% and aged 24 – 30 years, as much as 52%, having a bachelor's degree (59%), worked as employees in the private sector (42%) and were unmarried (59%). The majority of respondents had experience watching K-drama for more than 3 years with a percentage of 81%. For electronic media, the most widely used by respondents in watching K-drama was cell phone (64%), watching K-drama alone using the Netflix platform (55%) with a duration of 1-3 hours a day (66%). There were 63% of respondents who were marathon viewers and most of them got information on watching K-drama through social media (52%).

TABLE I: RESULT OF CONVERGENT VALIDITY AND RELIABILITY TEST

Variable	Dimension	Item	Factor Loading (>0.5)	AVE (>0.5)	Composite Reliability (>0.7)	Cronbach's Alpha (>0.7)
Attractiveness (AT)	-	AT1	0.783	0.643	0.900	0.862
		AT2	0.773			
		AT3	0.844			
		AT4	0.809			
		AT5	0.800			
Credibility (CR)	-	CR1	0.854	0.686	0.867	0.773
		CR3	0.865			
		CR4	0.761			
Connectedness (CN)	-	CN1	0.757	0.541	0.852	0.790
		CN2	0.655			
		CN3	0.567			
		CN4	0.798			
		CN5	0.862			
Involvement (IV)	-	IV2	0.832	0.632	0.873	0.816
		IV3	0.752			
		IV4	0.771			
		IV5	0.823			
Commitment (CM)	-	CM1	0.863	0.750	0.900	0.835
		CM2	0.833			
		CM3	0.901			
Drama Satisfaction (DS)	-	DS1	0.834	0.755	0.902	0.837
		DS2	0.883			
		DS3	0.888			
Fanaticism (FA)	-	FA1	0.669	0.592	0.852	0.779
		FA2	0.785			
		FA3	0.783			
		FA4	0.830			
Behavioral Intention (BI)	Visit Intention (VS)	VS1	0.956	0.915	0.956	0.907
		VS2	0.957			
	Word of Mouth (WOM)	WOM1	0.911	0.831	0.908	0.797
		WOM2	0.913			
	Repeat Watch (RW)	RW1	0.904	0.825	0.904	0.788
		RW2	0.912			

TABLE II: THE RESULT OF HYPOTHESIS ANALYSIS

Hypothesis	Path	Path Coefficient	t-statistic (>1.65)	p-value (<0.05)	Significance	Conclusion
H1	AT → DS	0.237	2.834	0.002	Significant	Supported
H2	CR → DS	0.365	4.514	0.000	Significant	Supported
H3	CN → DS	-0.189	2.689	0.004	Significant	Not Supported
H4	IV → DS	0.445	5.886	0.000	Significant	Supported
H5	CM → DS	0.047	0.987	0.162	Not Significant	Not Supported
H6	DS → FA	0.402	7.563	0.000	Significant	Supported
H7	DS → BI	0.468	7.720	0.000	Significant	Accepted H7
H8	FA → BI	0.393	7.861	0.000	Significant	Accepted H8

Note: Significance Level =  $p < 0.05$

The majority of respondents had watched K-drama at least in a month before of the conducted survey (96%), with romance (54%) being one of the most watched genres by respondents. One of the actors chosen by respondents as their favorite was Lee Min Ho (21%). In addition, the most watched K-drama title by respondents was Doom at your service (23%).

### B. Validity and Reliability Test

The value of composite reliability on all variables in this study was above the average of 0.70 (Hair *et al.*, 1998). All Average Variance Extracted (AVE) values were above the average of 0.50 (Fornell & Lacker, 1981). On the other hand, convergent validity could also be accessed through factor loading. In accordance with the recommendations of Hair *et*

*al.* (1998), a significant factor loading value of 0.50 could be said to be reliable. However, there were three indicators having a factor loading value of  $< 0.50$ , namely CR2, IV1 and DS4. Therefore, these three indicators were not used in the subsequent analysis. Based on the results of the validity test in Table II (after CR2, IV1 and DS4 were not used), all items were declared valid because they met the convergent validity test standards because they had an AVE value and factor loading  $> 0.5$ , and some items had a value above 0.7 (Fornell, 1982). Therefore, all indicators in this study had convergent validity and adequate reliability (Table I).

Based on the results of the discriminant validity test in Table III, it could be seen that the results of all HTMT values  $< 0.9$ , so it could be concluded that the discriminant validity test had been met.

TABLE III: RESULT OF DISCRIMINANT VALIDITY TEST

	AT	CM	CN	CR	DS	FA	IV	RW	VS	WOM
AT	<b>0.802</b>	-	-	-	-	-	-	-	-	-
CM	0.158	<b>0.866</b>	-	-	-	-	-	-	-	-
CN	0.354	0.554	<b>0.735</b>	-	-	-	-	-	-	-
CR	0.778	0.186	0.415	<b>0.828</b>	-	-	-	-	-	-
DS	0.668	0.281	0.424	0.705	<b>0.869</b>	-	-	-	-	-
FA	0.243	0.593	0.692	0.280	0.402	<b>0.769</b>	-	-	-	-
IV	0.487	0.507	0.760	0.527	0.640	0.660	<b>0.795</b>	-	-	-
RW	0.510	0.238	0.359	0.536	0.561	0.326	0.541	<b>0.908</b>	-	-
VS	0.181	0.393	0.543	0.269	0.273	0.504	0.443	0.317	<b>0.957</b>	-
WOM	0.443	0.391	0.543	0.475	0.629	0.523	0.623	0.479	0.453	<b>0.912</b>

TABLE IV: THE RESULT OF HYPOTHESIS ANALYSIS

Hypothesis	Path	Path Coefficient	t-statistic (>1.65)	p-value (<0.05)	Significance	Conclusion
H1	AT → DS	0.237	2.834	0.002	Significant	Supported
H2	CR → DS	0.365	4.514	0.000	Significant	Supported
H3	CN → DS	-0.189	2.689	0.004	Significant	Not Supported
H4	IV → DS	0.445	5.886	0.000	Significant	Supported
H5	CM → DS	0.047	0.987	0.162	Not Significant	Not Supported
H6	DS → FA	0.402	7.563	0.000	Significant	Supported
H7	DS → BI	0.468	7.720	0.000	Significant	Accepted H7
H8	FA → BI	0.393	7.861	0.000	Significant	Accepted H8

Note: Significance Level =  $p < 0.05$

### C. Hypothesis Analysis

The structural model results are in Table IV. The hypothesis could be accepted if the coefficient value was positive, and the t-stat value was greater than 1.65 or the p-value was smaller than 0.05. From the results of this research, it could be concluded that Hypotheses 1, 2, 4, 6, 7, and 8 were accepted because the coefficient value was positive, and the t-stat value was 1.65 or the p-value was 0.05. Meanwhile, Hypotheses 3 and 5 were rejected because the t-stat value was 1.65 smaller or the p-value is 0.05.

## V. DISCUSSION

Characteristics of actors or actresses, such as attractiveness and credibility, had a significant positive influence on drama satisfaction (Lee, 2015b; Adis *et al.*, 2017; Perloff, 2017). This showed that the attractive visual appearance, good personality of the actor or actress in K-drama as well as the skills and expertise of the actor or actress when playing the role created satisfaction in watching K-drama. These results validated previous findings by (Ha & Lam, 2016; Windasari, 2020) stating that satisfaction in watching K-drama depends on the appearance of the actor or actress who have good looking appearances and great acting skills so that they are able to captivate the audience in each role. Referring to the characters of the respondents in this research, it was found that the respondents chose several actors or actresses that have good physical appearances and acting performances. Lee Min Ho was the actor most voted by the respondents, with a percentage of 21%. He was one of the famous actors and was very popular because of his attractive appearance, charming face, good personality and professionalism. The cool and elegant acting performance made the audience feel satisfied when watching the K-drama played by Lee Min Ho. Meanwhile, connectedness had a significant negative influence on drama satisfaction. This shows that the higher the connection with K-drama, the lower the satisfaction obtained by the audience. The results of this hypothesis test were contrary to Kim *et al.* (2008) saying that connectedness

had a significant positive influence on drama satisfaction. Anna (2020) explained that watching drama series with an interesting storyline is the safest way to get out of the daily routine at home that feels boring and stressful. Supported by the respondent's profile in this current research, the majority of respondents chose to watch K-drama with a light and fun storyline, namely Hospital Playlist, which was about friendship by 17%.

Furthermore, the character of the K-drama audience, involvement, have a significant positive influence on drama satisfaction. The audience's level of engagement with actors or actresses in a K-drama was determined by the degree to which they find it personally relevant. As explained by Peter & Olson (2008); Kim *et al.*, (2009) that engagement is an audience's relevance to an event and activity carried out, such as watching K-drama. K-drama shows in relatively a few episodes could attract the audience's interest because they would not get bored easily with a convoluted storyline. According to Kumparan.com (2020) and Putri (2019), short K-drama episodes allowed K-drama to present clear story conflicts in each episode. This is supported by data on the research's respondent characteristics showing that the majority of respondents in this research chose the title of K-drama with 16 episodes with the title Doom at your service by 23%. In addition, another interesting point is that periodic broadcasts carried out by K-drama indirectly make the audience involved by para-social interactions with actors or actresses playing a role in K-drama because they would look for information related to their idol actor or actress while waiting for newest episodes. Meanwhile, commitment do not have a positive and significant influence on drama satisfaction. It could be interpreted that respondents watching K-drama did not have a great commitment to actors or actresses in relation to the satisfaction of watching K-drama. The results of this hypothesis test contradict the research by Spake and Bishop (2009), stating that commitment has an impact on positive attitudes to maintain long-term relationship stability and trust with actors or actresses in K-drama.

South Korea is very famous for the entertainment industry and there are various agencies producing many professional actors or actresses showing talents from various fields respectively to star in the latest K-drama titles. So that currently, there would be more and more newcomer actors or actresses who make the audience amazed with their performances (Untari, 2021). This made the audience would not commit to one of the actors or actresses playing a role in K-drama. Supported by the characteristics of the respondents in this research, they chose more than five actors or actresses becoming their idols in K-drama, such as Park Seo Jun (13%), Kim Seon Ho (8%), Gong Yo (6%), Ji Chang Wook (5%), Lee Jee Hon (6%) and Kim Soo Hyun (4%). The audience tend to idolize some actors or actresses who are younger, have an attractive appearance and good acting (Tyas, 2021; Maulana, 2020).

Drama satisfaction had a significant positive influence on behavioral intention and fanaticism. When the audience are satisfied with the K-drama being broadcast then they would have the intention to visit the locations shown in the K-drama, recommend them to others, they continue to watch the K-drama, and when the audience's expectations about the K-drama being aired have been met then they automatically feel satisfied and become fanatical (Fu *et al.*, 2016; Alcaniz *et al.*, 2009; Vijayan & Sriram, 2015). Revitasari (2017) argued that the character of actors or actresses playing a role in K-drama make the audience, especially women, carried away with the storyline so that they would always want to watch other K-drama shows. Based on the data on the characters of the respondents, the majority of respondents were female, with a percentage of 99%. Most of them watching K-drama were women because they did not only see the charming, handsome actors, but also the actors in K-drama were an ideal male because they can play his role very well (Dhani, 2017). In addition, the chemistry built by the actor or actress makes the audience amazed until they get carried away by recommending the K-dramas to others, either through social media or in person. After watching the K-drama, viewers also want to visit the locations where the K-drama was shot because when watching it they feel the visuals of South Korean culture shown in the K-drama. These tourist destinations are highlighted in each episode so that the audience are interested in visiting them (Setyorini, 2014; Fasrinisyah, 2019).

Based on the respondent's characteristic data, most respondents had a 1- 3 hours of watching K-drama daily (66%). Exelmans and Bulck (2017) revealed that a person could be said to be a fanatic when the intensity of their watching K-drama in a day ranged from 1 – 3 hours or even more. Furthermore, when the audience felt fanatic wherever they were, they would always take time to watch K-drama by using electronic media, such as mobile phones. It is in line with the characters of the respondents in this present research, where the majority of respondents chose mobile phones as electronic media that were constantly used to watch K-drama by 64%.

Khoiri (2018) in his research explained that many Indonesian people are very enthusiastic about watching K-drama by using their mobile phones and this make them never felt enough to watch only one K-drama episode, they could watch several episodes at once. In addition, fanatic viewers

spread positive things to others about the actor or actress, who they idolize and then repeatedly watch the K-drama. In line with the research of Chung *et al.* (2017) explaining that fanatic audience behavior would be more emotionally attached to K-drama, and in the end, they lead to behavioral intention.

## VI. CONCLUSION

This current research was conducted to determine the relationship between attractiveness, credibility, connectedness, involvement, commitment, drama satisfaction, fanaticism and behavioral intention to K-drama viewers in Jakarta. The results of these results indicate that K-drama viewers in Jakarta are very concerned about the attractive appearance and good personality of their idol actor or actress. Adding to that, actors or actresses are also required to have high credibility to build a good image because the audience would usually adopt the opinion of credible actors or actresses. The viewers also feel involved both emotionally with actors or actresses in K-drama and selectively observe the objects shown in the K-drama. Watching K-dramas with interesting storylines and stunning acting performances from actors or actresses make K-drama viewers in Jakarta feel satisfied, so it has a positive effect on fanaticism. Furthermore, viewers also have the desire to visit locations aired in K-drama because of the perception of the destination that has been implied in the audience's mind. They also continue to watch other K-drama titles, both those that had finished and ongoing ones and recommend them to other people and spread good impressions regarding to the K-drama. The results of this study are in line with Onu *et al.* (2019); Kautsar *et al.* (2012); Chang (2015); Su *et al.* (2015); Hoa *et al.* (2015); Lee *et al.* (2016); Thorbjornsen *et al.* (2019).

## VII. IMPLICATIONS AND SUGGESTIONS

### A. Managerial Implications

Based on the results of this research, satisfaction in watching K-drama is influenced by the characters of the actor or actress in the drama, thus the foreign film industry, especially in South Korea, needs to pay attention to the factors affecting the satisfaction of the audience. Factors that have an important effect in this research and could be recommended to be improved are attractiveness, so as to increase the attractiveness of actors or actresses playing a role in the dramas. The film industry in South Korea is expected to be able to maintain the appearance of actors or actresses as they look classy when playing their roles. In addition to having credibility, the actor or actress must also be able to promote K-drama sincerely so that the audience will be interested and feel satisfied after watching the K-drama. To increase the satisfaction of K-drama audience in Jakarta, the South Korean film industry can increase the fantasy genre in K-dramas because this genre can surprise the audience with various creative ideas. Furthermore, the film industry in South Korea can focus on developing actors or actresses with good images.

The film industry in Indonesia is expected to be able to learn to increase the attractiveness and credibility of actors or actresses in Indonesia so that it can take a role in contributing to the progress of the Indonesian economy. In addition, it is also hoped that the Indonesian film industry can cooperate with the Tourism and Creative Economy Office, which can promote credible actors or actresses who work together in film and drama series so that they will have a positive impact and Indonesian products can be widely known both in Indonesia and abroad.

### B. Suggestions

This research has several limitations that can be overcome in future research. This present research focuses on analyzing the satisfaction of Jakarta viewers in watching K-drama. Therefore, it is suggested that further research can add other variables, such as escapism. In addition, the number of respondents in this study was 266 people, which can be said to have not fully represented the K-drama audience population in Jakarta. Further studies may consider increasing the number of respondents which is not only in the Jakarta area but can also be generalized outside the Jakarta area and even in neighboring countries. Moreover, seeing the number of episodes that aired in K-drama varies widely and did not only have a minimum of 12 episode, but further research is also expected to be conducted on people who have already completed one full K-drama title. Then, further investigation can be carried out with all male respondents in order to see a comparison with the female respondents in Indonesia.

### REFERENCES

- Adis, A. A. A., Kim, H. J., Majid, M. R. A., & Razali, I. A. (2017). Celebrity and audience characteristics on satisfaction and repeat watch intention on Korean TV drama. *Journal of BIMP-EAGA Regional Development*, 3(2), 101-117.
- Alcañiz, E. B., García, I. S., & Blas, S. S. (2009). The functional-psychological continuum in the cognitive image of a destination: a confirmatory analysis. *Tourism Management*, 30(5), 715-723
- Alshehri, A. (2016). The effect of increasing awareness about the use of social media on sport fanaticism for Saudi soccer fans. *Doctoral dissertation, Middle Tennessee State University*, 4-90.
- Anna, L. K. (2020). *Nonton Film Sebagai Pelarian Stres Selama Pandemi*. Retrieved Agustus 05, 2021, from <https://lifestyle.kompas.com/read/2020/05/01/210000120/nonton-film-sebagai-pelarian-stres-selama-pandemi?page=all>.
- Beeton, S. (2006). Understanding film-induced tourism. *Tourism Analysis*, 11, 181-188.
- Belch, G. E., & Belch, M. A. (2003). *Advertising and Promotion: An Integrated Marketing Communications Perspective* (6<sup>th</sup> ed.). Boston: McGraw-Hill Companies.
- Byrne, A., Whitehead, M., & Breen, S. (2003). The naked truth of celebrity endorsement. *British Food Journal*, 105(4/5), 288-296.
- Busse, K. (2013). Geek hierarchies, boundary policing, and the gendering of the good fan. *Journal of Audience & Reception Studies*, 10(1), 73-91.
- Chang, D. Y. (2015). A study of TV drama series, culture proximity and travel motivation: Moderation effect of enduring involvement. *International Journal of Tourism Research*, 18(4), 399-408v.
- Chen, C. F., & Tsai, D. C. (2006). How destination image and evaluation factors affect behavioral intention? *Tourism Management*, 28, 1115-1122.
- Chung, E., Farrelly, F., Beverland, M. B., & Karpen, I. O. (2017). Loyalty or liability: Resolving the consumer fanaticism paradox. *Marketing Theory*, 20(10), 1-28.
- Cronin, J. J., Brady, M. K., & Hult, G. T. M. (2000). Assessing the effects of quality, value, and customer satisfaction on consumer behavioral intentions in service environments. *Journal of Retailing*, 76(2), 193-218.
- Effendi, M. N. A., Malihah, E., & Nurbayani, S. (2016). *Advances in Social Science, Education and Humanities Research*. 478-481.
- Erciş, A., Ünal, S., Candan, F. B., & Yildirim, H. (2012). The effect of brand satisfaction, trust and brand commitment on loyalty and repurchase intentions. *Procedia-Social and Behavioral Sciences*, 58, 1395-1404.
- Fornell, C., & Larcker, D. F. (1981). Evaluating structural equation models with unobservable variables and measurement error. *Journal of Marketing Research*, 18(1), 39-50.
- Fornell, C., & Bookstein, F. L. (1982). Two structural equation models: LISREL and PLS applied to consumer exit-voice theory. *Journal of Marketing Research*, 19(4), 440-452.
- Fuschillo, G. (2018). Fans, fandoms, or fanaticism? *Journal of Consumer Culture*, 1-19.
- Garbarino, E., & Johnson, S., M. (1999). The different roles of satisfaction, trust, and commitment in customer relationships. *Journal of Marketing*, 63(2), 70-87.
- Godlewski, L. R., & Perse, E. M. (2010). Audience activity and reality Television: Identification, online activity, and satisfaction. *Communication Quarterly*, 58(2), 148-169.
- Giles, D. (2002). Parasocial interaction: A review of the literature and a model for future research. *Media Psychology*, 4, 279-305.
- Grappi, S., & Montanari, F. (2011). The role of social identification and hedonism in affecting tourist repatronizing behaviours: The case of an Italian festival. *Tourism Management*, 32(5), 1128-1140.
- Ha, M. N., & Lam, N. H. (2016). The effects of celebrity endorsement on customer's attitude toward brand and purchase intention. *International Journal of Economics and Finance*. 9(1), 64-77.
- Hair, J. T., Anderson, R. E., Tatham, R. L., & Black, W. C. (1998). *Multivariate data analysis with readings*. New York: Macmillan.
- Hair, J. F., Sarstedt, M., Hopkins, L., & Kuppelwieser, V. (2014). Partial least squares structural equation modeling (PLS-SEM). *European Business Review*, 26(2), 106-121.
- Hassan, S., & Shamsudin, F. M. (2019). Measuring the effect of service quality and corporate image on student satisfaction and loyalty in higher learning institute of technical and vocational education and training. *International Journal of Engineering and Advanced Technology*, 8(5), 533-538.
- Hassan, S., Shamsudin, F. M., & Mustapha, I. (2019). The effect of service quality and corporate image on student satisfaction and loyalty in TVET higher learning institutes (HLIs). *Journal of Technical Education and Training*, 11(4), 77-85.
- Hong, S., & Kim, C. (2013). Surfing the Korean wave: A postcolonial critique of the mythologized middlebrow consumer culture in Asia. *Qualitative Market Research: An International Journal*, 16(1), 53-75.
- Hoa, P. T., Truc, V. T., & Khuong, M. (2015). Film-induced tourism: Factors affecting Vietnamese intention to visit Korea. *Journal of Economics, Business and Management*, 3, 565-570.
- Hoffman, A. M., Agnew, C. R., Lehmilller, J. J., & Duncan, N. T. (2009). Satisfaction, alternatives, investments, and the microfoundations of audience cost models. *International Interactions*, 35(4), 365-389.
- Jang, S. C., & Namkung, Y. (2009). Perceived quality, emotions, and behavioral intentions: Application of an extended Mehrabian-Russell model to restaurants. *Journal of Business Research*, 62(4), 451-460.
- Janahi, M. A., & Al Mubarak, M. M. S. (2017). The impact of customer service quality on customer satisfaction in Islamic banking. *Journal of Islamic Marketing*, 8(4), 595-604.
- Jeong, J. S., Lee, S. H., Lee, S. G. (2017). When Indonesians routinely consume Korean Pop culture: Revisiting Jakarta fans of the Korean Drama Dae Jang Geum. *International Journal of Communications*, 11, 2288-2307.
- Jiang, Y., Thanabordeekij, P., & Chankoson, T. (2018). Factors influencing Chinese consumers' purchase intention for Thai products and travel in Thailand from Thai dramas and films. *International Journal of Interdisciplinary Research*, 7(1), 233-243.
- Jingyi, L., Sinnappan, S., & Periyayya, T. (2021). Watching Korean dramas: Youth's behavioural intention towards South Korea. *Malaysian Journal of Media Studies*, 23(1), 83-100.
- Jung, S., & Shim, D. (2013). Social distribution: K-pop fan practices in Indonesia and the 'Gangnam Style' phenomenon. *International Journal of Cultural Studies*, 17(5), 485-501.
- Ju, H. (2017). National television moves to the region and beyond South Korea TV drama production with a new cultural art. *Journal of International Communication*, 23.
- Ju, H. (2018). The Korean Wave and Korean Dramas. *Oxford Research Encyclopedia of Communication*.
- Kaustar, P. A., Widiyanto, S., Abdulah, R., & Hesti, A. (2012). Relationship of consumer involvement, credibility of the source of information and consumer satisfaction on purchase decision of non-prescription drugs. *Social and Behavioral Sciences*, 65, 449-454.



- Kim, S. S., Agrusa, J., Chon, K., & Cho, Y. (2008). The effects of Korean Pop culture on Hong Kong residents' perceptions of Korea as a potential tourist destination. *Journal of Travel & Tourism Marketing*, 24(2-3), 163–183.
- Kim, S. H., Han, H. S., Holland, S., & Byon, K. K. (2009). Structural relationships among involvement, destination brand equity, satisfaction and destination visit intentions: The case of Japanese outbound travellers. *Journal of Vacation Marketing*, 15(4), 349–365.
- Kim, S., Kim, S., & Han, H. (2019). Effects of TV drama celebrities on national image and behavioral intention. *Asia Pacific Journal of Tourism Research*, 1-17.
- Kim, W., Kim, H., & Hwang, H. (2020). Sustainable growth for the self-employed in the retail industry based on customer equity, customer satisfaction, and loyalty. *Journal of Retailing and Consumer Services*, 53, 2-8.
- Kim, S. (2011). Audience involvement and film tourism experiences: Emotional places, emotional experiences. *Tourism Management*, 33, 387-396.
- Kim, S., & Assaker, G. (2014). An empirical examination of the antecedents of film tourism experience: A structural model approach. *Journal of Travel & Tourism Marketing*, 31(2), 251–268
- Kim, S., & Kim, S. (2017). Perceived values of TV drama, audience involvement, and behavioral intention in film tourism. *Journal of Travel & Tourism Marketing*, 35(3), 259–272.
- Kim, H., & Richardson, S. L. (2003). Motion picture impacts on destination images. *Annals of Tourism Research*, 30(1), 216-237.
- Kim, S., & Wang, H. (2012). From television to the film set: Korean drama Daejanggeum drives Chinese, Taiwanese, Japanese and Thai audiences to screen-tourism. *The International Communication Gazette*, 74(5), 423-442.
- Kozhakhmetova, D. (2012). *Soft Power of Korean Popular Culture in Japan*.
- Khoiri, A. (2018). *Drama Korea Punya Potensi Pasar Besar di Indonesia*. Retrieved 06 Agustus, 2021, from <https://www.cnnindonesia.com/hiburan/20180317185702-220-283840/drama-korea-punya-potensi-pasar-besar-di-indonesia>.
- Kumparan.com (2020). *Alasan Mengapa Kdrama Selalu Lebih Menarik untuk Ditonton*. Retrieved Agustus 01, 2021, from <https://kumparan.com/berita-kpop/alasan-mengapa-kdrama-selalu-lebih-menarik-untuk-ditonton-1uCPtOf8Ubb>.
- Ladhari, R. (2007). The movie experience: A revised approach to determinants of satisfaction. *Journal of Business Research*, 60(5), 454–462.
- Lee, W. J. (2015a). Korean stars on the TV drama and their influence on foreign fan's behavior. *Advanced Science and Technology Letters*, 102, 79-82.
- Lee, W. J. (2015b). The effects of the Korean Wave (Hallyu) star and receiver characteristic on TV drama satisfaction and intention to revisit. *International Journal of u and e service. Science and Technology*, 8(11).
- La Ferle, C., & Choi, S. M. (2005). The importance of perceived endorser credibility in South Korean advertising. *Journal of Current Issues & Research in Advertising*, 27(2), 67–81.
- Lee, M., Kim, D., Williams, A. S., & Pedersen, P. M. (2016). Investigating the role of sports commentary: An analysis of media consumption behavior and programmatic quality and satisfaction. *Journal of Sports Media*, 11(1), 145–167.
- Lee, S., Scott, D., & Kim, H. (2008). Celebrity fan involvement and destination perceptions. *Annals of Tourism Research*, 35(3), 809-832.
- Lee, S., Busser, A. J., & Park, E., (2019) The influence of self-expansion on popstar fans' leisure constraints, commitment, involvement, and future intention. *Leisure/Loisir*, 1-2.
- Ligas, M. (2008). The moderating influence of communal versus exchange relationships on a model of consumer commitment in service. *Society for Marketing Advances Proceedings*, 284-285.
- McCull, R., & Truong, Y. (2013). The effects of facial attractiveness and gender on customer evaluations during a web video sales encounter. *Journal of Personal Selling & Sales Management*, 33(1), 117–128.
- Maulana, A. S. (2020). *10 Aktor Pendatang Baru Korea Paling Populer 2020, Bening semua!* Retrieved Agustus 06, 2021, from <https://www.idntimes.com/hype/entertainment/audrie-safira-maulana-2/10-aktor-pendatang-baru-korea-paling-populer-di-2020-bening-semua/1>.
- Messerlin, P., & Shin, W. (2017). The success of K-pop: How big and why so fast *Asian Journal of Social Science*, 45, 409-439.
- Muda, M., Musa, R. & Putit, L. (2012). Breaking through the clutter in media environment: how do celebrities help? *Procedia Social and Behavioral Sciences*, 42, 374-382.
- Nyadzayo, M. W., Leckie, C., & McDonald, H. (2016). CSR, relationship quality, loyalty and psychological connection in sports. *Marketing Intelligence & Planning*, 34(6), 883–898.
- O'Keefe, D. J. (2016). *Persuasion: Theory and Research* (3<sup>rd</sup> ed.). Newbury Park: Sage Publications, Inc.
- Pramadya, T. P., & Oktaviani, J. (2016). Hallyu (Korean Wave) as part of South Korea's cultural diplomacy and its impact on cultural hybridity in Indonesia. *Jurnal Dinamika Global*, 1(01), 87–116.
- Prasad, C. S. J. (2013). Brand endorsement by celebrities impacts towards customer satisfaction. *African Journal of Business Management*, 7(35), 3630–363.
- Putri, R. E. (2019). *Kenapa Drama Korea Dikemas Minim Episode? Ini alasannya!* Retrieved Agustus 01, 2021, from <https://www.idntimes.com/hype/entertainment/rahmadila-eka-putri/mengapa-kdrama-dikemas-dengan-minim-episode-c1c2-1/5>.
- Russell, C. A. (2002). Investigating the effectiveness of product placements in television shows: The role of modality and plot connection congruence on brand memory and attitude. *Journal of Consumer Research*, 29(3), 306–318.
- Reijnders, S. (2010). Places of the imagination: An ethnography of the TV detective tour. *Cultural Geographies*, 17(1), 37–52.
- Revitasari, F. (2017). *Kenapa Sih Banyak Cewek Tergila-gila Drama Korea? Ini Jawabannya!* Retrieved Agustus 06, 2021, from <https://www.idntimes.com/life/inspiration/vita/kenapa-drama-korea-selalu-sukses-membuat-cewek-cewek-ketagihan/2>.
- Sood, S. (2002). Audience involvement & entertainment education. *Communication Theory*, 12(2), 153–172.
- Sanagorski, L., & Monaghan, P. (2013). Using audience commitment to increase behavior changes in sustainable landscaping, 10.
- Scott, J., & Craig-Lees, M. (2010). Audience Engagement and its Effects on Product Placement Recognition. *Journal of Promotion Management*, 16(1-2), 39–58.
- Setyorini, T. (2014). *5 Lokasi Keren Dari Drama Korea*. Retrieved Agustus 04, 2021, from <https://www.merdeka.com/gaya/5-lokasi-keren-dari-drama-korea.html?page=2>
- Sood, S. (2002). Audience involvement & entertainment education. *Communication Theory*, 12(2), 153–172.
- Stoll, J. (2021). *Viewership Of Korean Television Series or Movies Worldwide In 1<sup>st</sup> Quarter 2020*. Retrieved from: <https://www.statista.com/statistics/1136285/viewers-of-korean-tv-and-movies-worldwide/>.
- Tarigan, M. (2019). *Wisata Ke 5 Lokasi Syuting Film Kingdom di Korea Selatan*. Retrieved Mei 05, 2021, from <https://travel.tempo.co/read/1209034/wisata-ke-5-lokasi-syuting-film-kingdom-di-korea-selatan>.
- Vijayan, V. K., & Sriram, A. (2015). Motivation and impact of viewing reality television programme: An audience study. *Indian Journal of Science and Technology*, 8(27).
- Wang, K., Wang, E. T. G., & Farn, C. K. (2009). Influence of web advertising strategies, consumer goal directedness, and consumer involvement on web advertising effectiveness. *International Journal of Electronic Commerce*, 13(4), 67-96.
- Williams, P., & Soutar, G. N. (2009). Value, satisfaction, and behavioral intentions in an adventure tourism context. *Annals of Tourism Research*, 36(3), 413-438.
- Yilmaz, C., Telci, E. E., Bodur, M., & Iscioglu, T. E. (2011). Source characteristics and advertising effectiveness. *International Journal of Advertising*, 30(5), 889-914.